



**School of
Visual Arts**

Undergraduate Course Listing

2023 - 2024

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Summer 2023 Course Offerings

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

 *Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

3D Animation and Visual Effects

 *Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

SMD-1020-A

Foundations of Visual Computing

Monday, Wednesday; May 31 – July 26 (begins Wednesday, May 31)

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: B. Bobkoff

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

SDD-1050-A

Narrative Workshop

Tuesday, Thursday; May 30 – July 20

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: J. Calhoun

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Translating a story to the screen will be explored through film language and shot construction. Students will tell and write their own stories, polish them in class and create illustrated storyboards.

SMD-1200-A

Introduction to Imaging Tools and Techniques

Monday, Wednesday; May 31 – July 26 (begins Wednesday, May 31)

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: TBA

Two-dimensional image capture and creation is the focus of this course. From simple image manipulation of photographs to creating complex collages of layered images, students will use raster, vector and page

layout programs to create and present their original images. Students will explore basics of design skills, digital photography and scanners and learn to prepare their images for a variety of output options. We will also cover basic visual computing skills, including file-naming conventions, color management and color modes.

SMD-1250-A

Introduction to Digital Video Tools and Techniques

Tuesday, Thursday; May 30 – July 20

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: A. Meyers

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

SMD-2154-A

Motion Graphics with After Effects

Tuesday, Thursday; May 30 – July 20

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: E. Reinfeld

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

 *Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent.*

SMD-2246-A

Computer Animation with Maya

Tuesday, Thursday; May 30 – July 20

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: B. Gallagher

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

 *Prerequisite: Experience with the Windows operating system.*

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

Saturday, Thursday; June 1 – July 22

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

Summer semester: 3 studio credits

Instructor: A. Cheparev

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



This course is held online.

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

Tuesday, Thursday; May 30 – July 20

Hours: 3:20-6:10

Summer semester: 3 studio credits

Instructor: TBA

This workshop will focus on the story, concept and aesthetic of effective 3D computer animation. Through assignments, critique and discussion students will hone their stories and strengthen their character designs, rigging and weighting, so that they are fully prepared to begin production of their senior thesis projects. There will also be an in-depth examination of character animation and animation workflow strategies.



This course is restricted to 3D animation and visual effects majors who have successfully completed the requirements of the junior year. Limited to 12 students.

SDD-4080-A**Thesis**

Tuesday, Thursday; May 30 – July 20

Hours: 12:10-3:00

Summer semester: 3 studio credits

Instructor: J. Calhoun

Limited to 10 students

This course will lead the student through the production process of creating a thesis project that is original and of professional quality. Weekly critiques and class discussions will allow students to progressively develop and produce their thesis projects. The creative and technical skills developed over the first three years are now applied, as students complete their thesis projects.



Open to senior 3D animation and visual effects majors only. Limited to 10 students.

Animation



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

AND-1035-A

Introduction to Animation

Tuesday, Thursday; May 16 – June 13

Hours: 12:00-4:50

Summer semester: 3 studio credits

Instructor: TBA

This is a crash course in digitally hand-drawn 2D animation. It will focus on using Adobe Animate to cover the principles of animation with hands-on exercises that explore the process of animation creation from paper to pixel. Basic concepts will be examined, including keys, break down, in-betweening, squash and stretch, anticipation, character design and walk cycle—all of which are the building blocks of animation filmmaking.

AND-2090-A

Perspective Drawing

Wednesday, Friday; May 17 – June 14

Hours: 10:00-2:50

Summer semester: 3 studio credits

Instructor: M. Archambault

Limited to 20 students

Perspective drawing skills are essential for creating depth in images. Through lectures, demonstrations and assignments, this course will give students a thorough understanding of the fundamental principles of perspective and their creative applications. Topics will include: methods of measurement, inclines, ellipses, plastic forms, shadows and reflections. Works-in-progress will be critiqued throughout the semester.



Open to sophomore animation majors only.

AND-2112-A

Gesture Drawing

Tuesday, Thursday; May 16 – June 13

Summer semester: 3 studio credits

Hours: 12:00-4:50

Instructor: TBA

Limited to 20 students

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



Open to sophomore animation majors only.

Art History



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

AHD-1010-A

European Painting: Late Gothic to Romanticism

Tuesday through Thursday, May 30 – June 29

Hours: 9:00-11:50

Summer semester: 3 art history credits

Instructor: L. Gamwell

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



This course is held online.

AHD-1015-A

Modern Art: European (and American) Painting From Realism to Pop

Tuesday, Thursday; May 30 – July 20

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: J. Edwards

This course will explore the transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century. How trends in art influence and respond to major social transitions in the modern world will be considered.



This course is held online.

AHD-1170-A

Animation: From Paper to Pixels

Tuesday, Thursday; May 30 – July 20

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: T. Stathes

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

AHD-2066-A**You Can See the Whole World Without Ever Leaving New York City**

Tuesday through Thursday, May 30 – June 29

Hours: 10:00-1:50

Summer semester: 3 art history credits

Instructor: L. Smith

New York City is a treasure trove of hidden temples, pyramids, ziggurats, palaces, Gothic cathedrals, Roman baths, as well as some of the best examples of modern architecture. This course will combine the history of architecture with virtual field trips to significant buildings. By the end of the course, you will have been on an “around the world” tour. The streets of New York will never look the same.



This course is held online.

AHD-2070-A**International Cinema**

Monday, Wednesday; May 22 – July 5

Hours: 12:00-3:50

Summer semester: 3 art history credits

Instructor: A. Sinha

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

AHD-2127-A**History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present**

Tuesday, Thursday; June 6 – July 27

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: B. Smith

This course will focus on various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

AHD-2154-A**Gender, Sexuality and Visual Culture**

Thursday May 4 – August 10

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: J. Keesling

Visual culture makes arguments about gender, sexuality and the body. To see and be seen is to assume a gendered (and sexualized) position. In this course, we will study how genders, sexualities and desires have been shaped through images, the built environment and the gaze. We will analyze artworks and architecture as well as commercial photography, film and music videos. Themes will include: the sexual politics of looking; movement, desire and space; the public and the private; homosexuality, drag and gender ambiguity; visual pleasure and the unconscious; in/visible sexualities and religion.



This course is held online.

AHD-2178-A**This is so contemporary: Museums, Studios, Galleries, Collections and Gardens**

Tuesday through Thursday, May 9 – June 8

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: S. Flach

“This is so contemporary” is the title of a work first presented at the 2005 Venice Biennale. The performance was a reflection on contemporary art. But what is contemporary art? This question will guide students to define the parameters of contemporary art and to find their place as emerging artists. This course begins with a series of field trips in New York City to museums, galleries and exhibition spaces to view and discuss contemporary artworks. We will visit artists’ studios and talk with artists about the making of their artworks, the process of finding subject matter, and what it means to be a contemporary artist. Private collections of contemporary art will be included, and their owners will discuss their ambitions as collectors. Finally, we will visit gardens that represent a contemporary expression of nature in art. Each student will keep an artist’s journal with visuals inspired by course material.

AHD-2226-A**American Art: The Rise of Pop Culture**

Monday, Wednesday, Friday; May 3 – June 7 (begins Wednesday, May 3)

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: D. Goldberg

Beginning in the 1920s through Neo-Dada of the 1950s, this course will examine the rise of American pop art and its focus on consumer culture. Discussions will include an exploration of pop art’s European antecedents; the movement’s zenith in the 1960s with artists such as Warhol, Lichtenstein and Oldenburg; pop manifestations in Europe; commodity art of the 1980s and pop art’s lasting influence.



This course is held online.

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

Monday, Wednesday; May 3 – June 28 (begins Wednesday, May 3)

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: C. Ferreyra

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



This course is held online.

AHD-2591-A**Postcolonial Museum**

Tuesday, Friday; June 6 – July 28

Hours: 8:00-10:50 am

Summer semester: 3 art history credits

Instructor: C. Breed

Today it is both necessary and more possible than ever to develop a truly global consciousness of art. In this course students will explore a vast range of museums and artworks all over the world. We will analyze genre-defying spaces such as the National Museum of Cambodia, the coexistence of cultural tourism and the sacred spaces of mosques, temples and churches, as well as archaeological sites that are actively embedded into the communities that surround them. Spaces such as these are evidence that the necessary cultural specificity for displaying certain works of art cannot always be purchased, commissioned, or designed. We will also focus on the crucial role museums are playing worldwide, from the repurposing of the Hagia Sophia to the repatriation of the Benin Bronzes. As a final project students will create an exhibition proposal, challenging them to engage with exhibition spaces in novel ways. Students will complete the course with a thorough understanding of the timely issues of the repatriation of art and artifacts, making it ideal for curators, museum designers and artists whose work deals with cross-cultural connectivity.



This course is held online.

AHD-2596

Museum Studies

Summer semester: 3 art history credits

Instructor: L. Gamwell

How are art collections and museums formed? Who decides what a museum exhibits? Is a museum like a bank vault filled with precious objects, or is it more like a secular cathedral? This course will address these questions by surveying the history and philosophy of art collections and museums. Topics include: public, private and corporate art collections; the conservation and preservation of art; museum architecture; installation design; traveling exhibitions; museum education programs; exhibition catalogs; museum trustees; laws that impact museums; commercial galleries and non-profit artists' spaces.



This course is held online.

Course #	Day/Dates	Time
AHD-2596-A	Monday, Wednesday; June 5 – July 31	9:00-11:50
AHD-2596-B	Tuesday, Thursday; June 6 – July 27	6:30-9:20

AHD-2613-A

Street Art and Public Art in New York

Tuesday, Thursday; May 23 – June 27

Hours: 10:00-1:50

Summer semester: 3 art history credits

Instructor: C. Ahearn

Art is everywhere on the streets of New York if you know where to look. Charlie Ahearn, who directed the hip-hop classic movie, *Wild Style*, takes this class on an intensive tour of the vibrant creativity to be discovered outdoors—from the playful bronzes of Tom Otterness to the Graffiti Hall of Fame.

Controversies abound on public art such as Richard Serra's Tilted Arc debacle, or the spontaneous stenciled and sprayed art that appears overnight on city walls. We will screen videos on notable artists and read material on the issues of their work. Fresh new projects bloom all over New York so it's a great time to get out and experience art.

AHD-2721-A

Art on Film

Wednesday, Thursday; May 24 – July 12

Hours: 3:20-6:10

Summer semester: 3 art history credit

Instructor: J. Harris

From experimental documentaries to Hollywood biopics to artist-made films, this course will explore how film shapes our understanding of what it means to be an artist. Each week we will consider a famous, underground, or forgotten figure in art whose story is represented through film. Narrative structure, dialogue, aesthetics and acting will all be examined as we think about how movies create a vision of the artist as bohemian, outsider, genius and celebrity.



This course is held online.

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

Tuesday, Thursday; May 23 – July 13

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: C. Matlin

Feminism is not a static concept that one can point to for a concrete definition. As an idea and an orientation toward the world, it resides in a contested space between patriarchal male privilege and confusion about what feminism actually means. This course seeks to unpack the ideas behind feminism, understand their histories and the narrative of the thought, while also examining the influence feminism has had on art making, specifically art of the 20th and 21st centuries. Through reading and studying diverse thinkers and artists (such as Adrian Piper, Mary Wollstonecraft and Virginia Woolf) we will form a rigorous and nuanced understanding of what feminism is/was and, perhaps most crucially for this class, what the emancipatory struggle that defines feminism means for a new generation of artists.

 *This course is held online.*

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

Tuesday, Thursday; June 6 – July 27

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: L. Gamwell

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

 *This course is held online.*

AHD-2954-A**Artificial Intelligence and the Production of Art**

Monday, Wednesday; May 22 – July 19

Hours: 1:00-3:50

Summer semester: 3 art history credits

Instructor: S. Flach

With artificial intelligence (AI) incorporated into more aspects of our daily lives, it's only natural that artists would also start to experiment with it. New technologies, and in particular artificial intelligence, are drastically changing the nature of creative processes. Computers are playing very significant roles in creative activities such as music, architecture, fine arts and science. Indeed, the computer is already a canvas, a brush, a musical instrument, and so on. This course will discuss the more ambitious relationships between computers and creativity. Rather than seeing the computer as a tool to help human creators, we could see it as a creative entity. In this course we will discuss AI art as a complex network phenomenon made up of human and non-human actors. We will look at AI as a tool and topic for the arts, incorporating readings and statements by theorists, discussions and critiques on contemporary art that uses AI, and studio visits with AI practitioners.

 *This course is held online.*

AHD-3055-A**Art and the Intimate**

Tuesday, Thursday; June 6 – July 27

Hours: 9:00-11:50

Summer semester: 3 art history credits

Instructor: K. Moscovitch

We engage the intimate through family relationships, gender and sexuality, and even the natural and architectural spaces we inhabit. Artists have played an important role in imagining intimacy as personal, sociopolitical and ecological practice. How do we express love and belonging? What can we learn through the intimate gaze? How does our intimacy reflect our identities? When does viewership become voyeurism, and what are the ethical considerations in relation to surveillance? From documentary photographic practices to experiential performative works, art invites us to consider intimacy as a rich ground for interrelating and investigating the human condition. We will explore the intimate in visual and performance art, as it intersects with human narratives, ethics, technology and politics. In community, we will investigate intimacy as both a personal journey into one's private and interior world, and a research practice grounded in friendship, solidarity and collaboration.

 *This course is held online.*

AHD-3083-A**Art and the Colonial Experience**

Monday, Wednesday; May 22 – July 19

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: Y. Alipour

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

 *This course is held online.*

AHD-3109-A**Black American Aesthetics: “Who shall let this world be beautiful”**

Monday, Wednesday; May 22 – July 19

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: C. Matlin

The contributions of African Americans to American aesthetic thought are deeper than the popularly identifiable, though rightly canonical, Harlem Renaissance and Black Arts Movement. As such, this course seeks to shine a light on a little investigated, but profoundly important, field of American philosophy: African-American aesthetics. Thinkers and artists as diverse as W.E.B. Du Bois, Alain Locke, James Baldwin, Ralph Ellison, Romare Bearden, Samella Lewis, Amiri Baraka, Paul C. Taylor, Toni Morrison, Charles T. Davis, Barbara Smith, Darby English and Christina Sharpe have all engaged with and contributed to how we might approach Blackness and art in America. Broadly conceived as an intellectual history course, students will read art, literary and race theory to gain a deeper understanding of how African-American aesthetic philosophy has shaped American thought and art-making.

 *This course is held online.*

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

Thursday May 4 – August 10

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: J. Keesling

The history of the foregrounding of “idea” or “content” in the visual arts is the history of the past 50 years, after the domination of abstract expressionism. It is also the history of the School of Visual Arts, where the 1966 exhibition “Working Papers and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art” was one of the breakthrough exhibitions for conceptual art. This course follows the decline of “pure” painting and sculpture and the rise of works that engage Walter Benjamin’s essay “The Work of Art in the Age of Mechanical Reproduction”—works by artists who were the heirs of Duchamp rather than Picasso. This period may be thought of as a rope whose strands are new, or hybrid: media/pop culture and spectacle/political engagement. It marked the shift from dominant regional styles (e.g., the New York School) to globalism and the importance of festival art. Discussion topics: color field and the last gasp of Greenberg; the influence of Marcel Duchamp; Jasper Johns, Robert Rauschenberg and pop; conceptualism; process art; installation art; appropriation and commodity fetishism; sex and gender in art; the return to figuration and painting as medium; the body; exhibitions and globalism; new technologies and media. Prerequisite: Students must have completed 9 art history credits before registering for this course.

*This course is held online.***AHD-3909-A****Surrealism**

Tuesday; Thursday; May 30 – July 20

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: J. Sigler

This course will examine the social, artistic and political background out of which (and often against which) the surrealist movement began in the 1920s in Paris and surrealism’s particular relationships to the modernist art movements that preceded it, particularly its immediate ancestor, Dada. The course will survey the various sources of surrealist inspiration and ideas in the areas of literature, psychology, art and philosophy. It will cover surrealist drawing and painting, sculpture, photography and film as well as surrealism’s invention and cultivation of multimedia techniques, games and exercises that aimed to free image, object, language and experience from the constraints of traditional form and practice. We will explore surrealism’s many paradoxes, including its highly problematic relationship to Woman (as fantastic object of its unrelenting passion) and women (as real members and associates of the movement), and its ambivalent position regarding popular culture.

*This course is held online.*

Design



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

DSD-2210-A

Click, Touch, Move: Designing for Interactive Experiences

Monday-Friday, May 31 – June 21 (begins Wednesday, May 31)

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: TBA

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

DSD-2230-A

Typography Workshop

Monday-Friday, June 22 – July 14 (begins Thursday, June 22)

Hours: 12:10-3:00

Summer semester: 3 studio credits

Instructor: E. Baker

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

DSD-2240-A

Graphic Design Workshop

Monday-Friday, July 14 – August 3

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: R. Mehl

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

DSD-3334-A

Design Boot Camp

Monday-Friday, June 5 – June 26

Hours: 12:10-3:00

Summer semester: 3 studio credits

Instructor: J. Newton

Make work that doesn't feel like work. Explore your voice and vision through an intensive design boot camp. Students will hone design skills from typography to image-making and employ these skills through two to three multi-element projects. Using personal observation and research, students will investigate

the intersection between client needs and personal voice, and work through the process from concept to creation, final art, social media and promotion. By the end of this course, students will have created a series of visually consistent, portfolio pieces that reflect both branding and editorial/storytelling concepts.

-  *This course may be repeated once for credit.*
-  *Open to junior and senior advertising and design majors only.*

English and the Visual Arts Summer Program

June 15 – August 13

 **\$8,320** 

This eight-week immersion into the English language will also serve as an introduction to New York's vibrant art scene. The studio courses grant 6 undergraduate studio credits upon successful completion. The program includes six English and the Visual Arts classes per week.

-  *Participants are required to attend an orientation and English placement session on June 15 and June 16. Students will be registered in a specific section of each English and the Visual Arts course after the placement session.*
-  *Students in this program will be charged a summer health insurance fee of \$600 for the summer 2023 semester. This is in addition to the health insurance fee for the fall and spring semesters. This fee can be waived with proper documentation. Please visit sva.edu/tuition.*

EVD-0010

Acting and Improvisation

Summer semester: no credit

Through guided exercises in acting and improvisation, students will work on developing their pronunciation, fluency and confidence in speaking English.

Course #	Day	Time	Instructor
EVD-0010-A	Tu	10:00-12:50	P. Ricci
EVD-0010-B	W	3:00-5:50	C. Donnelly
EVD-0010-C	M	2:00-4:50	C. Donnelly
EVD-0010-D	M	2:00-4:50	P. Ricci
EVD-0010-E	Tu	2:00-4:50	P. Ricci

EVD-0013

Public Speaking Workshop

Summer semester: no credit

This course will cover public speaking including informative, persuasive, demonstrative and motivational speeches. Students will learn to speak clearly and confidently by using notes or scripted speech. Planning will include speaking from a personal point of view or from your own expertise as well as relaying ideas and information found through research. Learning to relax and feel comfortable while “speaking on one’s feet” will be an important part of this course.

Course #	Day	Time	Instructor
EVD-0013-A	W	9:00-12:50	C. Donnelly
EVD-0013-B	Th	3:00-6:50	P. Ricci
EVD-0013-C	M	9:00-12:50	C. Donnelly
EVD-0013-D	F	9:00-12:50	TBA
EVD-0013-E	M	2:00-5:50	E. Blacksberg



In addition to the listed schedule, EVD-0013-C will meet for the first three class sessions on Wednesday from 9:00-11:50.

EVD-0015

Bridge to the Humanities

June 20– August 11

Hours: 4 asynchronous hours per week; 2 synchronous Zoom sessions per section

Summer semester: no credit

Instructor: H. Rubinstein

This course will introduce students to courses and disciplines offered by the Humanities and Sciences Department while improving academic vocabulary, note-taking and listening comprehension skills. Each week, students will view a new academic lecture and will be required to participate in asynchronous discussion threads and complete written assignments that display comprehension of the lecture and acquisition of new vocabulary. Lecture subjects include education, literature, science, sociology and the law as it relates to artists.



This course is held online. There will be 2 synchronous Zoom sessions per section and 4 hours per week of asynchronous work.

Course #	First synchronous meeting
EVD-0015-A	June 21, 7:00-8:00pm
EVD-0015-B	June 21, 7:00-8:00pm
EVD-0015-C	June 21, 7:00-8:00pm
EVD-0015-D	June 21, 8:00-9:00pm
EVD-0015-E	June 21, 8:00-9:00pm

EVD-0020

Writing and Speaking About Art

Summer semester: no credit

Through reading and research assignments, students will build the vocabulary to discuss and analyze art, including their own. We will also cover how to present artwork and write critiques.

Course #	Day	Time	Instructor
EVD-0020-A	Th	9:00-12:50	D. Maier
EVD-0020-B	F	9:00-12:50	TBA
EVD-0020-C	Tu	9:00-12:50	TBA
EVD-0020-D	W	9:00-12:50	D. Maier
EVD-0020-E	Th	9:00-12:50	TBA

EVD-0025

The Art of New York

Summer semester: no credit

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

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

EVD-0035

Developing the Essay

Summer semester: no credit

Students will develop the skills needed to write personal and persuasive essays. Reading, discussion, class presentations and assignments based on research with MLA citation will be part of this course.

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



In addition to the listed schedule, EVD-0035-A will meet for the first four Wednesdays from 9:00 am-12:00 noon.

FII-1005

Drawing with Mixed Media

Summer semester: 3 studio credits

This course will help students to discard old habits and any fears about drawing, and discover the connection between the eyes (technique), the brain and the heart. A variety of mediums and subjects will be introduced to provide new perspectives and techniques in drawing. There will be additional sessions for drawing on location and special events.

Course #	Day	Time	Instructor
FII-1005-A	W	2:00-6:50	TBA
FII-1005-B	W	9:00-1:50	A. Rusin
FII-1005-C	W	1:00-5:50	M. Rota
FII-1005-D	F	3:00-7:50	TBA
FII-1005-E 	M	9:00-1:50	D. Salati



The last session for FII-1005-E will be Saturday, August 12th. An additional 13 hours of field trips will be scheduled.

PHI-1005

New York City Through Digital Photography

Summer semester: 3 studio credits

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

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



The last session for PHI-1005-B and PHI-1005-D will be Saturday, August 12th.

Film



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

CVD-2067-A

Advanced Premiere Pro

Tuesday, Wednesday, Thursday; May 9 – June 8

Hours: 10:00-1:00

Summer semester: 3 studio credits

Instructor: M. Artola

Students will advance their skills in Adobe Premiere Pro, examining the industry-standard organizational and editing techniques required to take films to the big screen. Topics will include: round tripping with other applications such as Adobe After Effects, Photoshop and Audition; advanced organizational workflows; media management; advanced trimming; masking; color grading, sound design techniques; advanced online/offline workflows; subtitles and captions; team collaboration; multicam; versioning; outputting and archiving.

CFD-2128-A

Writing the Short Film

Tuesday, Wednesday; May 2 – May 31

Hours: 12:00-4:30

Summer semester: 3 studio credits

Instructor: C. Kipps

This course is for anyone who wants to explore the art of the short film, and create a short script. Through various exercises students will explore multiple strategies for the development of scripts that are both highly visual and character-driven. We will examine the elements of visual language to convey key elements of theme and story, and students will workshop in class with actors to gain a deeper understanding of their characters. Scripts are read and discussed by class members with respect to style, structural elements and visualization. Screenplay format is required. Final Draft software is recommended.



Limited to 12 students.

CFD-2162-A

Sound Design

Wednesday, Thursday; May 31 – June 29

Hours: 12:00-4:30

Summer semester: 3 studio credits

Instructor: V. Stoll

Filmmakers will tell you that sound is 50% of a film. Great sound can enhance a story. Through hands-on experience in a recording studio, students will explore recording dialogue, sound effects and Foley, and synchronize these elements to the moving image. Techniques in audio editing, using effects and mixing will also be covered with Pro Tools software. Students will record, create, mix and output sound for several projects throughout the course.



Limited to 12 students.

Fine Arts



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

FID-2404-A

Ceramic and Mixed-Media Installation

Wednesday, Thursday; June 7 – July 26

Hours: 9:00-2:50

Summer see <https://sva.edu/faculty/nicolas-touronmester>: 3 studio credits

Instructor: N. Touron

This course is an intensive production-based course focusing on the creation of mixed media installations using ceramic as the starting medium. The course will be divided into two sections. The first will cover the different aspects of plaster mold production and the use of liquid clay (slip) in order to produce duplicates of an object. The second section will focus on the students' specific project ideas through the review of work of artists producing installation art; group and individual critiques, and exhibition reviews. Once a basic knowledge of mold making and slip casting is established, students will propose a series of projects of which some will be selected during group critiques for full production. Specific analysis of mixed media use for each student's project will be reviewed and organized in terms of production and aesthetics during group sessions. Attention will be given to the context in which the installation is placed and viewed and its impact on the physical and cultural environment of society. Homework will be extensive in order to enable the student to acquire an independent work ethic.



Equipment fee: \$200

FID-2661-A

Embroidery and the Digital Sewing Machine

Thursday May 18 – July 13

Hours: 4:00-8:50

Summer semester: 3 studio credits

Instructor: J. Solodkin

Limited to 12 students

Digital embroidery transforms a handcrafted couture into a fine arts media. Just like a tattoo where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a file that can be saved and repeated as a multiple or repeat pattern. The course will cover digital sewing using registration applications. Techniques related to fashion and the fine arts will be explored. A visit to a commercial embroidery atelier will be at the conclusion of the course.



Equipment fee: \$200

FID-2806

Printmaking: Silkscreen

Hours: 9:00-2:50

Summer semester: 3 studio credits

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

 *This course may be repeated once for credit. Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

Course #	Day	Instructor	Dates
FID-2806-A	M	G. Prande	May 15 – July 24
FID-2806-B	Tu	L. Wright	May 16 – July 11

FID-2821-A

Printmaking: Etching

Thursday May 18 – July 6

Hours: 9:00-2:50

Summer semester: 3 studio credit

Instructor: B. Waldman

This in-depth etching course explores the wide range of materials and techniques used to create the linear, tonal and photographic images of the intaglio print. Basic techniques will cover line etching for pen-and-ink effects, drypoint for velvety lines, soft ground for both crayon-like lines and textures, aquatint for tones and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo-etching techniques, monoprints, collagraphs and carborundum prints. Students will develop the skills to proof, edition and curate prints. On-going critiques will be included.

 *Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

FID-2829-A

Printmaking: Monoprint, Woodcut, Linoleum

Wednesday May 17 – July 5

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: S. Broder

This course will introduce the printmaking processes of woodcut, linocut, monoprint and collagraph to create various types of prints. All processes will be demonstrated and applied in self-directed projects. The relief print is the oldest method of printmaking; its directness and ease of color application make it particularly appealing to artists of all fields. In woodcut, the non-image areas of the print are carved away and color is applied to the high surfaces of the block using rollers or brushes. Color can also be rubbed in below the surface to create depths and color mixing. Paper is then pressed against the inked surface of the block or plate to transfer the color image from the block. The monoprint is unique within printmaking because every print is different. Images are painted or drawn

directly onto blank plates and then transferred to paper with a printing press, resulting in large, direct, painterly prints. The use of multiple printing, chine collé and color overlays will also be explored.



Printshop facilities are available outside of class hours.

Materials fee: \$300

FID-3209-A

Advanced Painting

Tuesday, Thursday; May 30 – July 18

Hours: 12:10-6:00

Summer semester: 3 studio credits

Instructor: T. Roniger

In this course, students will define their own priorities in paint. The emphasis will be on creating a dialogue within each student's body of work while continuing to explore new artistic territory. Studio time is stressed: how best to further identify and realize one's goals, how to organize one's efforts, how to work both intellectually and physically in the studio, and how to communicate one's intentions. Individual instruction will be given with the encouragement of an exchange between fellow students. We will explore various media to further inform and advance painting efforts. Students will be asked to use New York's vast cultural resources on a regular basis. The understanding of our visual culture, the evolution of our creative working process and the ability to communicate our ideas are the means toward future study. Models will be available as required.

FID-3521-A

Art and Fashion

Tuesday, Friday; May 23 – July 11

Hours: 12:10-6:00

Summer semester: 3 studio credits

Instructor: A. Morgana

Fashion as conceptual art on the canvas of the body is the focus of this course. We will explore how to design and create clothing and costumes, how to adapt and design patterns, sew and construct garments and accessories, print on fabric, applique, embroidery, beadwork, EL wire, quilting and stuffing. Students may also work with props and backdrops, special-effects makeup, and other elements to create a complete look. Art fashion can be exhibited as art, or used to create characters for performance, photographs and videos, or to develop an iconic look as a living work of art.



Prerequisite: Students who wish to use digital embroidery must have taken FID-2661, Embroidery and the Digital Sewing Machine.



Equipment fee: \$200

FID-3827-A

Printmaking: Lithography

Tuesday May 16 – July 11

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: J. Solodkin

A significant amount of mass printing is produced by the lithographic process. It has the remarkable ability to reproduce all the subtle qualities of charcoal, pencil, ink, watercolor, and more. This innate characteristic is why so many artists have chosen to work in lithography: Goya, Lautrec, Picasso, Rauschenberg, Johns and Bourgeois, to name a few. Lithography is a medium that readily lends itself equally to painting and drawing, as well as various digital and photographic media. This course will offer traditional hand-drawn and state-of-the-art methods in realizing multicolored, professionally printed

editions or work resulting in unique monoprints. These will include the options to work with hand-drawn aluminum plates, Bavarian limestone, photographic plates, or any combination of these techniques.

 *Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

FID-3847-A

Printmaking: Letterpress

Friday May 19 – July 7

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: D. Faust

This course will give a thorough introduction to letterpress printing. We will begin with handset, movable wood and metal type in combination with etched plates and linocuts, and then explore making and using photopolymer plates from digital files. This medium is versatile and adaptable, mixing easily with other printmaking processes; the quality of image can range from hard edge to painterly. Letterpress printing also impresses a third dimension of depth and texture to the image and text on paper. Simple, accurate color registration is easy on the letterpress. The experience of hand typesetting using vintage metal and wood typefaces will enhance students' knowledge and understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged to digital photopolymer plates. Letterpress die cutting allows students to actually shape their projects. Operation and maintenance of several letterpresses will be included. Each session will begin with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions.

 *Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

FID-3862-A

Printmaking: Silkscreen and the Artists' Book

Wednesday May 17 – July 5

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

 *Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

Humanities and Sciences



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

HHD-2778-R

US History II: 1865-Present

Monday, Wednesday; June 5 – July 31

Hours 9:00-11:50

Summer semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course will explore various social, political and cultural themes from the end of the Civil War to 21st-century America. In addition to readings, students will explore many facets of the 20th century through videos and music clips. Topics include: Reconstruction, the Gilded Age, the Progressive Era, the Jazz Age, the Great Depression, Hollywood and popular culture, World War II, the Cold War, the rise of television, the Civil Right movement, LBJ's Great Society, counter culture, Watergate, the Reagan and Clinton eras, and involvement in the Middle East. The primary text for this course is *America: A Concise History, Volume Two: Since 1865*.



There is no prerequisite for this course.

HHD-2785-R

Society and Culture from the Renaissance to the Present

Monday, Wednesday; June 5 – July 31

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

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



This course is held online.

HHD-3328-R

The World Since 1945

Tuesday, Thursday; June 6 – July 27

Hours: 12:10-3:00

Summer semester: 3 humanities and sciences credits

Instructor: C. Skutsch

The conflicts, crises and trends that have built our modern world will be examined in this course. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam wars, decolonization, the European

Union, the creation of Israel and the Israeli-Arab wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from 9/11 and Afghanistan to North Korea to ISIS and the Syrian Civil War.

HLD-2144-R

Here is New York

Tuesday, Thursday; June 6 – July 27

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: K. Wolfe

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

HLD-2157-R

Letters of Note

Tuesday, Thursday; June 6 – July 27

Hours: 12:10-3:00

Instructor: K. Wolfe

Modeled after the popular museum, then live audio collection assembled by Shaun Usher, this course will investigate the letter as a form of writing. It's a genre that, on one hand has become a form rarely used today, taken over by email or texting, yet on the other hand, when used as an extension to history and literature, the mysteries of a letter's past becomes more alive and telling than ever before. From letters by Albert Einstein to President Franklin D. Roosevelt, President Theodore Roosevelt to his son, artist Frida Kahlo to husband and artist Diego Rivera, writer Ernest Hemingway to actress Marlene Dietrich, letters between Emily Dickinson and her closest confidants, or letters from soldiers of war to their families or sweethearts, getting close to the storytellers behind the letter reveals much about our time and place, as well as elements of the human condition that ultimately connect us all together. As a starting point we will explore Shaun Usher's collection of the same name, *Letters of Note*, and students will investigate additional found letters as part of a research project, in addition to practicing the form and creating letters themselves.

HLD-3224-R

Literature of Diversity

Tuesday, Thursday; June 6 – July 27

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: S. Pandit

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

William Shakespeare, Walt Whitman, Oscar Wilde, E.M. Forster, James Baldwin, Allen Ginsberg, Audre Lorde, Tony Kushner, Andrew Holleran and Alison Bechdel.

 *This course is held online.*

HLD-4267-R

Symbolist Literature

Tuesday, Thursday; June 6 – July 27

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: D. Riccuito

Who were the symbolists? This course explores the work of late 19th-century poets, novelists, mystics and seers. The symbolists movement, which included the visual arts, established an avant-garde that broke with norms of representation and veered toward dreams, hallucinatory states of consciousness, heightened sensory experience and epiphany. We will read the poems of Rimbaud, Verlaine and Baudelaire as well as novels by Huysmans and Wilde. Expect to encounter woolly discourse, for the symbolists foreshadowed the advent of String Theory, abstract art and many other peculiar twists in modern ideas about “the real.”

 *This course is held online.*

HMD-3021-R

Technology, Identity and Crisis

June 5 – July 31

Hours: fully asynchronous

Summer semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

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

 *This course is held online through asynchronous instruction.*

HMD-3367-R

Social Taboos in Film and Women’s History

Monday, Wednesday, Friday; May 24 – June 30

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Díaz

Social Taboos will confront the ethics of female sexuality, the polemics of erotic awakening and sexual freedoms, and the history of social taboo in women’s history. It will focus on reading and analysis of key philosophical thinkers as well as discussion of cinematic representations on the topic. Discussions will

question the concept of identity and established female roles, examining the lives and writings of women faced with situations of gender conflict. Students will rethink the concept of individual freedom as well as the experience of embracing women's ambiguities and their right to remain in permanent flux, outside the official labels and categories of fixed normalized sexuality and established social norms. How are sexual rights connected to political freedoms? How is female pleasure a precondition for contemporary understandings of justice, liberty and equality? This course will establish meaningful connections between the ethics of difference and current definitions and practices of democracy as well as the intersections between cinema and philosophy.

 *This course is held online.*

HMD-3472-R

Contemporary Cultural Criticism: Where Do We Go From Here?

Tuesday, Thursday; June 6 – July 27

Hours: 6:30-9:20

Summer semester: 3 humanities and sciences credits

Instructor: D. Riccuito

This course explores the collision between cultures based on the worship of nature and those fixated on continuous development. We will address such questions as: What basic human needs are fulfilled by the structure of modern urban civilization? What are the philosophical assumptions that relentlessly drive technological "progress?" What are the consequences of the destruction of communal societies and the forced re-education of indigenous, earth-based peoples? What is the potential for a renewal of commitment to natural and humanistic values? Readings include selections from such authors as Henry David Thoreau, Erich Fromm, Margaret Mead, R.D. Laing, Jerry Mander and Jean Liedloff.

 *This course is held online.*

HPD-3641-R

Abnormal Psychology I: Neurotic and Character Disorders

Monday, Wednesday; June 5 – July 31

Hours: 6:30-9:20

Summer semester: 3 humanities and sciences credits

Instructor: D. Borg

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

 *This course is held online.*

HPD-4057-R

Modern Art and Psychology: The Secrets of the Soul

Monday, Wednesday; June 5 – July 31

Hours: 6:30-9:20

Summer semester: 3 humanities and sciences credits

Instructor: L. Gamwell

What do dreams mean? What causes madness? How should society care for the insane? With the rise of science in modern times, psychologists have become the new doctors of the soul who address these age-old questions. This course will present their fascinating answers, as well as examine the influence of psychology on culture and the visual arts. Topics include: 19th-century asylum medicine, 20th-century psychoanalysis, neuroscience, and metaphors for the psyche in the arts. Readings include excerpts from

Madness in America: Cultural and Medical Perspectives on Mental Illness before 1914 and Dreams 1900-2000: Science, Art and the Unconscious Mind.



This course is held online.

HPD-4282-R

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

Tuesday, Thursday; June 6 – July 27

Hours: 6:30-9:20

Summer semester: 3 humanities and sciences credits

Instructor: S. Horowitz

This behavioral science course will examine the basic functions of the family unit as well as its cross-cultural and historical forms. We will focus on the profound changes occurring within the 21st-century family unit and the reasons for these changes. Emphasis will be placed on the new American family: civil unions, gay marriage, domestic partnerships, single-parent families, stepfamilies and blended families as well as other familial units. Issues will include a discussion of the political and economic impact of the new family paradigm upon society, alternative lifestyles, family values agenda, the divorce culture and abortion. This course gives students an understanding of the history of the family unit and how these institutions have changed over the past 25 years. Students will also explore how media and cultural institutions shaped the notion of marriage and family during the last 60 years.



This course is held online.

HSD-3211-R

The Material World

Tuesday, Thursday; June 6 – July 27

Hours: 3:20-6:10

Instructor: C. Karaalioglu

In this course we will examine the way scientists and engineers look at the material world around us. At a practical level, we first examine the basic mechanical principles used in the design of cathedrals, ships and living organisms. At a more fundamental level, we ask: What do physicists know about the ultimate nature of matter? What are the ultimate laws governing the physical universe? We examine the answer to this question as it has evolved from the time of Newton to the present.



This course is held online.

HSD-4026-R

Art, Science and the Spiritual

Monday, Wednesday; June 5 – July 31

Hours: 12:10-3:00

Summer semester: 3 humanities and sciences credits

Instructor: L. Gamwell

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



This course is held online.

Illustration



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

ILD-2551-A

Illustration Hothouse!

Tuesday May 23 – August 1

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructors: T. Fasolino, F. Jetter

This course is a unique opportunity for artists to explore the potential of narrative, content-driven interpretive art—illustration. Students will develop projects that reflect their own point of view in relation to given texts. Personal attention will be paid to mastery of your chosen medium or mediums, be it paint, print, sculpture, ink, or pencil. Experimentation will be encouraged, and the development of a professional portfolio will be discussed.



Open to junior comics and illustration majors who have not successfully passed their third-year required courses only.



This course is held online.

FID-3862-A

Printmaking: Silkscreen and the Artists’ Book

Wednesday May 17 – July 5

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists’ books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Methods of making color separations for multicolor prints using traditional hand-

drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

 *Printshop facilities are available outside of class hours.*

 *Materials fee: \$300*

Interior Design

 *Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

IDD-1160-A

Computer-Aided Drafting and Design

Monday, Wednesday; May 3 – June 28 (begins Wednesday, May 3)

Hours: 6:10-9:00

Summer semester: 3 studio credits

Instructor: TBA

Serving as an introduction to computer-aided design and drafting (AutoCAD), this course will explore ideas for layout, line weights, dimensions and annotation using AutoCAD. We will approach drawings as a visual communication tool that is both artistic and informative. Study will revolve around one project that contains various types of plans, elevations, and sections of an interior space.

 *This course requires a computer that can run Windows 10 with the following minimum specifications: 2.5-2.9 GHz processor, 8 GB of RAM, and 1 GB GPU. Autodesk AutoCAD will be available remotely on department computers for students with an active registration in this course.*

 *Limited to 15 students*

 *This course is held online.*

IDD-2011-A

Design Studio: Interior Design and Saving Buildings

Monday, Wednesday; May 3 – June 28 (begins Wednesday, May 3)

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

Exploring Manhattan, a site will be selected by the instructor and students in which to design a new project within an existing building in need. Students will study the community and its unique qualities. The new project will be something the community is missing—determined by student research. The goal is to adaptively reuse and redesign a building from the inside in order to stitch it back into its environment. The new building, with an emphasis on the interior, will help revitalize the neighborhood selected. Emphasis will be placed on behavioral change through interior design, so positive change can occur by the use of a renovated building with a functional use that benefits the community. Students will use physical models and perspective as tools with which to explore space. A variety of drawing techniques will be employed to represent ideas and designs, including hand sketches, hand-drafted plans, AutoCAD, and other computer programs. Building codes, universal and sustainable design, and behavioral studies will be incorporated into class projects.

 *Limited to 15 students*

 *Prerequisites: One year of interior design coursework, including courses in drafting and AutoCAD.*

Photography and Video



Summer courses are subject to cancellation up to two weeks prior to the start of the course.

PHD-2040-A

Studio Photography I

Tuesday, Thursday; May 23 – June 29

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: K. Shung

This introductory course in studio photography is for those interested in discovering the versatility of the large-format camera and the abilities of controlled studio lighting to enhance form and texture. Electronic flash, tungsten lighting, and all formats from 35mm to 4x5" cameras will be used to photograph still lifes, portraits, fashion/beauty and nudes in class. This is a hands-on studio course, with special emphasis on the large-format camera, which incorporates lectures, demonstrations and a series of assignments.



Cameras (4x5"), lighting equipment, meters and seamless paper backgrounds will be provided during class hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.

PHD-2045-A

Studio Photography II

Tuesday, Thursday; July 6– August 15 (begins Thursday, July 6)

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: L. DeLessio

Using all camera formats from 35mm to 4x5" and controlled studio lighting, students will complete a series of assignments, including still life, portrait, fashion/beauty and nudes. Students will be encouraged to go beyond the technical and explore the aesthetic aspects of their subjects. This is a hands-on workshop incorporating lectures, demonstrations and assignments. Prerequisite: PHD-2040, Studio Photography I, or equivalent.



Please bring a notebook and samples of your work to the first session. Cameras (4x5"), lighting equipment, meters and seamless paper backgrounds will be provided during class hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.

PHD-2090-A

Video II

Monday, Wednesday; May 22 – July 19

Hours: 3:20-6:10

Summer semester: 3 studio credits

Instructor: TBA

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



Prerequisite: A basic video course.

PHD-3117-A

Beyond the Camera: The Hidden (Marketable) Skills of a Photographer

Monday, Wednesday; May 22 – July 5

Hours: 12:10-4:00

Summer semester: 3 studio credits

Instructor: G. Russomagno

We learn to ask what is a photographer? This course asks the question: What is a photographer?

Deconstructing the act of and processes around image making, we identify and illuminate the habits of mind and intellectual activities that are cultivated alongside the act of making a picture and mastering analog and digital processes. Well-trained photographers are among other things excellent technicians and communicators, they are visionaries, plucky and brave, they are truth seekers, and storytellers, project managers and they are idea machines. This course will explore the often under-investigated skill sets and range of academic interests that are naturally developed as we cultivate our craft as photographers. At a time when many trained artists are not only working in specific media but apply their acumen to a myriad of creative fields, it is more important to understand all of the skills cultivated in a photographic education so that students can confidently engage in varied arenas of work that require creative problem-solving. Each week students will explore a particular area of expertise that they develop concurrently in their evolution as artists and photographers such as social science, curation, project management, finance, design thinking, brand development, entrepreneurship, trend analysis, taste-making, activism, research and leadership.

 *Open to photography and video majors only.*

PHD-3207-A

Location Photography

Thursday, May 18 – July 6

Hours: 12:10-6:00

Summer semester: 3 studio credits

Instructor: J. Desler Costa

Providing the technical background necessary for versatility and competence in location photography is the aim of this course. The objective is to develop each student's imagination in order to find visually compelling locations, to study the space and available light, and to determine what additional light to bring to the "set." This course will be supplemented with individual portfolio projects—both exterior and interior locations—and students will explore areas of their own special interests. Prerequisite: Students should have completed at least one studio lighting course and have working knowledge of basic lighting principles and manual camera operations.

PHD-3250-A

Portfolio Colloquium

Monday, Wednesday; May 22 – July 5

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: G. Pond

Verbalizing an idea is not the same as making it visible. In this course, we will analyze your images and discuss your progress as you work on a thematic project. It is important that we are clear about our intentions and be able to articulate them photographically. By the end of the course, you will have forged a cohesive body of work and a vocabulary with which to discuss it.

 *Please bring representative examples to the first session, as well as any concepts you may have for an extended project.*

Artist Residency Programs

SVA is planning to offer a select number of artist residency programs both on-campus in New York City and online. Please note specific facility access may be subject to change depending on availability.

 For more information visit sva.edu/residency or contact the Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188.

 Summer courses are subject to cancellation up to two weeks prior to the start of the course.

FID-4994

Fine Arts: Contemporary Practices

Summer semester: 4 undergraduate studio credits

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

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

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

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

Faculty and guest lecturers have included: Dara Birnbaum, Jodie Lyn-Kee-Chow, Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, Juan Puentes, Jacob Rhodes, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

 Tuition: \$3,000 per session

 This course is graded on a pass/fail system.

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

Course #	Dates
FID-4994-A	May 30 – June 30
FID-4994-B	July 11 – August 11

FID-4991

Fine Arts: Painting and Mixed Media

Summer semester: 4 undergraduate studio credits

Hosted by SVA's MFA Fine Arts Department, this internationally renowned program offers artists an opportunity to work intensively in a private studio and receive individual critiques from faculty selected for their diversity, professional achievement and critical engagement. Artists are supported in their painting, drawing, printmaking, installation and mixed-media work, and are encouraged to push their practice to the next level, aesthetically and conceptually. Attention is given to contextualizing resident artists' work within contemporary interdisciplinary discourse.

Each artist has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting a community that encourages experimentation and the development of new ideas and directions. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York City art world complements the on-site residency program. Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these dialogues are designed to offer further insight into the realities of the working artist. Gallery tours are also included.

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

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



Tuition: \$3,000 per session



This course is graded on a pass/fail system.



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

Course #	Dates
FID-4991-A	May 30 – June 30
FID-4991-B	July 11 – August 11

PHD-4994-A

Photo and Video x Studio Practices

May 30 – June 30

Summer semester: 4 undergraduate studio credits

This residency program supports artists working with photography or video who are interested in fostering a studio practice through critical engagement, while also accessing state-of-the-art photo and video equipment and facilities. Practices of all kinds are welcome, including multimedia, interdisciplinary and experimental modes of work. Through the support of SVA's distinguished faculty and network, participants are encouraged to push their practice to the next level—aesthetically, conceptually and technically.

Hosted by the BFA Photography and Video Department, the residency offers artists the opportunity to utilize an array of professional photography and video resources, both digital and analog. Amenities include full frame, medium and large-format cameras; digital labs with professional large-format printers and high-end film scanners; analog black-and-white darkrooms and an alternative process lab; fully equipped photo studios and industry-standard lighting equipment; and video and sound recording equipment, along with a dedicated video editing suite.

Each artist will also have use of a private studio located in Chelsea, providing dedicated space to develop and engage with their work and their peers. Artists have access to the studios daily from 8:00 am

to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The studios offer privacy, while encouraging community and exchange with fellow residents from multiple residency programs. Participants will also be in direct proximity to the cultural offerings of NYC.

The program is taught by distinguished faculty who work in photography and video from a variety of perspectives, including those that are interdisciplinary and intersect with other media. Faculty will conduct studio visits and discuss each participant's work on an individual basis, as well as facilitate group critiques. Guest lectures from artists, curators, critics and industry professionals will provide additional insights. Practical workshops on using specific facilities and equipment will be offered, and staff technicians are available for assistance and technical support. The program culminates in an open studio exhibition.



Tuition: \$3,000



This course is graded on a pass/fail system.



A portfolio is required for review and acceptance to this program. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. For all off-premise checkouts and general usage of certain equipment, residents are required to provide proof of insurance before having access. SVA provides information on affordable insurance plans.

FID-4984-A

Public Performance Art and Actions

June 20 – June 30

Summer semester: 2 undergraduate credits

Public Performance Art and Actions provides an investigative environment in which participants rethink performance art and actions in New York City public space. Students create context-specific, public, performative works encouraging diverse forms of visual presentation from a series of prompts, which challenge the social spaces that we inhabit. Contemporary performance practices will be surveyed—from site-specific actions to virtual formats—using a variety of methods from traditional to new media, including installation, text, video, and other forms.

This public laboratory program brings together artists, scholars and community members to construct space for civic dialogue using performance and visual art. Participants will develop experimental models for an artistic practice that combine methods from the arts, activism and performance practice in order to cultivate innovative approaches to the construction of social spaces as a cultural landscape.

The residency will use the streets of the city as its studio. Artists and faculty will explore the diversity, history and stories that define communities, and how to incorporate these resources into the development of new works. Interventions may take the form of tours, tactical and site performances, temporal installations, video or sound projections, digital platforms, community-involved projects, peer-to-peer platforms, print or online publications, or a street event. Students will present final projects in the style of the NYC festival Art in Odd Places to an invited audience and the general public of passersby.

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

In the experimental spirit of Public Performance Art and Actions, we welcome participants who are interested in moving from the traditional studio, gallery and theater spaces into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

Public Performance Art and Actions faculty: Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Tom Finkelpearl (arts promoter), Todd Shalom (Elastic City), Rise Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Radhika Subramaniam

(Parsons The New School for Design), Martha Wilson (Franklin Furnace), Marlène Ramírez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Jana Rasheed (artist, educator), Baseera Khan (artist) Esther Neff (artist), Sheryl Oring (artist, educator), Shaun Leonardo (artist, educator), Lisa Kim (Two Trees), Alicia Grullon (artist, activist), Tomashi Jackson (artist).



Tuition: \$2,000



This course is graded on a pass/fail system.



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

FID-4993-A

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

May 22 – June 16

Summer semester: no credit

From anatomical studies to landscape painting to the biomorphism of surrealism, the biological realm has historically provided a significant resource for artists. More recently, bio art has become a term referring to intersecting domains of the biological sciences and their incorporation into the visual arts. Of particular importance in bio art is to summon awareness of the ways in which advancing biotechnologies alter social, ethical and cultural values in society. This interdisciplinary residency will take place in the SVA Bio Art Laboratory located in the heart of New York City's Chelsea gallery district.

The SVA Bio Art Lab is a fusion of a 19th-century cabinet of curiosities with a state-of-the-art biotechnology laboratory, housing specimen collections, aquariums, a variety of microscopes, and an art and science library. In this residency, students will be introduced to the emerging field of biological arts through hands-on laboratory practices and discussions. Demonstrations include microscopic imaging, growing 2D and 3D biomaterials, painting with bacteria, culturing organisms and designing micro-ecosystems, working with bioluminescence and bioplastics, and molecular gastronomy techniques. Discussion topics range from bioethics and genetic manipulation to climate change and sustainability.

Each resident has a private studio space and access to various sculpture and printing facilities in the department. The residency culminates in a public exhibition. Students may work in any media, including the performing arts. The program is led by artist Suzanne Anker, chair of the BFA Fine Arts Department, and Tarah Rhoda, manager of the Bio Art Laboratory. Faculty and former speakers include artists, scientists and museum professionals such as Heather Dewey-Hagborg, Oron Catts, Thyrza Goodeve and François-Joseph Lapointe.



Tuition: \$2,400



This course is graded on a pass/fail system.



A portfolio is required for review and acceptance to this program. Residents who wish to borrow equipment from the Fine Arts Digital Lab are required to provide proof of insurance with rental endorsement, listing SVA as a co-insured. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

DSC-4513-A

Building Brands With Type

July 10 – August 4

Summer semester: no credit; \$3,600

The Building Brands With Type residency offers design professionals a concentrated study in typography through the lens of type design. Type gives form to language and elevates meaning. From the largest corporation to the smallest nonprofit, successful brands harness this power.

Mastering typography gives designers access to design's most powerful tool. New technologies provide the opportunity to employ type's expressive capability to shape content and amplify meaning.

During this residency participants will increase their typographic competence through the study of letterforms, type history, custom lettering and type design, and then explore this new knowledge through applied brand identity projects that focus on type's impact.

Participants will take away an expanded comprehension of type's meaning, functionality, legibility and flexibility, and an amplified perspective of the typographic landscape—past, present and future. A group design project will result in a print piece and corresponding microsite.

The residency gathers some of the industry's most talented type-brainiacs to teach letter-based critical thinking. Guest lecturers and workshops further enhance the depth and breadth of this immersive experience.

Design residency faculty have included Yomar Augusto, Matteo Bologna, Tobias Frere-Jones, Cyrus Highsmith, Jessica Hische, Daniel Rhatigan, Victoria Rushton, Ksenya Samarskaya, Paul Shaw and Lynne Yun. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Nadine Chahine, Claudia de Almeida, Louise Fili, Steven Heller, Mitch Paone, Daniel Pelavin, Jeff Rogers, Astrid Stavro, Christian Schwartz and Nick Sherman. Program coordinator: Joe Newton.

This residency is intended for experienced graphic designers, type teachers, recent design school grads and typophiles wishing to learn more about creating and using type in graphic design for all media.



Tuition: \$3,600



This course is graded on a pass/fail system.



A portfolio is required for review and acceptance to this program. All participants with an active registration in this residency will be given free access to the Adobe Creative Cloud and receive a 30-day trial version of the Glyphs type design app (with the opportunity to buy a full version at 50% off).

ILD-4993

Illustration and Visual Storytelling: Art and Industry

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

This studio residency offers artists the opportunity to explore the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision.

With guidance from award-winning illustrators, participants will complete a body of work composed of images created from assigned projects, as well as those self-directed by the artist, with the aim of showcasing personal style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

A rigorous instructional program, including sessions in portfolio development, sequential illustration and painting from life, and visits to professional studios will complement independent work. Together these initiatives form an intense program that fosters professional growth and an expansion of personal voice. Special lectures by guest artists, gallery directors, publishers and art directors are designed to provide additional insight regarding the realities of a career in illustration.

Participants have access to a digital facility, as well as the opportunity to work in a variety of mediums. The program culminates in an open studio exhibition.

Faculty and lecturers have included Maëlle Doliveux, Tim Hamilton, Paul Hoppe, Viktor Koen, Aaron Meshon, Anna Raff and Andrea Tsurumi. Lecturers and portfolio reviewers have included Marshall Arisman, Paul Buckley, Martin Gee, Karl Heine, Charles Hively, Kat Irannejad, Francesca Messina, Yuko Shimizu, Sara Varon and Alexandra Zsigmond. Program coordinator: Viktor Koen.



Tuition: \$3,000 per session



This course is graded on a pass/fail system.



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

Course #	Dates
ILD-4993-A	May 30 – June 30
ILD-4993-B	July 11 – August 11

DSD-4978-A

Design Writing and Research

June 5 – June 16

Summer semester: 2 undergraduate studio credits; \$1,800

As design's social and environmental implications become more profound, it is more important than ever to write about design engagingly and intelligently.

The Design Research, Writing and Criticism Department at the School of Visual Arts is pleased to offer an online writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers. For practicing designers, this is a chance to examine the profession and its impact through writing and publishing. Clear thinking, deep research and engaging expression are vital skills in a contemporary designer's tool kit. For creative professionals, this program offers methods and insights for understanding and writing compellingly about images, objects and spaces.

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then to develop and finesse several projects. In addition to personal work, the team will collaboratively produce and distribute a publication.

Through a robust schedule of seminars, lectures and virtual field trips, the intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers and editors, and engage in conversation with prominent designers, architects and urban planners.

By the end of the program, participants will have completed several pieces of writing, formulated ideas for stories, and garnered a robust set of tools and approaches for writing authoritatively and imaginatively about design.

Faculty and lecturers have included Molly Heintz, Steven Heller, Karrie Jacobs, Jennifer Kabat, Adam Harrison Levy, Robin Pogrebin, Craig Taylor, Rob Walker and Mimi Zieger. Guest speakers and interviewees have included Nathan Adkisson of Local Projects, Interboro Partners, David van der Leer of DVDL Design Decisions, curator Ellen Lupton, Eddie Opara and Natasha Jen of Pentagram, photographer Chris Payne, Quilian Riano, and Damon Rich of HECTOR Designs.



Tuition: \$1,800



This intensive is fully online and offered through a combination of synchronous as well as asynchronous lectures, discussions and activities. Synchronous sessions will be announced and scheduled in consideration of different time zones.



Prerequisite: Participants must have completed a four-year undergraduate degree.



Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program.



This course is graded on a pass/fail system.

PDC-4673-A
Residency Alumni Network

June 5 – August 25

Summer semester: no credit; \$150

Instructor: A. Champlin

This online network offers alumni of the Artist Residency Programs a platform in which to share their work, engage in discussion and create connections with the community of residency alumni from around the world. The Residency Alumni Network is hosted in Canvas, the College's online learning platform, where participants are encouraged to engage their cohort in discussion, share work for critique, keep in touch via remote studio visits, and update the community on opportunities and news pertinent to their developing careers in the arts. Special events hosted by residency faculty and staff will keep the dialogue going as we navigate the realities of being working artists in the present.



Tuition: \$150



Prerequisite: Participants must have completed at least one of SVA's Residency Programs and Intensives. All alumni of the Artist Residency Programs are invited to register for this network.



This course is fully online and offered through a combination of synchronous as well as asynchronous workshops, lectures and discussions.

FIC-4979-A
The Artist Residency Project

October 17 – November 17

Fall semester: no credit; \$1,800

This residency program is designed for fine artists working across discipline, medium and platform. Through online platforms, it aims to deliver a robust, global residency experience. Working with SVA's distinguished faculty, participants will develop their practice without the limitations of location or the necessity for travel. The goal of The Artist Residency Project is to create an inclusive online space where artists can thrive, nurture their practice and build an active, engaged community.

Faculty will conduct remote studio visits and discuss each participant's work on an individual basis, as well as facilitate group critiques and reading groups. Alongside these visits, daily activities and ways to connect will keep participants engaged with their community of artists, and a cohort of professional mentors spanning the fields of art, design and contemporary practice. Special lectures by guest artists, critics and gallery directors will provide further insight into the realities of the working artist in the present moment.

Faculty and lecturers have included Andrea Champlin, Jodie Lyn-Kee-Chow, Gregory Coates, Tobi Kahn, Alois Kronschaeger, Judy Mannarino, Amy Myers, Iviva Olenick, Danica Phelps, Accra Shepp and Allison Hewitt Ward.



Tuition: \$1,800



A portfolio is required for review and acceptance to this program. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud.



This course is fully online and offered through a combination of synchronous as well as asynchronous workshops, lectures and discussions. Synchronous sessions will be announced and scheduled in consideration of different time zones.



This course is graded on a pass/fail system.

SVA Destinations

An important part of the creative process is taking the time for yourself, experiencing new surroundings and gaining new insights while interacting with people.

In 2023, SVA is planning to offer Destination programs domestically and Internationally. Traveling and seeing new places, cities and/or countries is a great way to get recharged, refresh your mind and get inspired. (And earn credits while you travel!)

 *We will be monitoring the current health and travel restrictions before confirming any programs.*

IPD-3703-A

Drawing Art History in Southern France

May 24 – June 6

Summer semester: 3 undergraduate art history credits

Instructors: P. Hristoff, L. Minard-Amalou

This program combines drawing and studying art history as a way to explore the South of France. The areas that we will focus on—Provence, the Ardeche and the Southern Rhone Valley—offer everything from the prehistoric caves of Chauvet to ancient Roman towns; monuments of the middle ages to Cézanne’s studio. We will investigate Romanesque and Gothic history on site, the work of Vincent van Gogh and several contemporary art museums of the region. The program is based in the picturesque town of Avignon, renowned for its history, bustling central market, numerous fine shops and eateries. Walking tours and museum visits within Avignon, such as the Popes’ Palace, Petit Palais museum and the Lambert Collection are included. In Arles we will see where Van Gogh’s “Yellow House” once stood and in St. Rémy the hospital where he painted many of his masterpieces. In Marseille we will visit the extraordinary Mucem art center. Excursions to Nîmes, Aix-en-Provence and Les Baux de Provence, to name a few, promise participants an unforgettable two weeks that they will record in their sketchbooks and photographs.

Time outside of excursions and coursework allows participants to freely explore the area on their own or with fellow classmates to sketch, sightsee, shop, or swim. All students are required to keep and submit a sketchbook for review as well as complete a final assignment. The program will focus on how art history can be mined as a source of inspiration in contemporary art-making practices. A recommended reading and supply list will be provided.

Tuition includes double-occupancy accommodations with daily breakfast daily, welcome and farewell dinners and museum admission.

 *Program cost: \$4,300*

 *For more information, visit destinations.sva.edu, or email Joey Gonnella at: lgonnella@sva.edu.*

IPD-3706-A

Paris Impressionist: A Walking Tour

June 17 – June 28

Summer semester: 3 art history undergraduate credits

Instructor: L. Minard-Amalou

Come join us in Paris this summer and refresh your creative palate with the masters of impressionist painting!

During this 11-day program, we will study the main characteristics of Impressionist painting at its zenith, during the second half of the 19th century to the beginning of the 20th century. We will explore how it speaks to our emotions, understand why it was so innovative and how it changed the course of art history.

Renoir, Monet, Manet, Van Gogh, Sisley, Degas, and Caillebotte all lived in Paris. They painted a great deal outdoors, in the city, and in the surrounding suburbs of Paris, which were then countryside villages. We will follow in their footsteps and explore some of the locations where they set their easels.

Our main focus in Paris will be the Gare Saint-Lazare area and the Montmartre neighborhood. As we walk through these areas, we will analyze the architecture and discover how some places appear not to have been touched by time. In the suburbs, we will explore Chatou, Louveciennes, and Marly-le-Roi, following trails that take us to various venues captured in famous paintings. To round off our exploration of the Parisian suburbs, we will travel to Auvers-sur-Oise, where Cézanne and Pissarro preceded Van Gogh; Yerres, where Gustave Caillebotte grew up; and finally to Giverny to visit Monet's home and gardens.

Museum visits will include the Musée d'Orsay, (the "temple" of impressionist paintings), the Musée de l'Orangerie, the Musée Marmottan, Petit Palais Musée des Beaux Art and the Musée de Montmartre where these famous artists are exhibited today.

Tuition includes double-occupancy hotel accommodations, daily Continental breakfast, welcome and farewell dinners, guided tours, museum admission, as well as transportation for day trips and within Paris.



Program cost: \$4,300



For more information, visit destinations.sva.edu, or email Aziza Gaines, program coordinator, at: againes@sva.edu.

IPD-3114-A

Studio Intensive in Oaxaca, Mexico: Independent Projects

May 30 – June 14

Summer semester: 3 undergraduate studio credits

Instructors: S. DeFrank, M.J. Vath

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

Tours to the archeological sites of Monte Alban, and the smaller, exquisitely detailed Mitla (both designated World Heritage sites) will introduce the history of this beautiful valley and its indigenous people. A walking tour of the historic center of Oaxaca will bring us into the Colonial era of the 16th century, and visits to traditional markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore numerous contemporary museums and exhibition spaces, artist's studios, sustainable/community-oriented arts projects, and designer/artist/artisan collaborations that look to the future in unexpected ways.

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

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



Program cost: \$3,600



For more information, visit destinations.sva.edu, or email Steve DeFrank, program coordinator, at: sdefrank@gmail.com.

IPD-2361-A

Portraits of Barbuda: Its History, People and Way of Life

June 10 – June 24

Summer semester: 1 undergraduate studio credit

Come and explore Barbuda, one of the few undeveloped Caribbean islands, while learning about its history from elders, historians, marine biologists and environmentalists.

Each participant will create a visual portrait of Barbuda, which may employ drawing, collage, mixed media, painting and photography. Throughout the program, image-making collaboration across disciplines will be encouraged. Participants will also keep a journal of site visits and complete two short written pieces that express their experience of the island.

Caves and archeological excavations are among the guided visits, as well as the Codrington Lagoon, which boasts the largest frigate bird colony in the Caribbean. We will also observe what has changed as the islanders' grapple with the devastation left by Hurricane Irma 2017, and discover how the Barbudan way of life has a deep connection to the land.

Participants will stay at the beachfront Barbuda Cottages with stunning oceanfront views. The cottages are five (5) miles from the only village on the island; there is no public transportation.

Tuition for the program includes stilt/elevated shared cottages with multiple bedrooms, well-equipped kitchen, living room and bathroom, as well as welcome and farewell meals and local transportation to site visits.



Program cost: \$4,500



Limited space is available.



For more information, visit destinations.sva.edu, or email Wayde McIntosh, program coordinator, at: wmcintosh@sva.edu.

IPD-3224-A

SVA at Cannes

May 17 – May 27

Summer semester: 3 undergraduate art history credits

Instructor: S. Petrosino

This program offers students a once-in-a-lifetime experience to attend the renowned Cannes Festival, which is held on the beautiful French Riviera. This annual celebrity-packed event previews new feature, independent and short films of all genres from around the world, and includes works from major filmmakers to first-time directors. Students will receive festival accreditation and daily access to screenings of selected films, as well as opportunities for Q&As with filmmakers and access to events and panel discussions at the American Pavilion and Directors' Fortnight.

Tuition includes festival accreditation, shared hotel accommodations, daily breakfast, American Pavilion membership pass, priority access to the Directors' Fortnight screenings and panel discussions, welcome and farewell dinners, and airport pickup/drop off from Nice Airport to hotel.

Prior to the start of the program, participants are required to research filmographies of the directors who will be screening at the festival and write a three-page essay on one of the directors. During the

program participants will keep a daily journal of their Cannes experiences, and complete a 500-hundred-word essay on a film screened or a paneled artist. A 12-page paper on one of the films screened must be submitted within two weeks after the close of the program.



Program cost: \$4,550



An interview is required for acceptance to this program.



For more information, visit destinations.sva.edu, or email Sal Petrosino at: spetrosino@sva.edu.

IPD-3281-A

The Art of Ancient Egypt

May 24 – June 5

Summer semester: 3 undergraduate art history credits

Instructor: F. Chwalkowski

This destination trip will focus on providing foundational knowledge of the art and architecture of Ancient Egypt, one of the greatest civilizations. We also learn how Coptic and Islamic cultures mingled with the native ancient art of Egypt. These are diverse topics; together they will introduce both ancient and modern Egypt.

Students will explore the history of Egypt with visits to the Pyramids of Giza, Egyptian Museum, and several other sites in Cairo. We will then travel to Aswan and explore the Nubian culture and the great temple of King Ramses II (Abu Simbel). A four day/three night cruise on the Nile River will prove an unforgettable journey to sites that include the Karnak Temple, Valley of the Kings, Valley of the Queens and the Temple of Hatshepsut. In addition to visiting these ancient monuments, we will investigate local arts and architecture.

Tuition includes double-occupancy hotel accommodations, daily Continental breakfast, welcome and farewell dinners, some lunches and dinners, domestic flight, cruise, guided tours and museum admission, transportation for program trips and from/to the airport in Egypt.



Program cost: \$4,100



For more information, visit destinations.sva.edu, or email Farrin Chwalkowski at: fchwalkowski@sva.edu or Nada Mohammed at: nmohammed@sva.edu.

HWD-3344-A

Writing/Multimedia in the Land of Enchantment: Taos, New Mexico

June 4 – June 18

Summer semester: 3 undergraduate humanities and sciences credits

Instructors: D. Singer, I. Deconinck

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

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

Writing is shared and critiqued in daily workshops. Guest artists talk about their work and guide you in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, the Earthship

community, local museums and galleries will serve as writing prompts. Activities also include a trip to Santa Fe and free time for hikes and exploring on your own.

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



Program cost: \$3,650



For more information, visit destinations.sva.edu or facebook.com/writingintheLandofEnchantment, or contact Laurie Johenning via email: ljohanning@sva.edu; phone: 212.592.2624.

IPD-2383-A

Picturing Arizona

June 1 – June 12

Summer semester: 3 undergraduate art history credits

Instructor: K. Gibbons

Wet-plate photography came of age with the settlement of the American West, the first region of North America that became known to the rest of the world through photographs. This course examines a pictorial narrative rich in gold, silver and scenic grandeur alongside the human history of present-day Arizona, which began more than 10,000 years ago. From visits to a 150-room ancestral pueblo (built around 1125 CE) to the experimental arcology (architecture/ecology) of Arcosanti to Frank Lloyd Wright's desert utopia Taliesin West, this 12-day road trip spans a vast geologic time scale and examines the persistence of human invention against an unforgiving landscape and centuries of displacement. In addition to daily excursions, the program includes a hands-on workshop with a visiting artist.

Tuition includes double-occupancy accommodations; ground transportation; entrance fees to museums, national parks and national monuments; picnic lunches; and welcome and farewell meals.



Program cost: \$3,800



A reading will be assigned prior to the program.



For more information, visit destinations.sva.edu, or email Kayla Gibbons at: kgibbons1@sva.edu.

BFA 3D Animation and Visual Effects

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA 3D Animation and Visual Effects Department.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year 3D animation and visual effects majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

One semester of:

Course #	Title
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SDD-1050	Narrative Workshop
SMD-1200	Imaging Tools and Workflows
SMD-1230	3D Animation Pipeline I
SMD-1235	3D Animation Pipeline II
SMD-1250	Introduction to Digital Tools and Techniques

One of the following groups:

Course #	Title
FID-1130	Drawing I
FID-1135	Drawing II
<i>or</i>	
AND-1060	Drawing for Animation I
AND-1065	Drawing for Animation II

 *AND-1060/1065 is available in 3D animation and visual effects blocks 3 and 4.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1015-1C	Modern Art	M	12:10-3:00	S. Flach
SMD-1200-1C	Imaging Tools and Workflows	Tu	9:00-2:50	E. Reinfeld
FID-1130-1C	Drawing I	W	9:00-2:50	B. Larsen
SMD-1230-1C	3D Animation Pipeline I	F	9:00-11:50	B. Gallagher
HCD-1020	Writing and Thinking	F	3:20-6:10	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SMD-1250-1C	Digital Tools and Techniques	M	3:20-6:10	E. Reinfeld
FID-1135-1C	Drawing II	W	9:00-2:50	B. Larsen
SDD-1050-1C	Narrative Workshop	Th	3:20-6:10	C. Mauch
SMD-1235-1C	3D Animation Pipeline II	F	9:00-11:50	B. Gallagher
HCD-1025	Writing and Literature	F	3:20-6:10	TBA

3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SMD-1200-2C	Imaging Tools and Workflows	M	12:10-6:00	S. Barrett
HCD-1020	Writing and Thinking	Tu	12:10-3:00	TBA
FID-1130-2C	Drawing I	W	9:00-2:50	S. Couto
SMD-1230-2C	3D Animation Pipeline I	Th	9:00-11:50	P. Skelton
SDD-1050-2C	Narrative Workshop	Th	3:20-6:10	C. Mauch
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HCD-1025	Writing and Literature	Tu	12:10-3:00	TBA
AHD-1015-2C	Modern Art	Tu	3:20-6:10	J. Harris
FID-1135-2C	Drawing II	W	9:00-2:50	S. Couto
SMD-1235-2C	3D Animation Pipeline II	Th	9:00-11:50	P. Skelton
SMD-1250-2C	Digital Tools and Techniques	F	9:00-11:50	A. Meyers

3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 3

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SDD-1050-3C	Narrative Workshop	M	12:10-3:00	J. Calhoun
AND-1060-3C	Drawing for Animation I	Tu	9:00-2:50	R. Marshall
SMD-1200-3C	Imaging Tools and Workflows	W F	9:00-11:50	A. Meyers
HCD-1020	Writing and Thinking	W	3:20-6:10	TBA
SMD-1230-3C	3D Animation Pipeline I	F	12:10-3:00	B. Gallagher
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1015-3C	Modern Art	M	9:00-11:50	K. Johansson
SMD-1250-3C	Digital Tools and Techniques	M	12:10-3:00	E. Reinfeld
AND-1065-3C	Drawing for Animation II	Tu	9:00-2:50	R. Marshall
HCD-1025	Writing and Literature	W	3:20-6:10	TBA
SMD-1235-3C	3D Animation Pipeline II	F	12:10-3:00	B. Gallagher

3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 4

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1015-4C	Modern Art	M	12:10-3:00	D. Goldberg
SMD-1200-4C	Imaging Tools and Workflows	Tu	9:00-2:50	S. Barrett
AND-1060-4C	Drawing for Animation I	W	3:20-9:10	M. Menjivar
HCD-1020	Writing and Thinking	Th	9:00-11:50	TBA
SMD-1230-4C	3D Animation Pipeline I	F	9:00-11:50	P. Skelton
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SMD-1250-4C	Digital Tools and Techniques	Tu	3:20-6:10	A. Meyers
AND-1065-4C	Drawing for Animation II	W	3:20-9:10	M. Menjivar
HCD-1025	Writing and Literature	Th	9:00-11:50	TBA
SDD-1050-4C	Narrative Workshop	Th	12:10-3:00	H. Dorrington
SMD-1235-4C	3D Animation Pipeline II	F	9:00-11:50	P. Skelton

3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 5

FALL 2023				
Course #	Title	Day	Time	Instructor
SMD-1200-5C	Imaging Tools and Workflows	M	9:00-2:50	S. McGiver
FID-1130-5C	Drawing I	Tu	9:00-2:50	R. Allain
SMD-1230-5C	3D Animation Pipeline I	W	12:10-3:00	B. Gallagher
HCD-1020	Writing and Thinking	Th	9:00-11:50	TBA
AHD-1015-5C	Modern Art	Th	12:10-3:00	R. Sarkissian
SPRING 2024				
Course #	Title	Day	Time	Instructor
SMD-1250-5C	Digital Tools and Techniques	M	9:00-11:50	Chad Sikora
SDD-1050-5C	Narrative Workshop	M	12:10 - 3:00	J. Calhoun
FID-1135-5C	Drawing II	Tu	9:00-2:50	R. Allain
SMD-1235-5C	3D Animation Pipeline II	W	12:10-3:00	B. Gallagher
HCD-1025	Writing and Literature	Th	9:00-11:50	TBA



3D Animation and Visual Effects Foundation 5 will be made available after all other 3D Animation and Visual Effects Foundation programs have reached capacity.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Students who wish to enter the department or change their major should contact their advisor. All changes of this kind require a transcript and portfolio review by the 3D animation and visual effects department chair. Courses must include any missing requirements from the foundation year, or the first semester of the second year that were not waived by equivalent coursework and portfolio review. Since many requirements may not be entered midyear or taken out of sequence, additional time in school may be required.

Sophomore 3D animation and visual effects majors are required to complete:

One semester of:

Course #	Title
SDD-2090	Professional Practices
SMD-2110	Python Scripting for Maya Artists
SMD-2137	Design in Motion
SMD-2146	Computer-Generated Imagery I
SMD-2147	Computer-Generated Imagery II
SMD-2157	VFX and Compositing I
SMD-2158	VFX and Compositing II

One of the following groups:

Course #	Title
AHD-2180	History of Film I
AHD-2185	History of Film II
<i>or</i>	
AHD-2190	History of Animation I
AHD-2195	History of Animation II

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Junior 3D animation and visual effects majors are required to complete:

Requirement A

One semester of:

Course #	Title
SDD-3090	Production Resources
SMD-3120	Thesis Research

One of the following groups:

Course #	Title
SMD-3146	Computer Animation: 3D Modeling and Animation III
SMD-3147	Computer Animation: 3D Modeling and Animation IV
SMD-3568	Thesis Preproduction: Computer Animation
<i>or</i>	
SMD-3157	VFX and Compositing III
SMD-3158	VFX and Compositing IV
SMD-3566	Thesis Preproduction: Visual Effects and Compositing

Requirement B

One 3-credit studio elective offered through any undergraduate department, including the 3D Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses.

Fourth-Year Requirements

The recommended course load is 15 credits each semester. Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate.

Senior 3D animation and visual effects majors are required to complete:

Requirement A

One semester of:

Course #	Title
SDD-4030	The Business of Being an Artist
SDD-4080	Thesis I
SDD-4085	Thesis II
SDD-4090	Thesis Special Topics

One of the following groups:

Course #	Title
SMD-4011	Production Skills: Computer Animation I
SMD-4012	Production Skills: Computer Animation II
<i>or</i>	
SMD-4022	Production Skills: VFX and Compositing I
SMD-4023	Production Skills: VFX and Compositing II

Requirement B

One 3-credit studio elective from any undergraduate department, including the 3D Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses.

General Course Listing

3D animation and visual effects majors may register for courses in the Animation and Film departments with the proper prerequisites and permission from both department chairs, space permitting. Students will not be charged any course fee associated with these courses. Please refer to the undergraduate animation and film course listings.

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

One semester: 3 art history credits

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

AND-1060

Drawing for Animation I

Fall semester: 3 studio credits

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

 Available in 3D animation and visual effects blocks 3 and 4.

AND-1065

Drawing for Animation II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See AND-1060 for course description.

 Available in 3D animation and visual effects blocks 3 and 4.

FID-1130

Drawing I

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

 Available in 3D animation and visual effects foundation blocks 1, 2 and 5.

FID-1135

Drawing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

 Available in 3D animation and visual effects foundation blocks 1, 2 and 5.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.

SDD-1050

Narrative Workshop

One semester: 3 studio credits

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Translating a story to the screen will be explored through film language and shot construction. Students will tell and write their own stories, polish them in class and create illustrated storyboards.

SMD-1200

Imaging Tools and Workflows

Fall semester: 3 studio credits

The correlation of digital tools and content to their analog predecessors and equivalents will be the starting point for conversation and creation. We will discuss how to use cameras to capture both photographs and videos, and how to use basic lighting setups to change the mood of these images. From simple image manipulation of photographs to creating complex collages of layered images, students will use raster, vector and page-layout programs to create and present original images. We will explore the basics of design skills and how to prepare images for a variety of output options. Basic visual computing skills, file-naming conventions, color management and color modes will be taught, and we will explore emerging technologies as they relate to the creation, delivery and consumption of content.

SMD-1230**3D Animation Pipeline I**

Fall semester: 3 studio credits

In this course students will explore 3D computer-generated imagery concepts using Autodesk Maya. Through in-class exercises and assignments, students will create Maya projects as they investigate the stages in a visual effects pipeline. Projects will include basic poly modeling, creating textures and materials, and keyframe animation. How to manage paths, data and hierarchies will be addressed, and students will become familiar with rigs. An introduction to lighting and shading is included.

SMD-1235**3D Animation Pipeline II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-1230 for course description.

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

Spring semester: 3 studio credits

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

SDD-2090-A**Professional Practices**

Wednesday 3:20-6:10

Spring semester: no credit

Instructor: J. Calhoun

Class time is reserved for discussion of topics relating to the use of computer-generated images in the entertainment, video and game industries. Students will explore the many aesthetic and career options they face as they begin to formulate their educational goals and career paths.



Open to 3D animation and visual effects majors only.

This course is held online.

SMD-2110

Python Scripting for Maya Artists

One semester: 3 studio credits

The ability to master technical solutions through scripting is a key component, and a sought out skill, for artists within the film and commercial production pipelines. This course will introduce the basic skills required to script effectively in Maya using the object-oriented scripting language, Python. Knowing Python will allow you to customize the Maya UI, automate repetitive tasks, modify existing tools and create your own tools. Students will also learn to use Python outside of the Maya environment to make system changes, which can be useful in understanding how pipeline tools in studios are created. This course is designed to give you an edge in pushing the boundaries of Maya's off-the-shelf tool set, and to place you in a large-scale production environment that is used within the entertainment, gaming and medical industries.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Semester	Instructor
SMD-2110-A	M	9:00-11:50	fall	P. Skelton
SMD-2110-B	M	12:10-3:00	fall	P. Skelton
SMD-2110-C	F	9:00-11:50	fall	A. Oliker
SMD-2110-D	M	9:00-11:50	spring	P. Skelton
SMD-2110-E	M	12:10-3:00	spring	P. Skelton
SMD-2110-F	F	9:00-11:50	spring	A. Oliker

SDD-2114-A

Life Drawing for Animators

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Gollub

Gesture, movement and character expression are important considerations for the computer animator. This drawing course will explore various facets of human expression, such as emotions and physical mannerisms. Using models, students will learn to “catch” a moment in time through quick poses, as well as work out individual subtleties through longer poses. Field trips will be part of the challenge of learning to draw people in crowds and in motion.

 *Open to students from all departments.*

SDD-2117-A

Figure Drawing for 3D Artists

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Gollub

The study of the human figure and anatomy trains the artist to be aware of gesture when modeling, posing and animating 3D characters. Using models, students will study and explore the human figure through anatomy, gesture, construction and natural rhythms. Various technical approaches and anatomical details will be considered to help track and make sense of the subtleties of the form and how to extrapolate the gesture and motion of a pose. The observational drawing techniques covered in this course are foundational to 3D modeling and character animation.

 *Open to students from all departments.*

SMD-2137

Design in Motion

One semester: 3 studio credits

Creating time-based animations to tell stories or explain ideas with motion graphics is the focus of this course. Students will practice keyframing, editing, masking, typography, 3D layers, tracking and stabilization, rotoscoping and paint tools as they bring motion to graphic design. An emphasis will be placed on creative direction, style and design. Adobe After Effects will be the primary software tool, and additional programs will be introduced.

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Semester	Instructor
SMD-2137-A	Tu	3:20-6:10	fall	E. Reinfeld
SMD-2137-B	Th	9:00-11:50	fall	Julie Verardi
SMD-2137-C	F	9:00-11:50	fall	TBA
SMD-2137-D	M	9:00-11:50	spring	TBA
SMD-2137-E	M	9:00-11:50	spring	E. Reinfeld

SMD-2141-A

The Art of the Pitch

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Sikora

This course will take a deep dive into the world of pitching ideas. We will simulate industry interactions by learning to build refined pitch decks, and practice effectively communicating our ideas in conversation with clients. We will explore the various uses for decks by building them for different types of simulated clients. By the end of the course students will have gained a thorough understanding of mood boards, treatments, color palettes and style frames, and how to create a branded look.

 *Open to students from all departments.*

 *Limited to 17 students per section.*

SMD-2146

Computer-Generated Imagery I

Fall semester: 3 studio credits

Professional practices will be stressed in creating preliminary sketches, concepts and designs. Students will learn how to employ geometrical primitives, extruding and lathing as well as deforming objects and working with mesh objects. 3D animation is explored by analyzing motion, understanding the devices of anticipation, reaction, overlapping motion, and squash-and-stretch, to add clarity and strength to sequences. Students will create storyboards and motion tests, and develop concepts as integrated with basic animation techniques of keyframe interpolation, model, light and camera animation.

 *Students must register for the spring semester section of SMD-2147 that corresponds to their fall semester section of SMD-2146.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-2146-A	M	6:30-9:20	M. Yagos
SMD-2146-B	W	9:00-11:50	C. Faraj
SMD-2146-C	W	6:30-9:20	S. Crawford
SMD-2146-D	Th	12:10-3:00	B. Gallagher
SMD-2146-E	Th	3:20-6:10	B. Gallagher
SMD-2146-F	F	12:10-3:00	A. Gerst

SMD-2147

Computer-Generated Imagery II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-2146 for course description.

 *Students must register for the spring semester section of SMD-2147 that corresponds to their fall semester section of SMD-2146.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-2147-A	M	6:30-9:20	M. Yagos
SMD-2147-B	W	9:00-11:50	C. Faraj
SMD-2147-C	W	6:30-9:20	S. Crawford
SMD-2147-D	Th	12:10-3:00	B. Gallagher
SMD-2147-E	Th	3:20-6:10	B. Gallagher
SMD-2147-F	F	12:10-3:00	A. Gerst

SMD-2157

VFX and Compositing I

Fall semester: 3 studio credits

Using combinations of still images and video footage, this course will explore the fundamentals of keyframing, applying effects over time, creating mattes and rotoscoping. Emphasis will be placed on editing techniques, art direction, aesthetics and the overall style of professional VFX production. An introduction to chroma keying techniques, node-based compositing and layering animated images will also be covered. Asset management and basic pipeline disciplines will be reinforced through assigned projects.

 *Students must register for the spring semester section of SMD-2158 that corresponds to their fall semester section of SMD-2157.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-2157-A	Tu	9:00-11:50	A. Meyers
SMD-2157-B	Tu	6:30-9:20	K. Cody
SMD-2157-C	Tu	6:30-9:20	J. Pimentel
SMD-2157-D	Th	9:00-11:50	E. Reinfeld
SMD-2157-E	Th	12:10-3:00	E. Reinfeld
SMD-2157-F	Th	6:30-9:20	S. Oh

SMD-2158

VFX and Compositing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-2157 for course description.

 *Students must register for the spring semester section of SMD-2158 that corresponds to their fall semester section of SMD-2157.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-2158-A	Tu	9:00-11:50	A. Meyers
SMD-2158-B	Tu	6:30-9:20	K. Cody
SMD-2158-C	Tu	6:30-9:20	J. Pimentel
SMD-2158-D	Th	9:00-11:50	E. Reinfeld
SMD-2158-E	Th	12:10-3:00	E. Reinfeld
SMD-2158-F	Th	6:30-9:20	S. Oh

SMD-2162-A

Mindful Mograph: Animating with Awareness

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: C. Sikora

The world of digital media is intense. Deadlines can be overwhelming. It's easy to get overwhelmed or go on autopilot for long stretches. This course aims to provide a space where we can slow down and have a healthier dialogue with the work we are creating. Through mindfulness meditation and exercises that allow us to directly interface with both our art and state of mind, we will learn tools for approaching our work with greater ease and flow. Animation-focused works will be created in Adobe After Effects and other software of the students' choosing to harness the power of emotion and communicate more clearly to our audiences as we become more in touch with what we are animating.

-  *Open to students from all departments.*
-  *Limited to 17 students per section.*
-  *Prerequisite: A working knowledge of After Effects.*

AHD-2180-A

History of Film I

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. Taubin

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

-  *Open to sophomore 3D animation and visual effects majors only.*

AHD-2185-A

History of Film II

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Taubin

A continuation of AHD-2180, History of Film I, this course will examine the history of motion pictures from the ascendancy of the studio system, through effects of World War II on the film industry to the subsequent collapse and re-emergence of prominent studios. The era of independent filmmaking will also be addressed. While American narrative film will be emphasized, examples of world cinema will also be screened, as well as examples from various film genres, including documentary, animation and experimental work.

-  *Open to sophomore 3D animation and visual effects majors only.*

AHD-2190

History of Animation I

Fall semester: 3 art history credits

Instructor: W. Lorenzo

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we'll consider a range of techniques, including line-and-cel, glass painting, stop motion, clay animation, morphs and 3D characters. We'll also see why animation deserves to be seen as perhaps the most complex art form.



Open to sophomore 3D animation and visual effects majors only.



This course is held online.

Course #	Day	Time
AHD-2190-A	W	12:10-3:00
AHD-2190-B	F	3:20-6:10

AHD-2195

History of Animation II

Spring semester: 3 art history credits

Instructor: W. Lorenzo

This is the second part of a two-semester course. See AHD-2190 for course description.



Open to sophomore 3D animation and visual effects majors only.



This course is held online.

Course #	Day	Time
AHD-2195-A	W	12:10-3:00
AHD-2195-B	F	3:20-6:10

SMD-2333

Dimensional Storytelling in Blender

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: J. Bascara

The potential for storytelling across multiple dimensions is limitless. In this course we'll explore this potential through Blender, an all-in-one, open-source 3D computer graphics tool kit. Coursework will cover the various features of Blender: building and animating three-dimensional models and environments; two-dimensional drawing, storyboarding, and animating in 3D; compositing and video editing. Fundamental concepts such as mise-en-scène, cinematography and editing will be emphasized throughout the course as students develop their skill sets and explore the possibilities where 2D and 3D imaging meet.



Open to 3D animation and visual effects majors only.



This course is cross-listed with AND-2333.

Course #	Semester
SMD-2333-A	fall
SMD-2333-B	spring

SDD-3090-A

Production Resources in Computer Art

Friday 3:20-6:10

Fall semester: no credit

Instructors: R. Hagen, J. Mulvnrty

Within the production process of computer animation and visual effects a unique and powerful set of resources are available to 3D animation and visual effects majors. Established protocols for utilization of advanced systems in motion capture, digital video capture, color grading and asset management will be established for students as they plan their thesis production pipelines. Software and hardware developments will be discussed.

 *Open to junior 3D animation and visual effects majors only.*

 *This course is graded on a pass/fail system.*

 *This course is held online.*

SMD-3110

Sound and Vision: Producing a Soundtrack

Fall semester: 3 studio credits

Instructor: C. Holley

Students will gain an understanding of the basic principles of audio capture, enhancement and production by focusing on the methods used in creating a professional soundtrack. Examples of award-winning videos and animations will be analyzed scene by scene. Students will compose a soundtrack for an existing project or their thesis production. This will include writing or locating appropriate music, gathering and recording sound effects, and mixing the final track.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time
SMD-3110-A	M	12:10-3:00
SMD-3110-B	W	3:20-6:10

SMD-3120

Thesis Research

Fall semester: 3 studio credits

In addition to advanced story and character development, timing and narrative structure will be taught through a series of written exercises and reading assignments. Students will tell and write their own stories and have them critiqued in classroom discussions. Students will develop scripts and draw storyboards using traditional and computer-assisted methods.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Instructor
SMD-3120-A	M	6:30 - 9:20	C. Faraj
SMD-3120-B	Tu	12:10-3:00	B. Gallagher
SMD-3120-C	Tu	6:30-9:20	N. Crist
SMD-3120-D	W	9:00-11:50	J. Coulson
SMD-3120-E	W	3:20-6:10	B. Gallagher
SMD-3120-F	W	6:30-9:20	TBA
SMD-3120-G	Th	3:20-6:10	E. Reinfeld
SMD-3120-H	Th	6:30-9:20	TBA

SMD-3146

Computer-Generated Imagery III

Fall semester: 3 studio credits

This course will emphasize professional techniques and workflow methodology to maximize students' realization of their working drawings. Students will develop highly accurate timing to achieve their individual style of animation. Editorial decisions involving narrative, character and scene design will be an integral part of this course. Topics will include: planning and executing complex models, testing how well they perform in production, skeletal rigging, constraints and scripted expressions. The course will also cover animation strategies, advanced keyframe editing and motion tests; shaders, textures, lights and camera moves.

 *Students must register for the spring semester section of SMD-3147 that corresponds to their fall semester section of SMD-3146.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-3146-A	Tu	6:30-9:20	D. Kim
SMD-3146-B	Tu	6:30-9:20	TBA
SMD-3146-C	Th	9:00-11:50	A. Cheparev
SMD-3146-D	Th	12:10-3:00	TBA
SMD-3146-E	Th	6:30-9:20	D. Kim

SMD-3147

Computer-Generated Imagery IV

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-3146 for course description.

 *Students must register for the spring semester section of SMD-3147 that corresponds to their fall semester section of SMD-3146.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-3147-A	Tu	6:30-9:20	D. Kim
SMD-3147-B	Tu	6:30-9:20	TBA
SMD-3147-C	Th	9:00-11:50	A. Cheparev
SMD-3147-D	Th	12:10-3:00	TBA
SMD-3147-E	Th	6:30-9:20	D. Kim

SMD-3157

VFX and Compositing III

Fall semester: 3 studio credits

This course will explore the design requirements for professional-quality broadcast graphics and node-based compositing techniques for film, television and digital content. Asset management, aspect ratios, resolutions, interpolation algorithms, color depth, color timing and planar tracking techniques will be addressed. Students will work with lighting, grain matching, perspective control and camera moves to create the illusion of photorealism in the final composite.

 *Students must register for the spring semester section of SMD-3158 that corresponds to their fall semester section of SMD-3157.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-3157-A	M	6:30-9:20	Y. Noh
SMD-3157-B	W	9:00-11:50	TBA

SMD-3158

VFX and Compositing IV

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-3157 for course description.

 *Students must register for the spring semester section of SMD-3158 that corresponds to their fall semester section of SMD-3157.*

 *Open to 3D animation and visual effects majors only. Limited to 17 students per section.*

Course #	Day	Time	Instructor
SMD-3158-A	M	6:30-9:20	Y. Noh
SMD-3158-B	W	9:00-11:50	TBA

SMD-3222

Concept Art Techniques for 3D Artists

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: C. McGrath

Visually conveying the idea of environments and characters for films, video games and animations is an important part of the preproduction process. In this course we will look at the rules of painting and picture-making, and how to apply them to a digital workflow to create concept art for narrative projects. We will begin with gathering crucial photo references and painting block outs in Adobe Photoshop. Working through assignments like environment paintings to study the rules of atmospheric perspective and costume design to look at basic anatomy, we will discuss the use of color, lighting and composition to evoke moods and feelings. Through the use of various software packages, students will gain skills in digital painting, digital sculpting and photobashing techniques in order to develop a more discerning eye for details and confidence.

 *Open to 3D animation and visual effects majors only.*

Course #	Semester
SMD-3222-A	fall
SMD-3222-B	spring

SMD-3228-A

Basic Modeling and Animation with Maya I

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Gerst

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual effects capabilities. Starting with storyboards, students will then learn modeling, cameras, lighting, surfaces, motion scripting and rendering. Several examples of high-end 3D animation will be demonstrated and analyzed.

-  *Students who have taken SMD-3146, Computer-Generated Imagery III, or SMD-3147, Computer-Generated Imagery IV, may not enroll in this course.*
-  *This course is not intended for students who are pursuing a thesis project in computer animation. Open to students from all departments.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3229-A

Basic Modeling and Animation with Maya II

Friday 3:20-6:10

Spring semester: 3 studio credits

Instructor: A. Gerst

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading.

-  *This course is not intended for students who are pursuing a thesis project in computer animation.*
-  *Students who have taken SMD-3146, Computer-Generated Imagery III, or SMD-3147, Computer-Generated Imagery IV, may not enroll in this course.*
-  *Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3261-A

Basic Cinema 4D

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Meyers

Cinema 4D is an intuitive 3D package used for creating amazing still images for print and breathtaking video for broadcast, web and film. The easy interface and logical workflow of the software make it possible for those new to 3D to produce high-end work quickly. This course will cover modeling, animation, lighting and camera techniques to create 3D typography, objects and motion graphics. We will also discuss the integration of Cinema 4D creations with Adobe products for compositing and broadcast purposes.

-  *Open to students from all departments.*
-  *Prerequisite: A working knowledge of Adobe Photoshop.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3263-A

Motion Graphics Techniques I

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Meyers

In this course students will use compositing and animation tools such as Adobe After Effects and Cinema 4D to create motion graphics projects for broadcast, web and film. Using Keyframes, animated masks and filters, and motion paths will be used to create complex, layered compositions. Students will also be introduced to modeling, lighting and camera techniques to create 3D typography and motion graphics.



Open to students from all departments.



Prerequisite: A working knowledge of Adobe Photoshop.



Lab fee: \$250 for non-3D animation and visual effects majors

SMD-3265-A

Motion Graphics Techniques II

Friday 12:10-3:00

Spring semester: 3 studio credits

Lab fee: \$250 for non-3D animation and visual effects majors

Instructor: A. Meyers

Continuing with the material covered in SMD-3263, Motion Graphics Techniques I, students will further examine the technical aspects of compositing and animation tools such as Adobe After Effects and Cinema 4D. Advanced techniques of working with live-action footage, rotoscoping and compositing will be covered. Through exercises and assignments, students will create their own animated designs and motion graphics projects.



Open to students from all departments.



Prerequisite: SMD-3263, Motion Graphics Techniques I.



Lab fee: \$250 for non-3D animation and visual effects majors

SMD-3341

Digital Matte Painting

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: D. Mattingly

Digital matte painting (DMP) is a field that has been around since the early days of still and moving images. Initially created as paintings on large pieces of glass, the digital revolution has extended the form to levels previously unimagined. In the current climate of heavy visual-effects productions in film, broadcast, the web and video games, the skills necessary to perform quickly and with emotion have become all the more crucial. The beauty of working in digital matte painting is that it employs traditional art skills blended with cutting-edge technology. This course will introduce students to the history of the medium, the philosophy of "style" (photorealistic, non-photorealistic) and the practical applications used to execute a shot.



Open to students from all departments.



Lab fee: \$250 for non-3D animation and visual effects majors

Course #	Semester
SMD-3341-A	fall
SMD-3341-B	spring

SMD-3408-A

Video Game Design I

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: N. Mesnard

This course is an introduction to the design and production of digital games. Students will explore concept art, level design, asset production, lighting, sound and dynamics. Weekly lectures will guide students through game art theory and technique. Practical exercises will be shared and play tested by the class to help refine ideas. The semester will culminate with a playable game level created by each student.

 *Open to 3D animation and visual effects majors only.*

SMD-3409-A

Video Game Design II

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: P. Skelton

Focusing on the creation of game characters, this course will take a deeper dive into the concepts and techniques learned in SMD-3408, Video Game Design I. Topics include: character concept art, building character controllers, high to low poly character modeling techniques, next-gen texturing and blending between animation states. Students will collaborate with their classmates to design and produce a short, playable game of their choice.

 *Open to 3D animation and visual effects majors only.*

 *Prerequisite: SMD-3408, Video Game Design I, or instructor's permission.*

SMD-3429-A

Introduction to Website Design

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: TBA

Design of a website is as important as the content. In this course we will explore the creation of websites for creative and self-promotional purposes. Students will learn to take their visual language and apply it to the web with a focus on usability to the target audience. Various web design software will be explored, as well as how to prepare files for the site design using programs such as Adobe Photoshop and Illustrator. Students will learn how to plan the architecture of their site and how to make their concepts a reality.

 *Open to students from all departments.*

 *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3431

Introduction to Real-Time Rendering and Game Engine Graphics

Friday 3:20-6:10pm

One semester: 3 studio credits

Instructor: B. Gallagher

GPU-based rendering or “real-time rendering” has long been utilized in the game industry to produce dynamic cinematic sequences and cutscenes. These techniques are employed by a host of companies from the entertainment and advertising industries to product design and education. In this course students will develop a solid understanding of the workflow between content creation software (such as Autodesk Maya) and real-time rendering environments (such as Epic’s Unreal Engine and Unity3D). Topics will include preparing assets for export to a game engine, surfacing using PBR materials, lighting using engine specific dynamic and baked lighting, transferring animation via rigged characters and Alembic

cache. Camera control and the basics of the engine's provided visual coding systems will be explored.. Students will develop an original multi-shot animated project rendered in a real-time environment.

 *Open to 3D animation and visual effects majors only.*

Course #	Semester
SMD-3431-A	fall
SMD-3431-B	spring

SMD-3566

Thesis Preproduction: Visual Effects and Compositing

Spring semester: 3 studio credits

The professional production workflows of digital and practical visual effects will be discussed and examined, along with the integration of computer-generated images and live-action footage. While continuing with concept development, students will begin production of their thesis projects, including previsualization, design, casting of actors and directing.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Instructor
SMD-3566-A	W	6:30-9:20	N. Crist
SMD-3566-B	Th	3:20-6:10	E. Reinfeld

SMD-3568

Thesis Preproduction: Computer Animation

Spring semester: 3 studio credits

This course stresses the professional aspects of previsualization and detailed character sketches in developing and planning an animated short. Students will continue concept development and begin production of their senior thesis projects. Students are required to finalize 3D models and environments and create a full-length previsualization for their thesis projects.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Instructor
SMD-3568-A	M	9:00-11:50	A. Sparso
SMD-3568-B	Tu	12:10-3:00	B. Gallagher
SMD-3568-C	Tu	6:30-9:20	J. Coulson
SMD-3568-D	W	6:30-9:20	B. Elliot
SMD-3568-E	Th	9:00-11:50	TBA
SMD-3568-F	F	3:20-6:10	A. Gerst

SMD-3721-A

Advanced Rigging

Saturday 10:00-12:50

Fall semester: 3 studio credits

Instructor: TBA

In this course students will learn to add the controls to 3D models that give artists the ability to create lifelike movement for characters, props and environments. We will delve into rigging tools and scripting to improve character setup skills and focus on creating controls for our models. Students will create various control systems, exploring the best tools for manipulating the objects being controlled.

 *Open to 3D animation and visual effects majors only.*

SMD-3723-A**Facial Rigging and Articulation for 3D Animation**

Saturday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

Creating the controlling rigs for the facial movements of 3D characters takes attention to detail. Students will deconstruct face rigs to examine how they were created, and then configure their own beginning with skin clusters and the placement of facial joints. Working by region—lips, eyes, nose and mouth—will allow students to focus on each area of the face that can affect the emotion expressed by characters.

 *Open to 3D animation and visual effects majors only.*

 *Prerequisite: SMD-3721, Advanced Rigging, or instructor's permission.*

SMD-3731-A**Advanced Compositing Techniques**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: E. Brillantes

The ability to integrate composite images into a seamless transparent moving image is the core of contemporary visual effects. Students will learn to use Nuke to create a scene that is a composite of 3D and live-action footage. Students will also color correct and add shadows and effects to the footage, such as the illusion of depth of field and a limited focus range. Color space, bit depth and film formats, advanced keying, matte edges, importing and exporting track data with Maya, advanced color correcting, blur and grain, warp and morph effects will be covered.

 *Open to 3D animation and visual effects majors only.*

SMD-3733-A**Texturing and Shading for 3D Animation**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor J. Harvey

This course will focus on the process of preparing, creating and finalizing the look for 3D models. We will explore various software to achieve surface detailing in hard surfaces and organic models. Students will break down references into components that will drive their texture workflow and develop a better understanding of what makes a material.

 *Open to 3D animation and visual effects majors only.*

SMD-3747

Lighting and Rendering I

One semester: 3 studio credits

Instructor: J. Lee

The lighting workflow using both the Maya and mental ray rendering software will be explored in this course. Students will learn the specific lighting types, shadow types and their attributes, raycast (scanline) vs. ray-trace rendering, and light/shadow linking. Aesthetic concepts covered involve use of light to create mood, indoor and outdoor environments, space, and the use and distribution of color and tone using light.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Semester
SMD-3747-A	M	6:30-9:20	fall
SMD-3747-B	W	6:30-9:20	spring

SMD-3748-A

Lighting and Rendering II

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This course concentrates on the hypershade window in Maya and its technical applications for an aesthetic end. General workflow for creation of materials and textures for both the Maya and mental ray rendering software will be addressed. Some examples of specific materials such as skin, glass, hair and other special circumstances will be covered. Class discussions will include render diagnostics and troubleshooting.

 *Open to 3D animation and visual effects majors only.*

 *Prerequisite: SMD-3747, Lighting and Rendering I, or instructor's permission.*

SMD-3751-A

Motion Capture

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: TBA

This course will cover the art and science of motion capture (mocap): motion sensing technology used to record the action of a live actor and apply it to a 3D model. The course will cover setting up and rigging CG characters for mocap, as well as setting up and calibrating the motion tracking system. Related subjects that will be covered include: preparing the actor, capturing their performance, tracking, editing and reconstruction of mocap data, and using advanced animation tools for integration into final projects. Mocap for gaming, lip sync, voice recognition and facial capture will also be explored.

 *Open to 3D animation and visual effects majors only.*

SMD-3757-A

Introduction to Houdini

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: G. Cherouvim

An introduction to the Houdini interface, procedural modeling, particles and dynamics is the focus of this course. We will also cover some expression functions, which give creative control to produce powerful visual effects and models. Projects include the creation of procedural landscapes, explosive particle

effects and a basic crowd/flocking simulation. The Houdini concepts and techniques covered, such as procedurally based workflow and rigid body dynamics, will demonstrate how to get the most out of this impressive software for commercial and film productions.

 *Open to 3D animation and visual effects majors only.*

SMD-3761-A

Intermediate VFX Animation with Houdini

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: G. Cherouvim

This course will give students an opportunity to further explore VFX animation in the Houdini procedural node-based workflow. Realistic simulations of liquids with varying viscosities and surface tensions will be examined, as well as fire and smoke with different volumes and look. We will also take a close look at particles and how to control the parameters of their forces, contracts and collisions when working with small debris or crowds of characters. Other topics that will be explored include cloth, wire and fur, giving students in-depth training in this visual effects tool kit.

 *Open to 3D animation and visual effects majors only.*

 *Prerequisite: SMD-3757, Introduction to Houdini, or instructor's permission.*

SMD-3803

Three-Dimensional Digital Sculpture

Saturday 3:20-6:10

One semester: 3 studio credits

Instructor: J. Diamond

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

 *Open to 3D animation and visual effects majors only.*

Course #	Semester
SMD-3803-A	fall
SMD-3803-B	spring

SMD-3822-A

Character FX

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructors: D. Barskdale, M. Rose

A character FX artist must have a wide range of creative and technical skills. This course is an introduction in fur, hair and cloth development for computer animation. Students will explore grooming techniques for both characters and environments. Topics will include sampling, shaping, exploring tactile qualities of hair, surfacing and basic rendering. We will also cover how to model and set up clothing for simulation of an animated character.

 *Open to 3D animation and visual effects majors only.*

 *This course is held online.*

SMD-3838

Advanced Character Animation

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Blit

Great animation is the blend of technique with acting and action. The successful expression of physical traits and emotional reactions are at the core of memorable character animation. From the wildest emotion to the slightest facial movement, the detail we can reveal in our characters is what brings them to life. This course focuses on the fundamental mechanics of character animation with particular attention to acting and performance. Since 3D characters move with a world we create, the use of camera, composition, staging and timing are required elements of this course.

 *Open to 3D animation and visual effects majors only.*

Course #	Semester
SMD-3838-A	fall
SMD-3838-B	spring

SMD-4011

Production Skills: Computer Animation I

Fall semester: 3 studio credits

Seniors will continue to perfect thesis concepts and techniques while exploring advanced topics in visual effects and compositing that will be incorporated into thesis projects. Scene lighting and animated lighting are crucial design elements of animation projects. This course will analyze lighting and camera concepts and techniques used in computer animation, and demonstrate how to begin constructing a library of camera effects. Through lectures, student presentations and in-class assignments, this course will address production pipelines and creative solutions to technical problems.

 *Students must register for the spring semester section of SMD-4012 that corresponds to their fall semester section of SMD-4011.*

 *Open to 3D animation and visual effects majors only. Limited to 15 students per section.*

Course #	Day	Time	Instructor
SMD-4011-A	M	9:00-11:50	A. Cheparev
SMD-4011-B	Tu	9:00-11:50	T. Peleg
SMD-4011-C	W	9:00-11:50	P. Bupphavesa
SMD-4011-D	W	6:30-9:20	R. Kim
SMD-4011-E	W	6:30-9:20	D. Kim

SMD-4012

Production Skills: Computer Animation II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see SMD-4011 for course description.

 *Students must register for the spring semester section of SMD-4012 that corresponds to their fall semester section of SMD-4011.*

 *Open to 3D animation and visual effects majors only. Limited to 15 students per section.*

Course #	Day	Time	Instructor
SMD-4012-A	M	9:00-11:50	A. Cheparev
SMD-4012-B	Tu	9:00-11:50	T. Peleg
SMD-4012-C	W	9:00-11:50	P. Bupphavesa
SMD-4012-D	W	6:30-9:20	R. Kim
SMD-4012-E	W	6:30-9:20	D. Kim

SMD-4022-A

Production Skills: VFX and Compositing I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Dinur

Seniors will continue to perfect thesis concepts and techniques while exploring advanced topics in visual effects and compositing that will be incorporated into thesis projects. This course will cover digital retouching and rig removal techniques as well as motion tracking and compositing 3D plates into live-action footage. Production pipelines and creative solutions to technical problems will be addressed through lectures, student presentations and in-class assignments.

 *Open to 3D animation and visual effects majors only. Limited to 15 students per section.*

SMD-4023-A

Production Skills: VFX and Compositing II

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: E. Dinur

This is the second part of a two-semester course. See SMD-4022 for course description.

 *Open to 3D animation and visual effects majors only. Limited to 15 students per section.*

SDD-4030

The Business of Being an Artist

Fall semester: 3 studio credits

Computer artists work in creative environments with short deadlines and ever-changing needs, and the number of artists required to complete a project fluctuates constantly. Many artists work as project hires, while others are full-time staff members. Working as a freelance artist can be extremely rewarding if one is careful to protect one's own interests. Students will learn the essentials of résumé preparation as well as interviewing skills required for employment in a dynamic and competitive industry. Issues of financial planning, health insurance and investments will be discussed in reference to freelance and salaried employment opportunities. Developing a basic business plan, negotiating contracts and keeping financial records will be among the course assignments.

 *Open to 3D animation and visual effects majors only.*

Course #	Day	Time	Instructor
SDD-4030-A	Tu	9:00-11:50	C. Gulacsy
SDD-4030-B	W	9:00-11:50	C. Gulacsy
SDD-4030-C	F	9:00-11:50	I. Abramson, E. Bettencourt
SDD-4030-D	F	12:10-3:00	I. Abramson, A. Libotte
SDD-4030-E	F	3:20-6:10	V. Pisano

SMD-4031-A

Collaboration in Computer Art I

Day/Time: TBA

Fall semester: no credit

Instructor: J. Calhoun

Collaboration in Computer Art is a seminar for BFA 3D Animation and Visual Effects majors who have been approved to work in teams to complete their thesis projects. Students will meet with the department chair to review production schedules and creative issues in working as a team. Production schedules for these thesis projects are accelerated compared to individual projects, and the submission deadlines for collaborative thesis projects will be established during the semester.

 *This course is graded on a pass/fail system.*

 *Open to 3D animation and visual effects majors only.*

SMD-4032-A

Collaboration in Computer Art II

Day/Time: TBA

Spring semester: no credit

Instructor: J. Calhoun

This is the second part of a two-semester course. See SMD-4031 for course description.

 *This course is graded on a pass/fail system.*

 *Open to 3D animation and visual effects majors only.*

SMD-4041-A

Advanced Sound Design and Mixing

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Holley

The focus of this course will be advanced sound design, placement and mixing techniques. These techniques will then be applied to each student's thesis project. Through lectures, student presentations

and in-class assignments, students will be provided with work critiques to assist them in constructing a soundscape for their theses.

 *Open to 3D animation and visual effects majors only.*

SMD-4051-A

Color Grading

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: F. Yang

In this course students will explore how to manipulate color and other image characteristics to enhance the look of footage. Color fundamentals, including bit depth, floating point, RGB and XYZ color spaces will be covered. How to use histograms, waveform and vectorscope monitors will be addressed, in concurrence with industry standard tools, such as the Three Way Color Corrector for manipulating color, levels and curves, as well as secondary compositing tools for keying, masking and motion tracking.

 *Open to 3D animation and visual effects majors only. Limited to 10 students.*

SDD-4080

Thesis I

Fall semester: 3 studio credits

This course will lead students through the production process of creating a thesis project that is original and of professional quality. Weekly critiques and class discussions will allow students to progressively develop and produce their thesis projects. The creative and technical skills developed over the first three years are now applied, as students complete their thesis projects.

 *Students must register for the spring semester section of SMD-4085 that corresponds to their fall semester section of SMD-4080, Thesis I.*

 *Open to 3D animation and visual effects majors only. Limited to 10 students per section.*

Course #	Day	Time	Discipline	Instructor
SDD-4080-A	Tu	6:30-9:20	computer animation and VFX	D. Hulin, W. Frazier
SDD-4080-B	Tu	6:30-9:20	computer animation	S. Ryan
SDD-4080-C	W	12:10-3:00	computer animation	A. Risca
SDD-4080-D	W	12:10-3:00	computer animation	S. Gollub
SDD-4080-E	W	6:30-9:20	computer animation and VFX	A. Rowan-Robinson
SDD-4080-F	Th	3:20-6:10	computer animation and VFX	H. Dorrington
SDD-4080-G	Th	6:30-9:20	computer animation and VFX	E. Lederman

SDD-4085

Thesis II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see SMD-4080 for course description.

 *Students must register for the spring semester section of SMD-4085 that corresponds to their fall semester section of SMD-4080, Thesis I.*

 *Open to 3D animation and visual effects majors only. Limited to 10 students per section.*

Course #	Day	Time	Discipline	Instructor
SDD-4085-A	Tu	6:30-9:20	computer animation and VFX	D. Hulin, W. Frazier
SDD-4085-B	Tu	6:30-9:20	computer animation	S. Ryan
SDD-4085-C	W	12:10-3:00	computer animation	A. Risca
SDD-4085-D	W	12:10-3:00	computer animation	S. Gollub
SDD-4085-E	W	6:30-9:20	computer animation and VFX	A. Rowan-Robinson
SDD-4085-F	Th	3:20-6:10	computer animation and VFX	H. Dorrington
SDD-4085-G	Th	6:30-9:20	computer animation and VFX	E. Lederman

SDD-4090-A

Thesis Special Topics

Wednesday 3:20-6:10

Fall semester: no credit

Instructor: J. Calhoun

Class time is reserved for discussion of special topics, senior requirements, production scholarships, visiting artists and technical workshops as required throughout the senior year.

 *Open to 3D animation and visual effects majors only.*

 *This course is graded on a pass/fail system.*

 *This course is held online.*

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

3D Animation and Visual Effects Electives Open to Students from All Departments

Courses are listed in numerical order. All sections of the following courses are open to students from all departments.

SDD-2114-A

Life Drawing for Animators

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Gollub

Gesture, movement and character expression are important considerations for the computer animator. This drawing course will explore various facets of human expression, such as emotions and physical mannerisms. Using models, students will learn to “catch” a moment in time through quick poses, as well as work out individual subtleties through longer poses. Field trips will be part of the challenge of learning to draw people in crowds and in motion.

SDD-2117-A

Figure Drawing for 3D Artists

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Gollub

The study of the human figure and anatomy trains the artist to be aware of gesture when modeling, posing and animating 3D characters. Using models, students will study and explore the human figure through anatomy, gesture, construction and natural rhythms. Various technical approaches and anatomical details will be considered to help track and make sense of the subtleties of the form and how to extrapolate the gesture and motion of a pose. The observational drawing techniques covered in this course are foundational to 3D modeling and character animation.

SMD-2141-A

The Art of the Pitch

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Sikora

This course will take a deep dive into the world of pitching ideas. We will simulate industry interactions by learning to build refined pitch decks, and practice effectively communicating our ideas in conversation with clients. We will explore the various uses for decks by building them for different types of simulated clients. By the end of the course students will have gained a thorough understanding of mood boards, treatments, color palettes and style frames, and how to create a branded look.

 *Limited to 17 students per section.*

SMD-2162-A

Mindful Mograph: Animating with Awareness

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: C. Sikora

The world of digital media is intense. Deadlines can be overwhelming. It's easy to get overwhelmed or go on autopilot for long stretches. This course aims to provide a space where we can slow down and have a

healthier dialogue with the work we are creating. Through mindfulness meditation and exercises that allow us to directly interface with both our art and state of mind, we will learn tools for approaching our work with greater ease and flow. Animation-focused works will be created in Adobe After Effects and other software of the students' choosing to harness the power of emotion and communicate more clearly to our audiences as we become more in touch with what we are animating.

-  *Limited to 17 students per section.*
-  *Prerequisite: A working knowledge of After Effects.*

SMD-3228-A

Basic Modeling and Animation with Maya I

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Gerst

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual effects capabilities. Starting with storyboards, students will then learn modeling, cameras, lighting, surfaces, motion scripting and rendering. Several examples of high-end 3D animation will be demonstrated and analyzed.

-  *Students who have taken SMD-3146, Computer-Generated Imagery III, or SMD-3147, Computer-Generated Imagery IV, may not enroll in this course.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3229-A

Basic Modeling and Animation with Maya II

Friday 3:20-6:10

Spring semester: 3 studio credits

Lab fee: \$250 for non-3D animation and visual effects majors

Instructor: A. Gerst

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading.

-  *Students who have taken SMD-3146, Computer-Generated Imagery III, or SMD-3147, Computer-Generated Imagery IV, may not enroll in this course.*
-  *Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3261-A

Basic Cinema 4D

Friday 3:20-6:10

Cinema 4D is an intuitive 3D package used for creating amazing still images for print and breathtaking video for broadcast, web and film. The easy interface and logical workflow of the software make it possible for those new to 3D to produce high-end work quickly. This course will cover modeling, animation, lighting and camera techniques to create 3D typography, objects and motion graphics. We will also discuss the integration of Cinema 4D creations with Adobe products for compositing and broadcast purposes.

-  *Prerequisite: A working knowledge of Adobe Photoshop.*
-  *Lab fee: \$250 for non-3D animation and visual effects majors*

SMD-3263-A

Motion Graphics Techniques I

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Meyers

In this course students will use compositing and animation tools such as Adobe After Effects and Cinema 4D to create motion graphics projects for broadcast, web and film. Using Keyframes, animated masks and filters, and motion paths will be used to create complex, layered compositions. Students will also be introduced to modeling, lighting and camera techniques to create 3D typography and motion graphics.



Prerequisite: A working knowledge of Adobe Photoshop.



Lab fee: \$250 for non-3D animation and visual effects majors

SMD-3265-A

Motion Graphics Techniques II

Friday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Meyers

Continuing with the material covered in SMD-3263, Motion Graphics Techniques I, students will further examine the technical aspects of compositing and animation tools such as Adobe After Effects and Cinema 4D. Advanced techniques of working with live-action footage, rotoscoping and compositing will be covered. Through exercises and assignments, students will create their own animated designs and motion graphics projects.



Prerequisite: SMD-3263, Motion Graphics Techniques I.



Lab fee: \$250 for non-3D animation and visual effects majors

SMD-3341

Digital Matte Painting

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: D. Mattingly

Digital matte painting (DMP) is a field that has been around since the early days of still and moving images. Initially created as paintings on large pieces of glass, the digital revolution has extended the form to levels previously unimagined. In the current climate of heavy visual-effects productions in film, broadcast, the web and video games, the skills necessary to perform quickly and with emotion have become all the more crucial. The beauty of working in digital matte painting is that it employs traditional art skills blended with cutting-edge technology. This course will introduce students to the history of the medium, the philosophy of "style" (photorealistic, non-photorealistic) and the practical applications used to execute a shot.



Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I, or equivalent.



Lab fee: \$250 for non-3D animation and visual effects majors

Course #	Semester
SMD-3341-A	fall
SMD-3341-B	spring

SMD-3429-A**Introduction to Website Design**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: TBA

Design of a website is as important as the content. In this course we will explore the creation of websites for creative and self-promotional purposes. Students will learn to take their visual language and apply it to the web with a focus on usability to the target audience. Various web design software will be explored, as well as how to prepare files for the site design using programs such as Adobe Photoshop and Illustrator. Students will learn how to plan the architecture of their site and how to make their concepts a reality.



Lab fee: \$250 for non-3D animation and visual effects majors

BFA Advertising

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Advertising Department and complete a portfolio review at the end of each year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year advertising majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
ADD-1030	Foundations of Drawing I
ADD-1035	Foundations of Drawing II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1021	History of Art and Design In New York: Capital of the World
DSD-1005	Thinking Design
DSD-1040	Fabrication and Innovation
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedule

ADVERTISING FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
HCD-1020	Writing and Thinking	M	12:10-3:00	TBA
ADD-1010-1AD	Principles of Visual Language I	Tu	12:10-6:00	T. Simon
AHD-1010-1AD	European Painting	Th	9:00-11:50	S. Ginsburg
DSD-1040-1AD	Fabrication and Innovation	Th	12:10-6:00	K. O'Callaghan
ADD-1030-1AD	Foundations of Drawing I	F	9:00-2:50	R. Babboni
SPRING 2024				
Course #	Title	Day	Time	Instructor
HCD-1025	Writing and Literature	M	12:10-3:00	TBA
ADD-1015-1AD	Principles of Visual Language II	Tu	12:10-6:00	T. Simon
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
AHD-1021-1AD	History of Art and Design In New York: Capital of the World	Th	9:00-11:50	R. Arnold
SMD-1020-1AD	Foundations of Visual Computing	Th	1:10-5:00	T. Fong
ADD-1035-1AD	Foundations of Drawing II	F	9:00-2:50	R. Babboni

 DSD-1005-A is held online.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Requirement A

Second-year students must take one semester of:

Course #	Title
DSD-2005	Design Thinking
ADD-2030	Integrated Advertising and Communication I
ADD-2035	Integrated Advertising and Communication II
ADD-2036	Fearless Branding I
ADD-2037	Fearless Branding II
ADD-2040	Creative Problem Solving
DSD-2050	Fundamentals of Typography I
DSD-2055	Fundamentals of Typography II
DSD-2060	Intermediate Drawing I
DSD-2090	Click, Touch, Move: Designing for Interactive Experiences I
DSD-2095	Click, Touch, Move: Designing for Interactive Experiences II

 For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections midyear.

Requirement B

Second-year students must take one of the following courses:

Course #	Title
AHD-2121	History of Advertising
AHD-2127	History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present
AHD-2128	The International Typographic Style
AHD-2129	History of Typography



Second-year advertising majors who have not successfully completed all sophomore studio requirements and/or did not pass the sophomore portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2023 course listing for details.

Course #	Title
AHD-2127	History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present
DSD-2210	Click, Touch, Move: Designing for Interactive Experiences
DSD-2230	Typography Workshop
DSD-2240	Graphic Design Workshop

Summer Semester

Students entering the department as first-semester sophomores in the spring 2024 semester must register for all of the following courses:

Course #	Title	Semester
DSD-2020-Z	Graphic Design I	spring 2024
DSD-2210	Click, Touch, Move: Designing for Interactive Experiences	summer 2024
DSD-2230	Typography Workshop	summer 2024
DSD-2240	Graphic Design Workshop	summer 2024

These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2023 course listing for details and contact your departmental advisor for summer 2024 course schedules.

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Requirement A

Third-year students must take one semester of:

Course #	Title
ADD-3207	Advanced Advertising I
ADD-3217	Advanced Advertising II

Requirement B

Students must choose two courses per semester from any of the following areas.

-  *For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Creative Advertising

Course #	Title
ADD-3561	Hacking for Attention: Creative Advertising
ADD-3562	Authenticity in Advertising

Design for New Media

Course #	Title
DSD-3371	Storytelling in the Metaverse
DSD-3637	Creative Computing for Interactive Experiences I
DSD-3638	Creative Computing for Interactive Experiences II
DSD-4711	Experimental Coding
DSD-4713	Metaverse: Augmented and Virtual Reality

Graphic Design

Course #	Title
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3380	Graphic Design x Fashion
DSD-3383	Building a Fashion Brand
DSD-3426	Branding
DSD-3529	Environmental Design: Spatial Branding
DSD-3531	Multimedia Storytelling for Designers
DSD-3611	Intermediate Typography I
DSD-3612	Intermediate Typography II
DSD-3653	Design Synthesis

Interaction Design

Course #	Title
DSD-3733	Introduction to Interaction Design
DSD-3741	Interaction Design and Communication I
DSD-3771	Interaction Design and Communication II

 *Students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Motion Graphics

Course #	Title
DSD-3219	Introduction to Motion Graphics
DSD-3222	Motion Graphics I
DSD-3223	Motion Graphics II

 *Students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Honors Courses

Course #	Title
DSD-3667	Honors: Visual Identity and Multimedia
DSD-3681	Honors: Finding Your Voice as a Graphic Designer I
DSD-3682	Honors: Finding Your Voice as a Graphic Designer II
DSD-3693	Honors: Many Types of Creativity
DSD-3696	Honors: Design, Content, and Not Losing Yourself in the Deluge
DSD-3755	Honors: Yearbook I

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

Summer Semester

Third-year advertising majors who have not successfully completed all junior studio requirements and/or did not pass the junior portfolio review will be required to take DSD-3334, Design Boot Camp, during the summer semester. This requirement must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the summer 2023 course listing for details.

Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate.

Fourth-year students must take one semester of:

Course #	Title
ADD-4101	Advertising Portfolio I
ADD-4106	Advertising Portfolio I
ADD-4111	Advertising Portfolio II
ADD-4116	Advertising Portfolio II
DSD-4300	Presentations Skills Seminar
DSD-4400	Intellectual Property and the Law

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

ADD-1010

Principles of Visual Language I

Fall semester: 3 studio credits

This studio course will explore the fundamental principles of two-dimensional design and how these principles relate to visual communication. Through direct, hands-on participation in assignments and independent projects, students will work toward developing their own “visual language.” Experimentation with composition, visual hierarchy, typographic design, color interaction and visual narrative will be stressed. Students will explore a wide range of visual concepts, including abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm and harmony. Class time is used for the creation and execution of design work, along with critiques and discussions. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

ADD-1015

Principles of Visual Language II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1010 for course description.

ADD-1030**Foundations of Drawing I**

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

ADD-1035**Foundations of Drawing II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1030 for course description.

AHD-1010**European Painting: Late Gothic to Romanticism**

Fall semester: 3 art history credits

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

AHD-1021**History of Art and Design In New York: Capital of the World**

Spring semester: 3 art history credits

New York City's history of art and design has been defined by its role as an important international hub in the exchange of perspectives, ideas and influences. This course will explore the artistic communities and movements—along with their broader reverberations in popular culture—that have come to make the city the dynamic and endlessly inspiring place it is today. You will be introduced to a variety of artworks, subjects and histories, including the migration of modernism from Europe to America, David Alfaro Siqueiros's Experimental Workshop, Andy Warhol's Factory, the beginnings of minimalist and conceptual art, the East Village Art scene of the 1970s and '80s, and beyond—inspiring you to see yourself as part of the city's ongoing creative history. You'll never look at NYC the same way.

DSD-1005**Thinking Design**

Spring semester: no credit

This overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus.



Open to freshman advertising and design majors only.



This course is held online.

DSD-1040

Fabrication and Innovation

One semester: 3 studio credits

A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

SMD-1020

Foundations of Visual Computing

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

DSD-2005

Design Thinking

Tuesday 9:00-11:50

One semester: no credit

Instructor: G. Anderson

What is design and how can it be used to create, engage and even drive social change? You are entering the profession at an exciting time. Design is everywhere, and designers now have opportunities that were unimaginable even a few years ago. Design is an ever-expanding industry where the role of the designer is highly valued both as arbiter of taste and creator of systems that educate, entertain and impact consumer behaviors. This course will provide an overview of the contemporary design industry in both

traditional and emerging media. Through guest lectures, presentations, writing and selected readings, you will come away with a fuller understanding of the designer's expanding role.

⚠️ *Open to advertising and design majors only.*

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

ADD-2030

Integrated Advertising and Communication I

Fall semester: 3 studio credits

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

⚠️ *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-2030-A	M	6:30-9:20	C. Lane
ADD-2030-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-C	W	9:00-11:50	V. Tulley
ADD-2030-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-E	Th	6:30-9:20	G. Serrano

ADD-2035

Integrated Advertising and Communication II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-2030 for course description.

Course #	Day	Time	Instructor(s)
ADD-2035-A	M	6:30-9:20	C. Lane
ADD-2035-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-C	W	9:00-11:50	V. Tulley
ADD-2035-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-E	Th	6:30-9:20	G. Serrano

ADD-2036-A

Fearless Branding I

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: G. Chen

What makes a brand fearless? Is it the bold designs? The voice in its copy? Is it how its ads live in the real world? This course will examine today's most renowned brands, putting their popularity in context to introduce core concepts in advertising. Students will build on their foundational design skills with creative problem solving, strategic thinking and presentation techniques. An exploration of brands through real-world contemporaries such as influencers, content creators and independent artists will offer strategies for collaboration, cross-promotion and brand integration. Students will then team up to create a brand

collaboration while learning how to develop pitch decks and related digital campaigns. The course culminates in a competition for the best brand mashup.

 *This class is held at the instructor's studio in DUMBO.*

 *Open to sophomore advertising majors only.*

ADD-2037-A

Fearless Branding II

Monday 6:30-9:20

Spring semester: 2 studio credits

Instructor: G. Chen

This is the second part of a two-semester course. See ADD-2036 for course description.

 *This class is held at the instructor's studio in DUMBO.*

 *Open to sophomore advertising majors only.*

ADD-2040-A

Creative Problem Solving

Wednesday 6:30-9:20

Spring semester: 2 studio credits

Instructor: D. Azneer

Behind most exceptionally crafted and culture-breaking creative advertising ideas is insight, which has the ability to put a brand on the map, change the world, or affect the way you look at an industry. This course focuses on how to start developing creative ideas and the insights from where they originated. Students will acquire the ability to concept and present ideas with a creative hook, based on strategies and insights. Understanding how to generate ideas is essential for anyone learning to use their creativity, whether for a brand or themselves.

 *Open to sophomore advertising and design majors only.*

DSD-2050

Fundamentals of Typography I

One semester: 2 studio credits

The applications of typography and color to a variety of graphic design projects will be explored in this course. Assignments will also address the general rules of design and students will be encouraged to develop a personal vision within the framework of successful design solutions.

 *Open to sophomore advertising and design majors only.*

DSD-2050-Z is open only to transfer students who enter in the spring 2024 semester

Course #	Day	Time	Semester	Instructor
DSD-2050-A	M	9:00-11:50	fall	M. Sainato
DSD-2050-B	M	9:00-11:50	fall	TBA
DSD-2050-C	M	12:10-3:00	fall	D. Drodvillo
DSD-2050-D	Tu	12:10-3:00	fall	D. Drodvillo
DSD-2050-E	Tu	3:20-6:10	fall	P. Nessen
DSD-2050-F	Tu	6:30-9:20	fall	P. Mendes
DSD-2050-G	W	9:00-11:50	fall	J. Cha
DSD-2050-H	W	9:00-11:50	fall	M. Sainato
DSD-2050-J	Th	12:10-3:00	fall	R. Mehl
DSD-2050-K	Th	3:20-6:10	fall	R. Mehl
DSD-2050-L	F	9:00-11:50	fall	J. Outis
DSD-2050-M	F	9:00-11:50	fall	J. Newton
DSD-2050-Z 	Th	6:30-9:20	spring	F. Saint-Louis

DSD-2055

Fundamentals of Typography II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2050 for course description.

 *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2055-A	M	9:00-11:50	M. Sainato
DSD-2055-B	M	9:00-11:50	TBA
DSD-2055-C	M	12:10-3:00	D. Drodvillo
DSD-2055-D	Tu	12:10-3:00	D. Drodvillo
DSD-2055-E	Tu	3:20-6:10	P. Nessen
DSD-2055-F	Tu	6:30-9:20	P. Mendes
DSD-2055-G	W	9:00-11:50	J. Cha
DSD-2055-H	W	9:00-11:50	M. Sainato
DSD-2055-J	Th	12:10-3:00	R. Mehl
DSD-2055-K	Th	3:20-6:10	R. Mehl
DSD-2055-L	F	9:00-11:50	J. Outis
DSD-2055-M	F	9:00-11:50	J. Newton

DSD-2060

Intermediate Drawing I

One semester: 2 studio credits

This course will explore drawing techniques using concepts of design, form, action, space, scale, texture and systems inherent to cohesive compositions.

 *Open to sophomore advertising and design majors only.*

DSD-2060-Z is open only to transfer students who enter in the spring 2024 semester

Course #	Day	Time	Semester	Instructor
DSD-2060-A	M	9:00-11:50	fall	J. Ruggeri
DSD-2060-B	M	12:10-3:00	fall	S. Gaffney
DSD-2060-C	M	6:20-9:30	fall	TBA
DSD-2060-D	Tu	12:10-3:00	fall	J. Ruggeri
DSD-2060-E	Tu	3:20-6:10	fall	J. Ruggeri
DSD-2060-F	W	12:10-3:00	fall	TBA
DSD-2060-G	W	3:20-6:10	fall	TBA
DSD-2060-H	W	3:20-6:10	fall	S. Maku
DSD-2060-J	Th	9:00-11:50	fall	S. Punch
DSD-2060-K	Th	12:10-3:00	fall	S. Punch
DSD-2060-L	Th	3:20-6:10	fall	J. Parks
DSD-2060-M	F	9:00-11:50	fall	J. Ruggeri
DSD-2060-Z 	F	9:00-11:50	spring	TBA

DSD-2090

Click, Touch, Move: Designing for Interactive Experiences I

One semester: 3 studio credits

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

 *Open to sophomore advertising and design majors only.*

DSD-2090-Z is open only to transfer students who enter in the spring 2024 semester

Course #	Day	Time	Semester	Instructor
DSD-2090-A	M	9:00-11:50	fall	TBA
DSD-2090-B	M	6:30-9:20	fall	M. Vainblat
DSD-2090-C	W	9:00-11:50	fall	L. Leckie
DSD-2090-D	W	9:00-11:50	fall	D. Poon
DSD-2090-E	W	12:10-3:00	fall	R. Levy
DSD-2090-F	W	12:10-3:00	fall	L. Leckie
DSD-2090-G	W	3:20-6:10	fall	R. Levy
DSD-2090-H	Th	9:00-11:50	fall	TBA
DSD-2090-J	Th	9:00-11:50	fall	T. Mintz
DSD-2090-K	Th	12:10-3:00	fall	J. Daher
DSD-2090-L	Th	3:20-6:10	fall	R. Edwards
DSD-2090-M	Th	3:20-6:10	fall	M. Vainblat
DSD-2090-N	Th	6.20-9.30	fall	S. Jessen

DSD-2090-P	F	12:10-3:00	fall	T. Fong
DSD-2090-R	F	3:20-6:10	fall	T. Fong
DSD-2090-Z 	Th	12:10-3:00	spring	TBA

DSD-2095

Click, Touch, Move: Designing for Interactive Experiences II

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-2090 for course description.



Midyear entry is allowed with instructor's permission.



Open to sophomore advertising and design majors only.

Course #	Day	Time	Instructor
DSD-2095-A	M	9:00-11:50	TBA
DSD-2095-B	M	6:30-9:20	M. Vainblat
DSD-2095-C	W	9:00-11:50	L. Leckie
DSD-2095-D	W	9:00-11:50	D. Poon
DSD-2095-E	W	12:10-3:00	R. Levy
DSD-2095-F	W	12:10-3:00	L. Leckie
DSD-2095-G	W	3:20-6:10	R. Levy
DSD-2095-H	Th	9:00-11:50	TBA
DSD-2095-J	Th	9:00-11:50	T. Mintz
DSD-2095-K	Th	12:10-3:00	J. Daher
DSD-2095-L	Th	3:20-6:10	R. Edwards
DSD-2095-M	Th	3:20-6:10	M. Vainblat
DSD-2095-N	Th	6.20-9.30	S. Jessen
DSD-2095-P	F	12:10-3:00	T. Fong
DSD-2095-R	F	3:20-6:10	T. Fong

HWD-2042

Copywriting Fundamentals

One semester: 3 humanities and sciences credits

Instructor: TBA

The ability to communicate visually and textually sits at the center of the practice of design and advertising. In this course students will further their short-form writing skills, learn to utilize research and writing strategies, and be introduced to best practices for effectively writing for a variety of project types and media, including advertisements, branding, social media, taglines and product descriptions. Projects will include writing-specific assignments along with the study and analysis of notable existing campaigns and products.



Open to sophomore advertising and design majors only.

Course #	Day	Time	Semester
HWD-2042-A	M	3:20-6:10	fall
HWD-2042-B	F	3:20-6:10	fall
HWD-2042-C	M	3:20-6:10	spring
HWD-2042-D	F	3:20-6:10	spring

AHD-2121

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

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	6:30-9:20	fall	R. Pels
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	6:30-9:20	spring	R. Pels
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

AHD-2127

History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present

One semester: 3 art history credits

This course will focus on various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	Tu	6:30-9:20	fall	D. Drodvillo
AHD-2127-B	W	9:00-11:50	fall	L. Singer
AHD-2127-C	Th	12:10-3:00	fall	G. D'Onofrio
AHD-2127-D	Th	12:10-3:00	fall	B. Smith
AHD-2127-E	Tu	6:30-9:20	spring	D. Drodvillo
AHD-2127-F	W	9:00-11:50	spring	L. Singer
AHD-2127-G	Th	12:10-3:00	spring	G. D'Onofrio
AHD-2127-H	Th	12:10-3:00	spring	B. Smith

AHD-2128

The International Typographic Style

Tuesday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

The course will explore the development of the International Typographic Style from its constructivist origins and postwar Swiss Style design roots of the 1950s to its rapid expansion across Europe, the United States, Canada, South America, Japan, and beyond. We will examine the evolving design style

and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes, and their cultural, political and social connections. Together we'll investigate the international design pioneers who explored and expanded upon the movement until the mid-1970s (including many lesser-known and unrecognized figures), their evolving ideologies and principles, distinctive visual vocabularies, technological advancements, landmark exhibitions, publishing programs and institutional pedagogies, as well as the development of the emerging field of corporate identity and cultural communications. Slide lectures, primary readings, and discussions will be complemented with research and writing assignments.

 *Open to advertising and design majors only.*

Course # Semester

AHD-2128-A fall
AHD-2128-B spring

AHD-2129

History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

 *Sections AHD-2129-A and AHD-2129-C are held online.*

Course #	Day	Time	Semester	Instructor
AHD-2129-A 	Tu	9:00-11:50	fall	M. O'Connell
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C 	Tu	9:00-11:50	spring	M. O'Connell
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

ADD-3207-A

Advanced Advertising I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This is a course about creative problem solving—from integrated campaigns to business design. We're not just going to be making ads. We're going to be using design and creativity to reimagine what brands can do in a range of ways that are relevant today. Most importantly, we will be getting you ready to go out there and start an awesome career where you get paid to do something most people only dream of. It'll be lots of work, this isn't an intro class . . . but it'll be worth it.

 *Open to junior advertising and design majors only.*

 *Prerequisite: ADD-2035, Basic Advertising II, or equivalent.*

ADD-3217-A

Advanced Advertising II

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. Please see ADD-3207 for course description.

 *Midyear entry is allowed with instructor's permission.*

 *Open to junior advertising and design majors only.*

DSD-3219-A

Introduction to Motion Graphics

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Conklin

This immersive course is the perfect starting place for any student interested in learning the foundations of 2D motion design. Covering the essential tools, techniques and best practices, this course will empower students to utilize Adobe After Effects, Illustrator and Photoshop in the creation of their motion projects.

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

DSD-3222

Motion Graphics I

Fall semester: 3 studio credits

Motion graphics is used not only to generate impactful animations, but is also commonly applied at various stages of the design process. In the past few years, outgrowing its traditional role, motion graphics has become an essential and powerful tool that forms and informs the core of interaction design and user experience, as well as graphic design at large. This course will familiarize students with the tools, techniques and practices that lie at the core of motion design, including Adobe After Effects and Premiere. Adobe Illustrator and Photoshop will also be employed in the creation of motion projects.

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

Course #	Day	Time	Instructor
DSD-3222-A	Tu	9:00-11:50	A. Dan
DSD-3222-B	Tu	12:10-3:00	G. Lee
DSD-3222-C	W	9:00-11:50	A. Dan
DSD-3222-D	W	6:30-9:20	H. Lam
DSD-3222-E	Th	9:00-11:50	A. Dan

DSD-3223

Motion Graphics II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3222 for course description.

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

Course #	Day	Time	Instructor
DSD-3223-A	Tu	9:00-11:50	A. Dan
DSD-3223-B	Tu	12:10-3:00	G. Lee
DSD-3223-C	W	9:00-11:50	A. Dan
DSD-3223-D	W	6:30-9:20	H. Lam
DSD-3223-E	Th	9:00-11:50	A. Dan

DSD-3351-A

Design for Social Change I

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Leban

We'll use design to call out new ideas and a new ethos of truth-telling. We'll create ads, posters, books and logos to present alternatives to mind-numbing consumer culture. The focus of this course will be on subjects that affect our lives—such as owning our own time, corporate impact on the physical environment and the human psyche, issues of economic fairness and alternatives to money obsession, gender, food, voting and animal rights. You will be able to choose subjects that concern you and communicate your views. We'll explore and develop various means for making ideas for social change public. Work from this course is in the poster collection of the U.S. Library of Congress; on the website of the Center for Constitutional Rights; has been produced for the Washington, DC subways; and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts.

 *Open to students from all departments.*

DSD-3352-A

Design for Social Change II

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Leban

This is the second part of a two-semester course. See DSD-3351 for course description.

 *Midyear entry is allowed with instructor's permission.*

DSD-3371

Storytelling in the Metaverse

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

Brands need to think of themselves symbolically, beyond purely the visual, if they are to succeed in the metaverse. Creatives in this space must foresee hybrid collaborations between audio, visual and experiential human-centered design and emerging technology to incorporate all of our senses to truly merge the digital realm with our physical world. Inspired by physical space, relational identity and reconstructive storytelling in the digital age, this course instills how principles of interdisciplinary new media provide spaces for the exchange of multisensory ideas. Experiment with technology and social

messages to produce high-impact campaigns and art products that build your portfolio and contribute to the industry's discourse.

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

Course #	Semester
DSD-3371-A	fall
DSD-3371-B	spring

DSD-3380

Graphic Design x Fashion

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructor: N. Kirsheh

The relationship between fashion and graphic design exists where style, aspiration and storytelling converge. This course offers students the opportunity to learn about, create and apply design skills and thinking to the needs of the fashion industry. With an emphasis on research, market identification and positioning, students will develop fashion-based design projects focused on creative direction, merchandising and retail environments combined with strategic marketing and business considerations. Throughout this course, projects will encourage students to consider their work across a variety of media, including traditional branding materials, exhibition design, social media ads, TikTok videos, AR and even NFTs. Opportunities for outside, real-world collaborations will also be explored.

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

Course #	Semester
DSD-3380-A	fall
DSD-3380-B	spring

DSD-3383

Building a Fashion Brand

Tuesday 3:20-6-10

One semester: 3 studio credits

Instructor: L. Singer

In the highly competitive fashion industry, established brands rely on a crafted design language, heritage story and brand promise that connects with and their customers. On the other hand, fashion start-ups often rely on sustainability, charitable components and a unique ethos to differentiate themselves and connect to customers on an ethical level. This course will ask students to conduct research, engage in discussions and offer critiques of existing brands in service of building their own fashion brand. Each student will define an objective, identify the personality and audience of their brand, and develop the assets needed for a successful brand, including brand guidelines, packaging, advertising, storefronts, digital content and interior design. Students will watch films, study fashion shows, read various texts on historical and contemporary fashion issues, and work individually or collaboratively on their fashion brands.

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

Course #	Semester
DSD-3383-A	fall
DSD-3383-B	spring

DSD-3426**Branding**

One semester: 3 studio credits

Instructor: E. Baker

This course will explore identity design and the development of leading identity design programs. Researching, naming and designing an identity system will be assigned, including design explorations, presentation techniques, refinement and the application of a logo. Typographical, color standards and the design of a graphic standards manual will also be covered, as well as the application of systems—stationery, packaging, signage, and collateral materials. The study of identity and logo design will focus on the works of designers and design firms such as Paul Rand, Saul Bass, Chermayeff and Geismar, Pentagram, Landor and Charles Anderson.

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

Course #	Day	Time	Semester
DSD-3426-A	Th	12:10-3:00	fall
DSD-3426-B	Th	3:20-6:10	fall
DSD-3426-C	Th	12:10-3:00	spring
DSD-3426-D	Th	3:20-6:10	spring

DSD-3426**Branding**

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Kammerzell

Understanding the fundamentals of brand identity and how to create exciting and engaging brand experiences through design will be the focus of this course. Through exposure to a variety of visual identity issues, students will be challenged to create unique ideas and solutions that meet real-world concerns. An emphasis will be placed on understanding and capturing the essence of a chosen brand (corporation, product, service, organization, personality, etc.) to ultimately develop visual identities that target all platforms on which the brand has to perform (packaging, editorial, environmental design, online, advertising, etc.). We will begin with specific visual branding exercises and students will choose topics to approach them. These exercises will then be extended into a visual identity development that encompasses several branding challenges.

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

Course #	Semester
DSD-3426-E	fall
DSD-3426-F	spring

DSD-3529

Environmental Design: Spatial Branding

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: C. Flexon

The built environment is no less an opportunity for design and branding than the page or the screen. In this course students will learn to study, develop and create work in a three-dimensional and architectural space. They will be challenged to imagine, develop and execute branding-specific design work on a large scale. Core concepts, technical skills and essential knowledge required for bringing three-dimensional work to life in the real world will be introduced.

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

Course #	Semester
DSD-3529-A	fall
DSD-3529-B	spring

DSD-3531

Multimedia Storytelling for Designers

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: R. Rodrigues

This course will examine how to create engaging and dynamic visual narratives and user experiences for digital environments. Fundamental design principles such as composition, color, contrast and perspective will be combined with new tools and concepts, including audio, editing, sequencing, flow and rhythm, resulting in projects that are enriching and engaging experiences. Students will explore the primary tools of graphic design as part of a broader practice that includes space and time—and which, when used together, tell a visual story that has the power to connect with audiences on an emotional level. Projects include visual exercises, short video projects and the creation of a short documentary film.

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

Course #	Semester
DSD-3531-A	fall
DSD-3531-B	spring

ADD-3561-A

Hacking for Attention: Creative Advertising

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Gonzales

We live in a world where brands, people and ideas all compete for the most demanding currency—our attention. This course is focused on how you can hack your audience's attention to deliver purposeful work. Real-world scenarios will be examined to gain an understanding of strategic development, insightful design and executing a visual idea across multiple disciplines within an advertising agency.

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

ADD-3562-A**Authenticity in Advertising**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: G. Garrastegui

Many of life's culture-shaping ideas, products, businesses and brands were developed from personal problems and a bit of passion. This course is focused on identifying problems that you have (or may have) faced and finding culture-breaking creative solutions. Whether miniscule in scale (like waking up in the morning) or daunting life-altering issues (such as climate change)—you'll find innovative ways to tackle the issue and turn your passion into creative ideas that can get you noticed and eventually hired.

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

DSD-3611**Intermediate Typography I**

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

 *Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3611-A	M	12:10-3:00	J. Hansen
DSD-3611-B	M	6:30-9:20	D. Villouta
DSD-3611-C	Tu	9:00-11:50	P. Ahlberg
DSD-3611-D	Tu	12:10-3:00	J. Heuer
DSD-3611-E	Tu	12:10-3:00	P. Mendes
DSD-3611-F	Tu	3:20-6:10	P. DiBello
DSD-3611-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3611-H	W	12:10-3:00	R. Knopov
DSD-3611-J	Th	12:10-3:00	M. Lenning
DSD-3611-K	F	9:00-11:50	TBA
DSD-3611-L	F	9:00-11:50	E. Baker

DSD-3611-A**Intermediate Typography I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Villouta

How can type be used to communicate? This course will help you answer that question through using and creating type for both experimental and practical application. Through this course, you should gain a greater understanding of how to think about typography, and how to see typography.

 *Open to junior advertising and design majors only.*

DSD-3611-B**Intermediate Typography I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Villouta

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-C**Intermediate Typography I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

What is the meaning of the work we create? What can it say beyond its composition of text, images, colors and forms? In this course students will conceptualize, develop, execute and present design solutions that will be rigorously discussed and critiqued in class. Lectures, guest critics and occasional field trips will be included. Our goal will be to refine students' work and design practice to best prepare them for internship opportunities, as well as their final year of school.

 *Open to junior advertising and design majors only.*

DSD-3611-D**Intermediate Typography I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Heuer

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-E**Intermediate Typography I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Mendes

The goal of this course is to build upon your typographic skills, exploring the quality of letterforms and styles and applying them in layouts that show conceptual purpose, clarity of communication and compositional balance. This goal will be achieved by utilizing typography in various assignments and finished projects and process work will be reviewed throughout the course.

 *Open to junior advertising and design majors only.*

DSD-3611-F**Intermediate Typography I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. DiBello

Developing a designer's sensitivity to typography through both restrictive and open-ended assignments is the focus of this course. Projects will combine experimentation and formal exercises with an emphasis on typographic systems, as well as the details of macro and micro typography. Technological advancements of typography will be examined through readings and historical materials. Theory, dialogue, process and

personal practice will be central themes of discussion to establish each student's opinions on design. Sessions include critique, workshops and one-on-one meetings, as well as occasional guest lectures.

 *Open to junior advertising and design majors only.*

DSD-3611-G

Intermediate Typography I

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: K. Deegan, B. Harvey

Students will build on the foundations covered in the second year and focus on the conceptual, aesthetic and functional aspects of typography. We will explore typography through projects ranging from identity, print and environmental graphics to digital media. At the core is an emphasis on conceptual thinking and creativity, addressing the diverse nature of typographical applications through weekly projects and presentations. This course demands a professional approach to the class in terms of attendance, presentation, critiques and discussions. By the end of the course students will understand and challenge conventional perceptions of typography to create original and engaging design work.

 *Open to junior advertising and design majors only.*

DSD-3611-H

Intermediate Typography I

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: R. Knopov

This course offers an introduction to typography through slide presentations and experimental assignments to familiarize students with the concepts of oral and written communication and the crucial role of typography in communication. Emphasis will be on the importance of the psychology of perception, time-based narrative, pictorial and typographical ways of expressing the concept of time along with the concepts of gestalt, hierarchy and information architecture. The second semester will invite students into the genre of the artist's book as a form of expression of their personal content as opposed to a uniform and standard codex book. While working on the different projects (CD package, poster, newspaper, corporate identity, book), students will write down their initial thoughts and observations of their creative process, documenting their conceptual growth and progress in developing a personal visual language.

 *Open to junior advertising and design majors only.*

DSD-3611-J

Intermediate Typography I

Thursday 12:00-3:00

Fall semester: 3 studio credits

Instructor: M. Lenning

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-K

Intermediate Typography I

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-L

Intermediate Typography I

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Baker

This course takes a broad look at the importance and power of typography, with the intent of studying the typographic world that surrounds us. It will look at typography as the foundation of the communicated concept. An important aspect of the course is to build an understanding for the fine nuances of designing with type. Classical and modernist letterforms, as a reflection of the historical as well as contemporary graphic landscape, from ancient Roman to the circus posters of the 1930s to the Bauhaus and beatniks will be addressed. We will explore visual problem solving by experimenting with typographic form, function, meaning and aesthetics, and students will refine their typographic skills through specific assignments. Through a variety of projects, students will develop, design and execute substantial portfolio pieces in several mediums.

 *Open to junior advertising and design majors only.*

DSD-3612

Intermediate Typography II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See the corresponding sections of DSD-3611 for course descriptions.

 *Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3612-A	M	12:10-3:00	J. Hansen
DSD-3612-B	M	6:30-9:20	D. Villouta
DSD-3612-C	Tu	9:00-11:50	P. Ahlberg
DSD-3612-D	Tu	12:10-3:00	J. Heuer
DSD-3612-E	Tu	12:10-3:00	P. Mendes
DSD-3612-F	Tu	3:20-6:10	P. DiBello
DSD-3612-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3612-H	W	12:10-3:00	R. Knopov
DSD-3612-J	Th	12:10-3:00	M. Lenning
DSD-3612-K	F	9:00-11:50	TBA
DSD-3612-L	F	9:00-11:50	E. Baker

DSD-3637-A

Creative Computing for Interactive Experiences I

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Yoo

This course will introduce the basics of computer programming as a tool for visual communications and user experiences. With no programming experience required, students will study computer graphics programming through hands-on sessions. We will use p5.js (JavaScript library) to illustrate the fundamentals of computation. The course includes lectures and presentations with a short assignment after each session, culminating in a developed project in the second semester. We will also look at techniques to build generative designs, image manipulations and digital interactions.

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

DSD-3638-A

Creative Computing for Interactive Experiences II

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Yoo

This is the second part of a two-semester course. See DSD-3637 for course description.



No midyear entry.



Open to junior and senior advertising and design majors only.

DSD-3653

Design Synthesis

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: N. Ray

Design today requires the ability to work across a variety of mediums and disciplines. This course provides students with the opportunity to synthesize their passions for design, advertising, image-making, motion/video, typography, etc., and apply them in exciting, hybridized and interdisciplinary ways. Students will learn to combine their understanding of design fundamentals and tools with video-editing software through projects that include short videos, experimental editorial, 3D typography and stop motion.

Embodying the interdisciplinary spirit, this course will include special presentations and projects that collaborate with dynamic guest speakers.



Open to junior and senior advertising and design majors only.

Course #

Semester

DSD-3653-A

fall

DSD-3653-B

spring

DSD-3667-A

Honors: Visual Identity and Multimedia

Monday 5:00-7:50

Fall semester: 3 studio credits

Instructors: T. Geismar, S. Haviv, M. Owens

Today's constantly evolving multimedia world demands that a successful graphic identity be simple, bold, memorable and flexible. Held in the Chermayeff & Geismar & Haviv studio, this course will teach students how to create powerful, concept-based identities that thrive in the multimedia realm. Chermayeff & Geismar & Haviv has developed an idea-driven methodology for identity design that has resulted in identities for hundreds of major clients like Chase Bank, NBC, Museum of Modern Art and the Library of Congress. Affording students the opportunity to design directly for real-world clients, the course will lead students through the firm's problem-solving approach to graphic design as they work with an organization or small business to develop a visual identity from start to finish. Students will be encouraged to explore opportunities for identity expression in new media.



Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair. Limited to 12 students.



This course is held online.

DSD-3681-A

Honors: Finding Your Voice as a Graphic Designer I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Sahre

With the splintering of the discipline, it is more important than ever to have a specific point of view as a graphic designer. This course will focus on the journey each student has taken as a designer up to this point, and we will work toward identifying and developing each student's unique process, ideas, typography, form making and approach. The course will consist of a combination of lectures, field trips and individual (and group) design projects and in-class critiques. Projects will be geared toward empirical explorations to gain an understanding of each student's design process, whether working individually or in groups. The development of a critical judgment and unique "design voice" is encouraged.

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3682-A

Honors: Finding Your Voice as a Graphic Designer II

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. Sahre

This is the second part of a two-semester course. See DSD-3681 for course description.

 *No midyear entry.*

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3693-A

Honors: Many Types of Creativity

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This one-of-a-kind honors course will ask students to bring the many—and sometimes varied—passions and skill sets they have but rarely get to use together, including contemporary typography, hand-drawn letterforms, illustration, photography, 3D, motion, and more. With an emphasis on narrative, students will be challenged to create original and, at times, extremely experimental work in varying scale, application and media that will culminate in a motion project.

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

 *It is recommended that students concurrently take a course in motion graphics.*

DSD-3696-A

Honors: Design, Content, and Not Losing Yourself in the Deluge

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

Do you ever feel like your work isn't a true reflection of your true self? This course will encourage and instruct students on how to connect identity and creativity—on how to be a living representation of their work. Students will create both print and digital projects with a focus on how different approaches, media, and platforms can create connections between a designer and their audience. Individual and collaborative

projects will combine complementary skill sets, as students also explore the influence in popular culture and the greater world around them.

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3733-A

Introduction to Interaction Design

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Winchell

The fundamentals of user-centered interaction design are introduced in this course through design-thinking techniques and UX/UI design methodologies. Sessions will cover applications of interaction design, research and prototyping techniques, and digital design theory. Students will create user journeys across media and touchpoints while developing their UX/UI craft. The broad scope of the course provides a springboard for future study and career opportunities.

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

DSD-3741 (previously DSD-3741 through DSD-3754)

Interaction Design and Communication I

Fall semester: 3 studio credits

Working in today's digital world encompasses both the usability and aesthetic of a product, service, brand, or strategy that relies on technology. In this course you will learn how to tackle the unique challenges and opportunities that will be encountered on the job. Sessions will cover user interface design principles, information hierarchy and navigation, context and human-technology interactions, and how these elements combine to create a compelling experience. The course format will include lecture, discussion, exercises, interim presentations, and a thorough documentation of the research and design process.

 *This is the first part of a two-semester course. Students must register for the corresponding spring semester section of DSD-3771, Interaction and Communication II.*

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

Course #	Day	Time	Instructor(s)
DSD-3741-A	Tu	6:30-9:20	A. Zukofsky
DSD-3741-B	Tu	6:30-9:20	P. Colon, M. Turgut
DSD-3741-C	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3741-D	W	6:30-9:20	J. Lee, T. Loizeau
DSD-3741-E	W	6:30-9:20	K. Lyons, D. Rodriguez
DSD-3741-F	W	6:30-9:20	N. Lim, J. McKay
DSD-3741-G	Th	6:30-9:20	H. Huynh

DSD-3771 (previously DSD-3771 through DSD-3784)

Interaction Design and Communication II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3741 for course description.

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

Course #	Day	Time	Instructor(s)
DSD-3771-A	Tu	6:30-9:20	A. Zukofsky
DSD-3771-B	Tu	6:30-9:20	P. Colon, M. Turgut
DSD-3771-C	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3771-D	W	6:30-9:20	J. Lee, T. Loizeau
DSD-3771-E	W	6:30-9:20	K. Lyons, D. Rodriguez
DSD-3771-F	W	6:30-9:20	N. Lim, J. McKay
DSD-3771-G	Th	6:30-9:20	H. Huynh

DSD-3755-A (previously DSD-4754)

Honors: Yearbook I

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Newton

Every year a team of SVA's best designers creates and conceptualizes a unique book for the school's graduating class. Submitted portraits are combined with custom elements like lettering, illustration, student surveys, and infographics. Social media and video elements are also included, making the "yearbook" a one-of-a-kind visual experience.

 *Registration for this course is by invitation only.*

 *Students taking DSD-3755, Yearbook I, as juniors will take Yearbook II the fall semester of their senior year.*

ADD-4101-A

Advertising Portfolio I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: G. Serrano

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

 *Open to senior advertising and design majors only.*

ADD-4106-A

Advertising Portfolio I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: A. Beltrone, J. Marsen

The goal of this course is simple: Create an advertising portfolio that will get you hired. With an equal focus on concept and craft, we'll help showcase your individual strengths in ways that will be appealing to potential employers. This will include everything from idea development to building a website to presentation skills.

 *Open to senior advertising and design majors only.*

ADD-4111 / ADD-4116

Advertising Portfolio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see corresponding sections of ADD-4101 and ADD-4106 for course descriptions.

 *Open to senior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-4111-A	W	3:20-6:10	G. Serrano
ADD-4116-A	Tu	6:30-9:20	A. Beltrone, J. Marsen

DSD-4300

Presentation Skills Seminar

Friday 12:10-2:10

Fall semester: no credit, 4 weeks

Instructor: A. Goldklang

Even the best work needs to be presented clearly and convincingly. This course will introduce students to industry standards and norms for constructing and presenting both themselves as well as their work—skills critical for all creatives. From the transformation of selling a story in the development of a deck to public speaking and personal representation, this partially asynchronous online seminar will examine a plethora of approaches and considerations when preparing to get a job, selling your ideas, being part of a team and, ultimately, navigating the waters on your way to success.

 *Open to senior advertising and design majors only.*

 *This course is held online.*

Course #	Begins
DSD-4300-A	9/9
DSD-4300-B	10/14

DSD-4400

Intellectual Property and the Law

Friday 9:00-11:50

One semester: no credit, 7 weeks

Instructor: F. Martinez

The general concepts of law and intellectual property law as they apply to the practice of design will be examined, including basic legal issues of contract and property law within the creative context. Among the topics explored will be the work-for-hire agreement, the consignment agreement and the agency agreement. The law of copyright, trademark and patents will also be explored. Issues such as registering

a copyright, copyright infringement, registering a trademark and trade dress infringement and patents (in particular, design patents) will be examined from the perspective of the professional designer. In addition, design and information issues presented by current technology, such as the web, will be included throughout the course.



Open to senior advertising and design majors only.

This course is held online.

Course #	Begins	Semester
DSD-4400-A	9/8	fall
DSD-4400-B	11/3	fall
DSD-4400-C	1/12	spring
DSD-4400-D	3/15	spring

Independent Study

One semester: 3 studio credits

Junior and senior advertising majors who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Senior Project Courses

These courses are intensive one- and two-semester offerings in specialized areas. Projects are geared toward additional diversity for student portfolios.

Two-Semester Senior Project Courses

Students who wish to register for the following two-semester courses must enroll for both semesters.

DSD-4706

3D Graphics and Motion in Cinema I

Fall semester: 3 studio credits

Whether your field of work is creative direction, design, film, AR/VR/XR, or motion graphics, Maxon Cinema 4D gives you all the tools you need to make your ideas reality. In this course students will learn and utilize Cinema 4D for the 3D image creation of storyboards, animations, designs and the “metaverse.” The software’s intuitive interface and logical workflow make it possible for those new to 3D artistry to dive in. The foundations of the application, including motion and design workflows between C4D and Adobe After Effects will be addressed. We will begin with the basics of modeling, lighting, materials and animation, laying the groundwork for more advanced work in the second semester. Assignments will cover a wide range of real-world projects, such as 3D type and animated logos to bumpers and title sequences.

 *Open to senior advertising and design majors only.*

 *Prerequisite: A working knowledge of Adobe After Effects or be concurrently attending an After Effects course.*

 *DSD-4706-C is held online.*

Course #	Day	Time	Instructor
DSD-4706-A	Tu	3:20-6:10	J. Daher
DSD-4706-B	Tu	6:30-9:20	H. Avanian
DSD-4706-C 	W	6:30-9:20	B. Bowman

DSD-4707

3D Graphics and Motion in Cinema 4D II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-4706 for course description.

 *Open to senior advertising and design majors only.*

 *Prerequisite: DSD-4706, 3D Graphics and Motion in Cinema 4D I.*

 *No midyear entry.*

 *DSD-4707-C is held online.*

Course #	Day	Time	Instructor
DSD-4707-A	Tu	3:20-6:10	J. Daher
DSD-4707-B	Tu	6:30-9:20	H. Avanian
DSD-4707-C 	W	6:30-9:20	B. Bowman

DSD-4723-A (previously DSD-3626)

Advanced Typography I: The Perfect Paragraph

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: R. Mehl

In this course students will examine the principles of typographic design and color theory, as well as the fundamentals of traditional typesetting. Experiments with letterform design will include an exploration of color theory as applied to typographic design. Typographic books, original type treatments, word marks and logos for digital display and print will be created. Students will be encouraged to work with their own content, including original typeface designs.

 *Open to senior advertising and design majors only.*

DSD-4724-A (previously DSD-3627)

Advanced Typography II: The Perfect Paragraph

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: R. Mehl

This is the second part of a two-semester course. See DSD-4723 for course description.

 *Open to senior advertising and design majors only.*

One-Semester Senior Project Courses

DSD-4701

Production Studio for the Graphic Designer

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Wahler

Today's graphic artist is required to have technical knowledge and production ability. This course offers an opportunity to work on projects in the classroom and then watch the final production on-site at A2A Studio, a full-service production studio. Complete instruction in the skills necessary to produce and manufacture finished portfolio pieces will be given. Using Adobe Illustrator, Photoshop and InDesign, we'll examine all aspects of production as they relate to print, including correct document construction, color space and color systems, separations, trapping, preflighting, print production and paper considerations. Assignments will be produced in the studio using various output devices, from inkjet proofers and large-format digital printers to high-resolution film imagesetters. Students will be able to produce their work combining digital output, transfers, direct imaging, laser cutting, UV printing, plotter cutters, embossing and three-dimensional packaging construction. The opportunity to experiment and work with digital and analog print production tools will be an invaluable experience.

 *Open to senior advertising and design majors only.*

 *Prerequisite: A working knowledge of the Adobe design applications.*

Course #

DSD-4701-A

DSD-4701-B

Semester

fall

spring

DSD-4703**Fashion: The Campaign**

Monday 3:20-6:10

One semester: 3 studio credits

Instructors: N. Kirsheh, TBA

Fashion and beauty are creative playgrounds for creative expression, experimentation and play in service of commercial needs and application. This course offers students the opportunity to develop and apply their voice and aesthetic style by taking on the role of creative director for a fashion/beauty project.

Throughout the semester we will explore techniques and best practices for creating memorable and thought-provoking concepts, building a simulated creative team and formulating a production plan—culminating in the creation of a 360° campaign presentation deck. Visual creatives, hair and make-up artists, prop stylists and producers will be invited to the class as guest speakers and critics. Opportunities for real world, industry-based projects will also be explored.

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

Course #

DSD-4703-A

DSD-4703-B

Semester

fall

spring

DSD-4711**Experimental Coding**

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

This course provides an introduction to experimental coding for design through a series of hands-on technical exercises and projects. During the semester HTML, CSS and p5.js (JavaScript library) will be used to illustrate the fundamentals of computational design. We will learn techniques to build for responsive web design, generative design and digital interaction. This course is designed for students with no prior coding experience.

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

Course #

DSD-4711-A

DSD-4711-B

Semester

fall

spring

DSD-4713

Metaverse: Augmented and Virtual Reality

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: T. Martinez

From communication to commerce, much of our daily life has been defined by major shifts in technology. The latest major shift in technology is here, and it is the metaverse—immersive worlds and virtual objects augmenting the real world. All delivered on Web 3 via new protocols on the blockchain. In this course you will create for the metaverse by making 3D art, augmented reality and virtual reality through a series of hands-on exercises. Using visual prototyping tools, projects may include a blockchain NFT drop, memorable campaign, digital product, innovative service, or art installation. Knowing how to code is not necessary; the only prerequisites are an imagination and creative drive.

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

Course #

DSD-4713-A

DSD-4713-B

Semester

fall

spring

DSD-4716

Designing and Prototyping for Immersive Media (XR/AR/VR)

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: R. Dubois

To understand XR, spatial computing for immersive media, you need to understand the technologies that enable it, how they are used and what their future holds. In this course an introduction to XR will be introduced, using a broadly chronological approach—from historical milestones to the wide ranges of mainstream applications today. As you learn about the technology you will develop hands-on experience in the field. The course is structured to strengthen your knowledge of human-centered design principles and offers a dive deep into the design patterns of spatial computing. Lectures are directly tied to hands-on workshops, and you will be building small applications and prototypes across the entire mixed-reality spectrum; from Instagram AR filters and VR interfaces to social VR avatars, and even creating your own personal VR portfolio showcase. How to translate your artistic voice and style into the spatial context of the entire spectrum of immersive media will be included. This course is designed for beginners with very little practice in XR/AR/VR coding as well as those with experience who want to expand their practice. Although no coding knowledge is required, there is an element of coding HTML, CSS and JavaScript that will be taught and practiced in class and home assignments.

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

Course #

DSD-4716-A

DSD-4716-B

Semester

fall

spring

DSD-4746

Differentiate or Die: How to Get a Job When You Graduate

One semester: 3 studio credits

Instructors: D. Millman, J. Cohen

You are about to graduate, and you might not have relatives that work at Apple or Google. You need to know how to sell, present, cold-call and talk about money to get a job. This course will address how to make a presentation with conviction and meaning; write a project proposal and how to talk about

compensation; develop a unique point of view about design or advertising; craft a powerful résumé; sell your design services in the “real” world with more confidence and success; create persuasive, honest, and effective design presentations, and set yourself up to succeed after graduation.

 *This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor.*

 *Open to senior advertising and design majors only.*

DSD-4755

Honors: Yearbook II

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Newton

This is the second part of a two-semester course. See DSD-3755 for course description.

 *Registration for this course is by invitation only.*

 *Prerequisite: DSD-3755, Honors: Yearbook I, taken in the junior year.*

Facilities Access

Non-advertising majors interested in accessing the Digital Imaging Center may visit the Facilities Access section of this document for additional details.

Graduate students wishing to access the Digital Imaging Center can review the Facilities Access section of the graduate course listing.

BFA Animation

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Animation Department.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.



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

First-Year Requirements

Freshman animation majors must take all the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Course #	Title
AHD-1170	Animation: From Paper to Pixels
AND-1020	Introduction to Animation I
AND-1025	Introduction to Animation II
AND-1060	Drawing for Animation I
AND-1065	Drawing for Animation II
AND-1140	Story I: Theory and Structure
AND-1145	Story II: Storyboarding
AND-1230	Digital Compositing
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the Honors Program should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

ANIMATION FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HCD-1020	Writing and Thinking	Tu	3:20-6:10	TBA
AND-1060-1AN	Drawing for Animation I	W	9:00-2:50	E. Hoffman
AHD-1170-1AN	Animation: From Paper to Pixels	Th	12:10-3:00	T. Stathes
AND-1020-1AN	Introduction to Animation I	F	9:00-1:50	M. Menjivar
AND-1140-1AN	Story I: Theory and Structure	F	3:20-6:10	D. Guanzon
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AND-1230-1AN	Digital Compositing	Tu	12:10-3:00	K. Llewellyn
HCD-1025	Writing and Literature	Tu	3:20-6:10	TBA
AND-1065-1AN	Drawing for Animation II	W	9:00-2:50	E. Hoffman
AND-1025-1AN	Introduction to Animation II	F	9:00-1:50	M. Menjivar
AND-1145-1AN	Story II: Storyboarding	F	3:20-6:10	D. Guanzon

ANIMATION FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HCD-1020	Writing and Thinking	M	12:10-3:00	TBA
AND-1020-2AN	Introduction to Animation I	M	3:20-8:10	E. Borja
AND-1140-2AN	Story I: Theory and Structure	W	9:00-11:50	R. Gorey
AND-1060-2ANX	Drawing for Animation I	W	3:20-9:10	S. Gollub
AHD-1170-2AN	Animation: From Paper to Pixels	F	3:20-6:10	T. Stathes
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HCD-1025	Writing and Literature	M	12:10-3:00	TBA
AND-1025-2AN	Introduction to Animation II	M	3:20-8:10	E. Borja
AND-1145-2AN	Story II: Storyboarding	W	9:00-11:50	R. Gorey
AND-1065-2ANX	Drawing for Animation II	W	3:20-9:10	S. Gollub
AND-1230-2AN	Digital Compositing	Th	12:10-3:00	C. Vonada

ANIMATION FOUNDATION BLOCK 3

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AND-1020-3AN	Introduction to Animation I	Tu	12:10-5:00	E. Borja
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
AHD-1170-3AN	Animation: From Paper to Pixels	W	12:10-3:00	T. Stathes
AND-1060-3AN	Drawing for Animation I	Th	9:00-2:50	M. Menjivar
AND-1140-3AN	Story I: Theory and Structure	F	3:20-6:10	B. Rodriguez
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AND-1230-3AN	Digital Compositing	Tu	9:00-11:50	K. Llewellyn
AND-1025-3AN	Introduction to Animation II	Tu	12:10-5:00	E. Borja
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
AND-1065-3AN	Drawing for Animation II	Th	9:00-2:50	M. Menjivar
AND-1145-3AN	Story II: Storyboarding	F	3:20-6:10	B. Rodriguez

ANIMATION FOUNDATION BLOCK 4

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AND-1140-4AN	Story I: Theory and Structure	M	9:00-11:50	R. Gorey
HCD-1020	Writing and Thinking	M	12:10-3:00	TBA
AND-1060-4AN	Drawing for Animation I	Tu	9:00-2:50	R. Marshall
AND-1020-4AN	Introduction to Animation I	W	9:00-1:50	M. Menjivar
AHD-1170-4AN	Animation: From Paper to Pixels	F	12:10-3:00	T. Stathes
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AND-1145-4AN	Story II: Storyboarding	M	9:00-11:50	R. Gorey
HCD-1025	Writing and Literature	M	12:10-3:00	TBA
AND-1065-4AN	Drawing for Animation II	Tu	9:00-2:50	R. Marshall
AND-1025-4AN	Introduction to Animation II	W	9:00-1:50	M. Menjivar
AND-1230-4AN	Digital Compositing	F	9:00-1:50	C. Vonada

ANIMATION FOUNDATION BLOCK 5

FALL 2023				
Course #	Title	Day	Time	Instructor
AND-1140-5AN	Story I: Theory and Structure	M	9:00-11:50	R. Alma
HCD-1020	Writing and Thinking	Tu	9:00-11:50	TBA
AND-1060-5AN	Drawing for Animation I	W	9:00-2:50	M. Archambault
AND-1020-5AN	Introduction to Animation I	Th	9:00-1:50	P. Harrison
AND-1230-5AN	Digital Compositing	F	9:00-11:50	C. Vonada
SPRING 2024				
Course #	Title	Day	Time	Instructor
AND-1145-5AN	Story II: Storyboarding	M	9:00-11:50	R. Alma
HCD-1025	Writing and Literature	Tu	9:00-11:50	TBA
AND-1065-5AN	Drawing for Animation II	W	9:00-2:50	M. Archambault
AND-1025-5AN	Introduction to Animation II	Th	9:00-2:50	P. Harrison
AHD-1170-5AN	Animation: From Paper to Pixels	F	12:10-3:00	T. Stathes

ANIMATION FOUNDATION BLOCK 6

FALL 2023				
Course #	Title	Day	Time	Instructor
AND-1140-6AN	Story I: Theory and Structure	M	12:10-3:00	R. Gorey
AND-1060-6AN	Drawing for Animation I	Tu	3:20-9:10	R. Marshall
AND-1020-6AN	Introduction to Animation I	W	3:20-8:10	F. Gresham
AND-1230-6AN	Digital Compositing	Th	12:10-3:00	C. Vonada
HCD-1020	Writing and Thinking	F	3:20-6:10	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
AND-1145-6AN	Story II: Storyboarding	M	12:10-3:00	R. Gorey
AND-1065-6AN	Drawing for Animation II	Tu	3:20-9:10	R. Marshall
AND-1025-6AN	Introduction to Animation II	W	3:20-8:10	F. Gresham
AHD-1170-6AN	Animation: From Paper to Pixels	Th	12:10-3:00	T. Stathes
HCD-1025	Writing and Literature	F	3:20-6:10	TBA



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

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Sophomore animation majors are required to complete:

Course #	Title
AND-2010	Animation Workshop I
AND-2015	Animation Workshop II
AND-2090	Perspective Drawing
AND-2112	Gesture Drawing
AND-2114	Sonic Storytelling

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Junior animation majors are required to complete:

Course #	Title
AND-3010	Advanced Animation Workshop I
AND-3015	Advanced Animation Workshop II
AND-3040	Life Drawing: Figure, Form and Function
AND-3120	Visual Development
AND-3125	Career Strategies

Fourth-Year Requirements

The recommended course load is 15 credits each semester. Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate.

Senior animation majors are required to complete:

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

General Course Listing

Animation majors may register for courses in the BFA 3D Animation and Visual Effects Department with the proper prerequisites and permission from both department chairs. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate 3D animation and visual effects course listing.

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

AHD-1170

Animation: From Paper to Pixels

One semester: 3 art history credits

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

AND-1020

Introduction to Animation I

Fall semester: 3 studio credits

Limited to 20 students per section

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

 *Students must register for the spring semester section of AND-1025 that corresponds to their fall semester section of AND-1020.*

AND-1025

Introduction to Animation II

Spring semester: 3 studio credits

Limited to 20 students per section

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

 *Students must register for the spring semester section of AND-1025 that corresponds to their fall semester section of AND-1020.*

AND-1060

Drawing for Animation I

Fall semester: 3 studio credits

Focusing on the fundamental elements of line, space, scale and texture, as well as topics that include anatomy, color theory, perspective and observation, this course will provide a framework for students to

translate what they see to how they convey it through the act of drawing. Pencil, charcoal, pen-and-ink and watercolor will be among the materials explored. Projects will range from the figure to nature and still life, and field trips will include drawing on location.

AND-1065

Drawing for Animation II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See AND-1060 for course description.

AND-1140

Story I: Theory and Structure

Fall semester: 3 studio credits

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



Students must register for the spring semester section of AND-1145 that corresponds to their fall semester section of AND-1140.

AND-1145

Story II: Storyboarding

Spring semester: 3 studio credits

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

AND-1230

Digital Compositing

Spring semester: 3 studio credits

Digital animation production is the focus of this course, and students will investigate the tools, techniques and concepts that are essential to creating animation. Topics include camera movement, puppet animation, effects, compositing and layout. Demonstrations and assignments are geared to introduce students to a range of software applications as well as gain production experience. The primary applications will include Adobe Animate and After Effects.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

-  *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

-  *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

AND-2010

Animation Workshop I

Fall semester: 3 studio credits

This course will introduce the animation production pipeline from preproduction through postproduction. Students will research and develop stories with well-rounded characters and environments and then build upon their drawing skills by animating characters and creating believable worlds. Screenings, discussions and in-class exercises are planned throughout the semester and students will prepare to make their own animated shorts.

-  *Students must register for the spring semester section of AND-2015 that corresponds to their fall semester section of AND-2010.*
-  *Open to animation majors only. Limited to 20 students per section.*
-  *Prerequisite: AND-1025, Introduction to Animation II.*

Course #	Day	Time	Instructor
AND-2010-A	M	9:00-12:50	C. Bertelsen
AND-2010-B	Tu	9:00-12:50	TBA
AND-2010-C	Tu	3:20-7:10	TBA
AND-2010-D	W	9:00-12:50	TBA
AND-2010-E	Th	9:00-12:50	C. Bertelsen
AND-2010-F	F	9:00-12:50	C. Bertelsen

AND-2015

Animation Workshop II

Spring semester: 3 studio credits

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

 *Students must register for the spring semester section of AND-2015 that corresponds to their fall semester section of AND-2010.*

 *Open to animation majors only. Limited to 20 students per section*

Course #	Day	Time	Instructor
AND-2015-A	M	9:00-12:50	C. Bertelsen
AND-2015-B	Tu	9:00-12:50	TBA
AND-2015-C	Tu	3:20-7:10	TBA
AND-2015-D	W	9:00-12:50	TBA
AND-2015-E	Th	9:00-12:50	C. Bertelsen
AND-2015-F	F	9:00-12:50	C. Bertelsen

AND-2090

Perspective Drawing

One semester: 3 studio credits

Instructor: M. Archambault

Perspective drawing skills are essential for creating depth in images. Through lectures, demonstrations and assignments, this course will give students a thorough understanding of the fundamental principles of perspective and their creative applications. Topics will include: methods of measurement, inclines, ellipses, plastic forms, shadows and reflections. Works-in-progress will be critiqued throughout the semester.

 *Open to animation majors only.*

Course #	Day	Time	Semester
AND-2090-A	Th	3:20-6:10	fall
AND-2090-B	F	9:00-11:50	fall
AND-2090-C	F	3:20-6:10	fall
AND-2090-D	Th	3:20-6:10	spring
AND-2090-E	F	9:00-11:50	spring
AND-2090-F	F	3:20-6:10	spring

AND-2112

Gesture Drawing

One semester: 3 studio credits

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

 *Open to animation majors only.*

Course #	Day	Time	Semester	Instructor
AND-2112-A	M	12:10-3:00	fall	R. Alma
AND-2112-B	M	3:20-6:10	fall	T. Elwell
AND-2112-C	Th	3:20-6:10	fall	M. Menjivar
AND-2112-D	M	12:10-3:00	spring	R. Alma
AND-2112-E	M	3:20-6:10	spring	T. Elwell
AND-2112-F	Tu	9:00-11:50	spring	M. Menjivar

AND-2114

Sonic Storytelling

One semester: 3 studio credits

This course explores the foundations of sound in animation through practical and theoretical applications, examining how audio and visuals complement one another to reinforce the magic of storytelling. Through a combination of lectures, discussions, guest speakers, in-class critiques and exercises, students will examine the foundations of audio techniques and how to apply them to animation projects. Students will complete this course with an appreciation of the critical function of sound and a familiarity with the tools necessary to execute an animated story.

 *Open to animation majors only.*

Course #	Day	Time	Semester	Instructor
AND-2114-A	M	12:10-3:00	fall	C. Brown
AND-2114-B	M	3:20-6:10	fall	C. Brown
AND-2114-C	W	6:30-9:20	fall	C. Williams
AND-2114-D	M	12:10-3:00	spring	C. Brown
AND-2114-E	M	3:20-6:10	spring	C. Brown
AND-2114-F	W	6:30-9:20	spring	C. Williams

AND-2167

Storyboarding for Animation

One semester: 3 studio credits

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

 *Open to animation majors only.*

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

AND-2168-A

Pitching Commercial Storyboards

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: B. Rodriguez

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

 *Open to students from all departments.*

 *Lab fee: \$250 for non-animation majors*

AND-2169

Straight to Series: New Media and TV Writing

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: D. Shepard

The foundations of writing serialized narrative scripts for new media and television will be examined in this course. Through ideation and peer-reviewed collaboration, students will explore how to develop complex characters, stories and compelling dialogue, as well as proper script formatting, the importance of deadlines, and the art of giving and receiving feedback. Each student will develop and write a short-form pilot (7 to 11 minutes in length), along with the first draft of a half-hour pilot for an original TV series. The course is specifically designed to teach students all the tools they'll need to write dynamic scripts.

 *Open to animation majors only.*

 *This course is held online.*

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

AND-2173

Experimental Animation

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Bascara

In this course students will explore concepts of experimental animation. Visual techniques, image-capturing, compositing, editing and sound design will be addressed through screenings of experimental films, demos, studio work, critiques and guest lectures. Students are encouraged to engage in their own artistic practices through independent research, process-focused exploration, personal mythologies and topics of interest. Coursework will include short-term experiments in preparation for a self-directed final project. The history of experimental animation will also be discussed.



Open to students from all departments.



Lab fee: \$250 for non-animation majors

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

AND-2177

Stop Motion

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: V. Arslani

The basic principles of stop-motion animation, timing techniques, lip syncing and acting for animation will be covered in this course. Students will create professional animation models from scratch using various materials, and practice stop-motion animation through assignments.



Open to students from all departments.



Limited to 10 students



Lab fee: \$250 for non-animation majors

Course #	Semester
AND-2177-A	fall
AND-2177-B	spring

AND-2184**Animation with Comics**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: A. Krokus

Every animator's craft can benefit from learning the principles of the comic arts. In this course students will produce a series of short-form comics that they will then adapt to animation. Our goal will be to develop a personal voice in storytelling, create original work tailored for social media and enhance static comic work with Adobe Animate, Photoshop and After Effects.

*Open to students from all departments.**Limited to 15 students**Lab fee: \$250 for non-animation majors***Course # Semester**

AND-2184-A fall

AND-2184-B spring

AND-2186**Background Design and Paint**

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: W. Yates

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

*Open to animation majors only. Limited to 15 students.***Course # Semester**

AND-2186-A fall

AND-2186-B spring

AND-2213

Color Theory

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: N. Guardia

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

 *Open to animation majors only. Limited to 15 students.*

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

AND-2219-A

Toon Boom Animation

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: T. Smolenski

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

 *Open to animation majors only. Limited to 15 students.*

AND-2247

Adobe Animate

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: C. Vonada

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

 *Open to animation majors only. Limited to 12 students per section.*

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

AND-2316**After Effects**

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: R. Borge

In this course students will gain a solid understanding of basic compositing and animation techniques with Adobe After Effects. The text animation tool, rendering and compression options, importing and compositing image sequences, color correction and basic image manipulation, masks and alpha channels, basic 3D cameras and lighting will all be explored.

 *Open to animation majors only.*

Course #	Semester
AND-2316-A	fall
AND-2316-B	spring

AND-2321**Drawing Animals in Motion**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: D. Ross

Many animated films center around characters drawn from the animal kingdom. This course will explore how to capture the intricacies of anatomy and the fluidity of movement. Using pencils, charcoal and watercolors, students will practice the art of drawing animals in motion and on location. Various strategies will be employed to assist the artist to stay within the immediacy of the field situation. Weather permitting, sessions will be held at various New York City zoos, museums and parks.

 *Open to animation majors only.*

Course #	Semester
AND-2321-A	fall
AND-2321-B	spring

AND-2333

Dimensional Storytelling in Blender

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: J. Bascara

The potential for storytelling across multiple dimensions is limitless. In this course we'll explore this potential through Blender, an all-in-one, open-source 3D computer graphics tool kit. Coursework will cover the various features of Blender: building and animating three-dimensional models and environments; two-dimensional drawing, storyboarding, and animating in 3D; compositing and video editing. Fundamental concepts such as mise-en-scène, cinematography and editing will be emphasized throughout the course as students develop their skill sets and explore the possibilities where 2D and 3D imaging meet.

 *Open to animation majors only.*

 *This course is cross-listed with SMD-2333.*

Course #	Semester
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AND-2333-A	fall
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AND-2333-B	spring
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AND-3010

Advanced Animation Workshop I

Fall semester: 3 studio credits

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

 *Students must register for the spring semester section of AND-3015 that corresponds to their fall semester section of AND-3010.*

 *Open to animation majors only.*

Course #	Day	Time	Instructor
AND-3010-A	Tu	9:00-12:50	F. Gresham
AND-3010-B	Tu	3:20-7:10	F. Gresham
AND-3010-C	Th	9:00-12:50	F. Gresham
AND-3010-D	Th	3:20-7:10	F. Gresham
AND-3010-E	Th	3:20-7:10	C. Vonada
AND-3010-F	F	12:10-4:00	C. Vonada

AND-3015

Advanced Animation Workshop II

Spring semester: 3 studio credits

This course is a continuation of AND-3010, Advanced Animation Workshop I. Each student will work on developing, producing and completing an animated short film.

 *Students must register for the spring semester section of AND-3015 that corresponds to their fall semester section of AND-3010.*

 *Open to animation majors only.*

Course #	Day	Time	Instructor
AND-3015-A	Tu	9:00-12:50	F. Gresham
AND-3015-B	Tu	3:20-7:10	F. Gresham
AND-3015-C	Th	9:00-12:50	F. Gresham
AND-3015-D	Th	3:20-7:10	F. Gresham
AND-3015-E	Th	3:20-7:10	C. Vonada
AND-3015-F	F	12:10-4:00	C. Vonada

AND-3040

Life Drawing: Figure, Form and Function

One semester: 3 studio credits

Instructor: S. Gaffney

The ability to draw the figure and analogous ways to depict the body is essential to any artist. This course is rooted in an organically systematic way to draw, and is based on the anatomical forms and functions of the human body. Students will explore multidisciplinary concepts of structure, design and action through line drawing. A series of anatomically based lectures and demonstrations will be followed by succinct exercises and practices designed to improve observational, analytical and intuitive drawing skills in order to achieve clear 3D ideas in the 2D realm of pencil and paper. By gaining a comprehensive knowledge of the human form and its functions, students will strengthen their ability to invent forms in movement from memory.

 *Open to animation majors only.*

Course #	Day	Time	Semester
AND-3040-A	M	3:20-7:10	fall
AND-3040-B	Tu	11:00-2:50	fall
AND-3040-C	F	12:10-4:00	fall
AND-3040-D	M	3:20-7:10	spring
AND-3040-E	Tu	11:00-2:50	spring
AND-3040-F	F	12:10-4:00	spring

AND-3120

Visual Development

One semester: 3 studio credits

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

developing exterior and interior environments with character placement. Works-in-progress will be shown throughout the semester for critique.

 *Open to animation majors only.*

 *This course is held online.*

Course #	Day	Time	Semester	Instructor
AND-3120-A	Tu	3:20-6:10	fall	J. Hazelroth
AND-3120-B	W	3:20-6:10	fall	J. Hazelroth
AND-3120-C	Sa	12:10-3:00	fall	TBA
AND-3120-D	Tu	3:20-6:10	spring	J. Hazelroth
AND-3120-E	W	3:20-6:10	spring	J. Hazelroth
AND-3120-F	Sa	12:10-3:00	spring	TBA

AND-3125

Career Strategies

Fall semester: 3 studio credits

Limited to 20 students per section

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

 *Open to junior animation majors only.*

 *This course is held online.*

Course #	Day	Time	Instructor
AND-3125-A	M	6:30-9:20	C. Fellmeth
AND-3125-B	M	6:30-9:20	D. Bedasse
AND-3125-C	Tu	6:30-9:20	S. Monaghan
AND-3125-D	Tu	6:30-9:20	D. Bedasse
AND-3125-E	W	6:30-9:20	TBA
AND-3125-F	W	6:30-9:20	A. Shih

AND-3137

Creating Unforgettable Characters

One semester: 3 studio credits

Instructor: M. Nolan

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



Open to students from all departments.



Limited to 18 students per section



Lab fee: \$250 for non-animation majors

Course #	Day	Time	Semester
AND-3137-A	M	6:30-9:20	fall
AND-3137-B	W	6:30-9:20	fall
AND-3137-C	M	6:30-9:20	spring
AND-3137-D	W	6:30-9:20	spring

AND-3143-A

Advanced Story Development and Design

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: E. Collins

This course is intended for students interested in expanding their command of visual language as it applies to cinematic storytelling through adapting material sourced in literature, comics, illustration and film. Students will look at the history of production design for animation, exploring how timing, design, color and camera angles can be used to enhance the narrative. Projects will include developing storyboards, creating palettes, designing characters, creating environments and building style frames as well as creating a thorough deck. The goal of the course is to broaden each student’s understanding of narrative traditions, as well as increase confidence and versatility in determining elements for effective storytelling.



Open to animation majors only.

AND-3172

Developing the Animated Series

Wednesday 6:30-9:20

One semester: 3 studio credits

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

 *Open to students from all departments.*

 *This course is held online.*

Course #	Semester	Instructor
AND-3172-A	fall	J. Stebbins
AND-3172-B	spring	TBA

AND-3254

Basic Effects Animation

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: P. Schmidt

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

 *Open to animation majors only. Limited to 15 students per section.*

Course #	Semester
AND-3254-A	fall
AND-3254-B	spring

AND-3255-A

Advanced Effects Animation

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: P. Schmidt

Limited to 15 students

This course aims to build on each student's familiarity with stand-alone elemental effects (like fire or water) by exploring the ways that these effects interact with each other and character animation in a simulated professional effects practice.

 *Open to animation majors only. Limited to 15 students.*

 *Prerequisite: AND-3254, Basic Effects Animation.*

AND-4013

Advanced Life Drawing

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Archambault

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

 *Open to senior animation majors only.*

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

AND-4940

Thesis I

Fall semester: 3 studio credits

The thesis project is a demonstration of original creativity through each student's own vision and artistic style. By examining their existing body of creative work and knowledge, students will be encouraged to further explore their personal interests in concepts, context, aesthetics and practices. Students will discuss, present and critique each other's work.

 *Students must register for the spring semester section of AND-4945 that corresponds to their fall semester section of AND-4940.*

 *This course is graded on a pass/fail system.*

 *Open to senior animation majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
AND-4940-A	Tu	9:00-11:50	M. Pisano
AND-4940-B	Tu	6:30-9:20	L. LaBracio
AND-4940-C	W	6:30-9:20	K. Downs
AND-4940-D	W	6:30-9:20	C. Fellmeth
AND-4940-E	Th	6:30-9:20	J. Howell
AND-4940-F	Th	6:30-9:20	S. Cook

AND-4945

Thesis II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See AND-4940 for course description.

 *Students must register for the spring semester section of AND-4945 that corresponds to their fall semester section of AND-4940.*

 *This course is graded on a pass/fail system.*

 *Open to senior animation majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
AND-4945-A	Tu	9:00-11:50	M. Pisano
AND-4945-B	Tu	6:30-9:20	L. LaBracio
AND-4945-C	W	6:30-9:20	K. Downs
AND-4945-D	W	6:30-9:20	C. Fellmeth
AND-4945-E	Th	6:30-9:20	J. Howell
AND-4945-F	Th	6:30-9:20	S. Cook

AND-4950-A

Thesis Presentations I

Fall semester: 3 studio credits

Instructor: H. Moe

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

 *This course is graded on a pass/fail system.*

 *Open to senior animation majors only.*

AND-4951-A

Thesis Presentations II

Spring semester: 3 studio credits

Instructor: H. Moe

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

 *This course is graded on a pass/fail system.*

 *Open to senior animation majors only.*

Independent Study

One semester: 3 studio credits

Junior and senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Animation Electives Open to All Departments

AND-1035

Introduction to Animation

Friday 2:20-6:10

One semester: 3 studio credits

Instructor: TBA

This is a crash course in digitally hand-drawn 2D animation. It will focus on using Adobe Animate to cover the principles of animation with hands-on exercises that explore the process of animation creation from paper to pixel. Basic concepts will be examined, including keys, break down, in-betweening, squash and stretch, anticipation, character design and walk cycle—all of which are the building blocks of animation filmmaking.

 *Lab fee: \$250 for non-animation majors*

Course #	Semester
AND-1035-A	fall
AND-1035-B	spring

AND-2168-A

Pitching Commercial Storyboards

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: B. Rodriguez

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

 *Lab fee: \$250 for non-animation majors*

AND-2173

Experimental Animation

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Bascara

In this course students will explore concepts of experimental animation. Visual techniques, image-capturing, compositing, editing and sound design will be addressed through screenings of experimental films, demos, studio work, critiques and guest lectures. Students are encouraged to engage in their own artistic practices through independent research, process-focused exploration, personal mythologies and topics of interest. Coursework will include short-term experiments in preparation for a self-directed final project. The history of experimental animation will also be discussed.

 *Lab fee: \$250 for non-animation majors*

Course #	Semester
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AND-2173-A	fall
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AND-2173-B	spring
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AND-2177

Stop Motion

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: V. Arslani

The basic principles of stop-motion animation, timing techniques, lip syncing and acting for animation will be covered in this course. Students will create professional animation models from scratch using various materials, and practice stop-motion animation through assignments.

 *Limited to 10 students*

 *Lab fee: \$250 for non-animation majors*

Course #	Semester
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AND-2177-A	fall
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AND-2177-B	spring
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AND-2184

Animation with Comics

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: A. Krokus

Every animator's craft can benefit from learning the principles of the comic arts. In this course students will produce a series of short-form comics that they will then adapt to animation. Our goal will be to develop a personal voice in storytelling, create original work tailored for social media and enhance static comic work with Adobe Animate, Photoshop and After Effects.

 *Limited to 15 students*

 *Lab fee: \$250 for non-animation majors*

Course #	Semester
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AND-2184-A	fall
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AND-2184-B	spring
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AND-3137

Creating Unforgettable Characters

One semester: 3 studio credits

Instructor: M. Nolan

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

 *Limited to 18 students per section*

 *Lab fee: \$250 for non-animation majors*

Course #	Day	Time	Semester
AND-3137-A	M	6:30-9:20	fall
AND-3137-B	W	6:30-9:20	fall
AND-3137-C	M	6:30-9:20	spring
AND-3137-D	W	6:30-9:20	spring

AND-3172

Developing the Animated Series

Wednesday 6:30-9:20

One semester: 3 studio credits

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

 *Open to students from all departments.*

 *This course is held online.*

Course #	Semester	Instructor
AND-3172-A	fall	J. Stebbins
AND-3172-B	spring	TBA

Art History

Art History Degree Requirements

- Successful completion of 15 art history credits (18 for fine arts majors), including all required art history courses. In addition to College-wide requirements, please refer to the specific art history departmental requirements for your degree major.
- It is suggested that, where possible, students take one art history course per semester until they have completed their art history requirements (15 credits with 18 for fine arts majors). Students entering senior year will be allowed to register only if they can complete any remaining art history credits and requirements within one academic year

General Course Listing

AHD-1010

European Painting: Late Gothic to Romanticism

Fall semester: 3 art history credits

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

 *AHD-1010-A is open to students from all departments.*

 *All other sections are reserved for students in their foundation year of study. Foundation-year students must register for the section of this course that corresponds with their foundation-year program.*

Course #	Day	Time	Instructor
AHD-1010-A 	W	9:00-11:50	S. Paul
AHD-1010-1AD	Th	9:00-11:50	S. Ginsburg
AHD-1010-1CD	Th	3:20-6:10	S. Koo
AHD-1010-2CD	Tu	3:20-6:10	D. Dumbadze
AHD-1010-3CD	Th	9:00-11:50	S. Paul
AHD-1010-4CD 	Th	3:20-6:10	S. Flach
AHD-1010-1DS	Th	9:00-11:50	T. O'Connor
AHD-1010-2DS	Th	9:00-11:50	C. Haggarty
AHD-1010-3DS	Th	3:20-6:10	J. Edwards
AHD-1010-4DS	Th	3:20-6:10	L. Gamwell
AHD-1010-5DS	F	9:00-11:50	S. Paul
AHD-1010-6DS	F	9:00-11:50	K. Johansson
AHD-1010-7DS 	Th	9:00-11:50	L. Gamwell
AHD-1010-01IL	Th	3:20-6:10	D. Carvalho
AHD-1010-02IL	Tu	3:20-6:10	W. Patterson

AHD-1010-03IL	F	9:00-11:50	C. Breed
AHD-1010-04IL	Tu	3:20-6:10	R. Arnold
AHD-1010-05IL	Th	3:20-6:10	R. Sarkissian
AHD-1010-06IL	Tu	3:20-6:10	J. Edwards
AHD-1010-07IL	F	9:00-11:50	D. Carvalho
AHD-1010-08IL	Th	9:00-11:50	S. Koo
AHD-1010-09IL	Tu	3:20-6:10	R. Sarkissian
AHD-1010-10IL	Tu	3:20-6:10	C. Breed
AHD-1010-11IL	Th	3:20-6:10	S. Paul
AHD-1010-01	Th	3:20-6:10	TBA
AHD-1010-02	Th	6:30-9:20	S. Koo
AHD-1010-03	F	9:00-11:50	L. Schiff
AHD-1010-04	F	12:10-3:00	S. Koo

 AHD-1010-10IL and AHD-1010-11IL will be made available for registration only when the foundation block schedules in which they appear become active.

 AHD-1010-01 through AHD-1010-04 are open to students in the English and the Visual Arts program only.

AHD-1015 through AHD-1017

These constrained elective courses offer students the opportunity to focus on one of the three areas of study. Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

One semester: 3 art history credits

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

 Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.

Course #	Day	Time	Semester	Instructor
AHD-1015-1C	M	12:10-3:00	fall	S. Flach
AHD-1015-2C	Tu	3:20-6:10	spring	J. Harris
AHD-1015-3C	M	9:00-11:50	spring	K. Johansson
AHD-1015-4C	M	12:10-3:00	fall	D. Goldberg
AHD-1015-5C	Th	12:10-3:00	fall	Sarkissian
AHD-1015-1CD	Th	3:20-6:10	spring	S. Koo
AHD-1015-2CD	Tu	3:20-6:10	spring	J. Edwards
AHD-1015-5DS	F	9:00-11:50	spring	S. Ginsburg
AHD-1015-7DS	Th	9:00-11:50	spring	T. O'Connor
AHD-1015-01IL	Th	3:20-6:10	spring	D. Carvahlo
AHD-1015-03IL	F	9:00-11:50	spring	S. Koo
AHD-1015-04IL	Tu	3:20-6:10	spring	C. Haggarty
AHD-1015-06IL	Tu	3:20-6:10	spring	K. Johansson

AHD-1015-11IL	Th	3:20-6:10	spring	C. Breed
AHD-1015-01	Th	3:20-6:10	spring	TBA
AHD-1015-02	Th	6:30-9:20	spring	S. Koo
AHD-1015-03	F	9:00-11:50	spring	L. Schiff
AHD-1015-04	F	12:10-3:00	spring	S. Koo

 *AHD-1015-01 through AHD-1015-04 are open to students in the English and the Visual Arts program only.*

AHD-1016

Non-European Art Histories

Spring semester: 3 art history credits

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

 *Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.*

Course #	Day	Time	Instructor
AHD-1016-3CD	Th	9:00-11:50	F. Chwalkowski
AHD-1016-4CD	Th	3:20-6:10	F. Chwalkowski
AHD-1016-6DS	F	9:00-11:50	S. Paul
AHD-1016-02IL	Tu	3:20-6:10	C. Breed
AHD-1016-10IL	Tu	3:20-6:10	F. Chwalkowski

AHD-1017

Ancient and Classical Art

Spring semester: 3 art history credits

Art of the Western tradition from approximately 20,000 BCE to 400 CE will be explored in this course. It will include Aegean art of the ancient Mediterranean and Hellenistic societies. The course will conclude by considering classical art at the end of the Roman Empire and the art that appeared at the emergence of the Christian Empire.

 *Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.*

Course #	Day	Time	Instructor
AHD-1017-05IL	Th	3:20-6:10	L. Gamwell
AHD-1017-07IL	F	9:00-11:50	L. Gamwell
AHD-1017-08IL	Th	9:00-11:50	L. Gamwell
AHD-1017-09IL	Tu	3:20-6:10	R. Sarkissian

AHD-1018

Introduction to Modern Art

Fall semester: 3 art history credits

Beginning with the invention of photography in 1839, this course will reflect the visual expansion of practices involving painting, sculpture, film and architecture. Surveying the discourses surrounding the

prominent “isms” (impressionism, symbolism, cubism, etc.) of the 19th century and finally arriving at the inception of pop art in the 20th century, radical shifts in iconography, material applications and the infusion of media into fine arts will be cited. Seminal texts and visits to museums will augment this course.

 *Foundation-year students must register for the section of this course that corresponds with their foundation-year program.*

 *Open to fine arts freshmen only.*

Course #	Day	Time	Instructor
AHD-1018-1FA	W	3:20-6:10	K. Johansson
AHD-1018-2FA	W	3:20-6:10	C. Breed
AHD-1018-3FA	F	9:00-11:50	L. Gamwell

AHD-1019

Global Perspectives

Spring semester: 3 art history credits

As much of the world is connected through the World Wide Web, a global perspective of the arts, crafts and architecture is relevant to contemporary understandings concerning non-Western art. Discussions of the indigenous, the colonized and the transcultural will be explored. From concepts such as memory, ceremony, domestic life, the body and beliefs about the natural and cosmic worlds will intersect with visual culture. The paintings, drawings, ceramics, architecture, textiles and food cultures from Africa, Asia, the Middle East, Latin America and Oceania will focus on how ideas are represented in objects and edifices reflecting cultural difference.

 *Foundation-year students must register for the section of this course that corresponds with their foundation-year program.*

 *Open to fine arts freshmen only.*

Course #	Day	Time	Instructor
AHD-1019-1FA	W	3:20-6:10	TBA
AHD-1019-2FA	W	3:20-6:10	Y. Alipour
AHD-1019-3FA	F	9:00-11:50	R. Arnold

AHD-1021

History of Art and Design In New York: Capital of the World

Spring semester: 3 art history credits

New York City's history of art and design has been defined by its role as an important international hub in the exchange of perspectives, ideas and influences. This course will explore the artistic communities and movements—along with their broader reverberations in popular culture—that have come to make the city the dynamic and endlessly inspiring place it is today. You will be introduced to a variety of artworks, subjects and histories, including the migration of modernism from Europe to America, David Alfaro Siqueiros's Experimental Workshop, Andy Warhol's Factory, the beginnings of minimalist and conceptual art, the East Village Art scene of the 1970s and '80s, and beyond—inspiring you to see yourself as part of the city's ongoing creative history. You'll never look at NYC the same way.

 *AHD-1021-1AD is open to advertising majors only. All other sections are open to design majors only.*

Course #	Day	Time	Instructor
AHD-1021-1AD	Th	9:00-11:50	R. Arnold
AHD-1021-1DS	Th	9:00-11:50	G. D'Onofrio
AHD-1021-2DS	Th	9:00-11:50	TBA
AHD-1021-3DS	Th	3:20-6:10	G. D'Onofrio
AHD-1021-4DS	Th	3:20-6:10	TBA

AHD-1070

Film History and Criticism

Fall semester: 3 art history credits

Instructor: TBA

Through an interdisciplinary approach to contemporary theoretical discourses of cinema, the goal of this course is to familiarize students with the formal and stylistic features of film history and analysis. We will examine forms of interpretation and subjects of representation via the evolution of the cinema. Beginning with the Lumière brothers, Georges Méliès and the early works of D.W. Griffith, we will trace the historical development of film with an exploration of genres that include American silent comedies, German expressionism, surrealism and Soviet formalism. Classical Hollywood films and the establishment of the studio system will also be examined. The final segment of the course will be devoted to an analysis of postwar European masters such as Rossellini, Truffaut, Godard, Bergman, Fellini and Antonioni.

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

Course #	Day	Time
AHD-1070-01F	Th	3:20-7:10
AHD-1070-02F	M	3:20-7:10
AHD-1070-03F	M	3:20-7:10
AHD-1070-04F	Th	3:20-7:10
AHD-1070-05F 	M	3:20-7:10
AHD-1070-06F 	M	3:20-7:10

 *AHD-1070-05F will be made available for registration after AHD-1070-01F through AHD-1070-04F have reached capacity. AHD-1070-06F will be made available for registration after all other sections have reached capacity.*

AHD-1075

Film History: Analysis of Genre

Spring semester: 3 art history credits

Instructor: TBA

This course will investigate a variety of cinematic genres, such as the Western, horror, experimental cinema, period drama, the musical and science fiction. Screening will be preceded by an overview of the genre in question, and a follow-up discussion of how each film represents and/or subverts conventions or traditions.

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

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

 *AHD-1075-05F will be made available for registration after AHD-1075-01F through AHD-1075-04F have reached capacity. AHD-1075-06F will be made available for registration after all other sections have reached capacity.*

AHD-1090

History of Photography

One semester: 3 art history credits

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach.

 *Open to photography and video majors only. Foundation-year students must register for the section that corresponds with their photography and video foundation-year program.*

Course #	Day	Time	Semester	Instructor
AHD-1090-01P	W	6:30-9:20	fall	R. Leslie
AHD-1090-02P	Tu	12:10-3:00	fall	K. Moscovitch
AHD-1090-03P	Tu	3:20-6:10	fall	K. Moscovitch
AHD-1090-04P 	Tu	6:30-9:20	spring	K. Humphries

 *AHD-1090-4P will be made available for registration after all other sections have reached capacity.*

AHD-1170

Animation: From Paper to Pixels

One semester: 3 art history credits

Instructor: T. Stathes

Animation milestones will be screened and examined in this course. We will begin by studying the work of pioneer animators, such as Winsor McCay, Disney and Fleischer, then focus on special topics from later

periods, eventually concluding with CG's impact on the art form and industry. Students will view both rare and significant animated films that have influenced the direction of animation for well over a century.

 *Open to animation majors only. Students must register for the section that corresponds with their foundation-year program.*

Course #	Day	Time	Semester
AHD-1170-1AN	Th	12:10-3:00	fall
AHD-1170-2AN	F	3:20-6:10	fall
AHD-1170-3AN	W	12:10-3:00	fall
AHD-1170-4AN	F	12:10-3:00	fall
AHD-1170-5AN	F	12:10-3:00	spring
AHD-1170-6AN 	Th	12:10-3:00	spring

 *AHD-1170-6AN will be made available for registration after all other sections of AHD-1170 have reached capacity.*

AHD-2003-A

Highlights of European Animation

Thursday 6:30-9:20

Fall semester: 3 art history credits

Instructor: R. Kosarin

The historical and artistic developments of European animation, from its 19th-century parlor toy origins to contemporary films, will be surveyed in this course. We will sample the earliest animation by silent-film pioneers Emile Cohl and Ladislav Starevich, and see how Lotte Reiniger produced the first known full-length animated feature in 1926. The immense artistic growth and diversification of animation since World War II and the emergence of many of animation's most brilliant and influential masters will be discussed.

AHD-2006

A World of Animation

Thursday 3:20-6:10

One semester: 3 art history credits

Instructor: T. Stathes

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

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

AHD-2008-A**Women in Animation**

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: W. Lorenzo

This course will examine the many creative roles that women artists have contributed to the dynamic medium of animation, from its inception at the beginning of the 20th century to the present. The work of these artists includes not only animation and direction, but also concept, design, preproduction, and other areas in the fields of traditional animation, stop motion and experimental films, among others. The course will include lectures and screenings, as well as scholarly journals and animation-specific publications.

Artists studied include Lillian Friedman, Mary Blair, Laverne Harding, Rhett Scott, Lotte Reiniger, Olga Khodataeva, the Brumberg sisters, Hermina Týrlová, Faith Hubley, Joan Gratz, Kathy Rose, Jane Aaron and Emily Hubley.



This course is held online.

AHD-2010**The Origins of Art**

One semester: 3 art history credits

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

Course #	Day	Time	Semester	Instructor
AHD-2010-A	M	9:00-11:50	fall	J. Edwards
AHD-2010-B	M	3:20-6:10	fall	C. Breed
AHD-2010-HP1 ⚠️	M	9:00-11:5	fall	C. Breed
AHD-2010-HP2 ⚠️	M	3:20-6:10	fall	R. Arnold
AHD-2010-HP3 ⚠️	Tu	12:10-3:00	spring	K. Johansson



Visual and critical studies majors and Honors Program students must register for sections AHD-2010-HP1 through AHD-2010-HP3. AHD-2010-A and AHD-2010-B are open to all other students.

AHD-2020**Modern Art Through Pop I**

Fall semester: 3 art history credits

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing into the 20th century, including impressionism, postimpressionism, symbolism, fauvism, cubism, futurism, expressionism, Dada and surrealism. The art will be discussed in terms of the individual artist's intent as well as in terms of historical events and cultural issues at the times in which they were created. Museum field trips are an important part of the course.

Course #	Day	Time	Instructor
AHD-2020-A	M	12:10-3:00	J. Avgikos
AHD-2020-B	Th	3:20-6:10	J. Harris
AHD-2020-C	W	3:20-6:10	D. Goldberg

AHD-2025**Modern Art Through Pop II**

Spring semester: 3 art history credits

This course is a survey of art from the emergence of "modernism" through the radical transformations in established modes of art-making of the postwar period. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from mid-century to the present.

Course #	Day	Time	Instructor
AHD-2025-A	M	12:10-3:00	J. Avgikos
AHD-2025-B	Th	3:20-6:10	J. Harris
AHD-2025-C	W	3:20-6:10	D. Goldberg

AHD-2030**History of Comics**

One semester: 3 art history credits

Instructor: J. Cavalieri

The focus of this course will be a historical overview of comics and visual storytelling. The major movements, developments (political, strip and book formats) and cultural influences of comics will be explored, as well as the changing role of the comics artist.

 *Open to sophomore comics majors only.*

Course #	Day	Time	Semester
AHD-2030-A	W	6:30-9:20	fall
AHD-2030-B	Th	12:10-3:00	fall
AHD-2030-C	W	6:30-9:20	spring

AHD-2040 (previously ILD-2040)

History of Illustration

One semester: 3 art history credits

The fascinating history of illustrative images and the major movements in illustration are the focus of this course. The continuous interrelations between commercial and fine art, as well as the changing role of the artist's influence on culture will be explored. The course will also help students better understand the differences of metaphor in pictorial content and the universal symbolic vocabulary—where a rose is not just a rose, a ladder is not just a ladder, and a dark horse is far from being just a dark horse.

 *Open to sophomore illustration majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2040-A	M	12:10-3:00	fall	T. Fasolino
AHD-2040-B	M	12:10-3:00	fall	A. Miller
AHD-2040-C	M	3:20-6:10	fall	B. Kartalopoulos
AHD-2040-D	M	6:30-9:20	fall	E. Fowler
AHD-2040-E	M	6:30-9:20	fall	B. Kartalopoulos
AHD-2040-F	Tu	6:30-9:20	fall	A. Miller
AHD-2040-G	W	3:20-6:10	fall	M.J. Vath
AHD-2040-H	Th	9:00-11:50	fall	N.C. Couch
AHD-2040-J	M	12:10-3:00	spring	T. Fasolino
AHD-2040-K	M	12:10-3:00	spring	A. Miller
AHD-2040-L	M	6:30-9:20	spring	E. Fowler
AHD-2040-M	M	6:30-9:20	spring	B. Kartalopoulos
AHD-2040-N	Tu	6:30-9:20	spring	T. Fasolino
AHD-2040-P	Tu	6:30-9:20	spring	TBA
AHD-2040-R	W	3:20-6:10	spring	M.J. Vath
AHD-2040-S	Th	9:00-11:50	spring	A. Miller

AHD-2068

The Language of Film

Wednesday 3:20-6:10

One semester: 3 art history credits

Serving as an introduction to the basic terms and concepts of cinematic language, this course will explore the vocabulary, grammar, sign and syntax of film through screenings, lectures and discussion. Feature-length narratives as well as animated, experimental and documentary shorts will be addressed, with an emphasis on examining the function of the film as a formal construct—the basic principles of film form. We will also pay particular attention to the techniques of the film medium along with the questions of types and genres of films. The course is analytical but with a thoroughly pragmatic bent: to map the extraordinary diversity of contemporary cinematic practice in relation to editing, sound, cinematography, framing, genre, auteur and narration.

Course #	Semester	Instructor
AHD-2068-A	fall	A. Sinha
AHD-2068-B	spring	TBA

AHD-2070

International Cinema

Friday 12:10-3:00

One semester: 3 art history credits

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

Course #	Semester	Instructor
AHD-2070-A	fall	A. Sinha
AHD-2070-B	spring	TBA

AHD-2121

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

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	6:30-9:20	fall	R. Pels
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	6:30-9:20	spring	R. Pels
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

AHD-2127

History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present

One semester: 3 art history credits

This course will focus on various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	Tu	6:30-9:20	fall	D. Drodvillo
AHD-2127-B	W	9:00-11:50	fall	L. Singer
AHD-2127-C	Th	12:10-3:00	fall	G. D'Onofrio

AHD-2127-D	Th	12:10-3:00	fall	B. Smith
AHD-2127-E	Tu	6:30-9:20	spring	D. Drodvillo
AHD-2127-F	W	9:00-11:50	spring	L. Singer
AHD-2127-G	Th	12:10-3:00	spring	G. D'Onofrio
AHD-2127-H	Th	12:10-3:00	spring	B. Smith

AHD-2128

The International Typographic Style

Tuesday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

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

 *Open to advertising and design majors only.*

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

AHD-2129

History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

 *Sections AHD-2129-A and AHD-2129-C are held online.*

Course #	Day	Time	Semester	Instructor
AHD-2129-A 	Tu	9:00-11:50	fall	M. O'Connell
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C 	Tu	9:00-11:50	spring	M. O'Connell
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

AHD-2136-A

What's Your Type?

Wednesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: I. Lee

There's something magical about the alphabet—its capacity to change shape and style, to express purpose and suggest mood, to be formal and informal, elegant and ugly, classical and romantic, delicate and robust. Although we live in a digital age, with access to a wealth of fonts, there is a movement in typography to revert to the handwritten alphabet. We see it on the street, stenciled and sprayed. We see it in signage and labels, and on our grocery lists. This course begins with the history of typography and will examine its different movements to the present. Students will complete a series of digital and handwritten typographical assignments and develop their own alphabet.

 *Open to students from all disciplines. No prior experience with type is required; students should possess an experimental attitude.*

AHD-2147-A

Lighting the Sky: New York Architectural Signage and Outdoor Advertising Signs

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: W. Lorenzo

New York City after dark is a magical show of color and light. The spectacular signs above and around us give the same sort of pleasure and awe as fireworks, and excite admiring crowds on the street. These signs take advertising off the printed page and into the physical space of everyday living on storefronts, buildings and roadsides, and even in the air with lighting on blimps. This course will follow the history of this exciting subject from the beginning of the 20th century through Prohibition, the Depression, the blackout of World War II, Times Square's low period in the 1970s and 1980s and the recovery in the 1990s. In addition, we will focus on the history and evolution of various forms of lighting, including incandescent, neon and animated installations. The many forms of roadside, outdoor signs and ads will be surveyed, from billboards that rely on words and images to three-dimensional signs made of metal and electrical lighting that rely on design and typography to attract travelers.

 *This course is held online.*

AHD-2154-A

Gender, Sexuality and Visual Culture

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Keesling

Visual culture makes arguments about gender, sexuality and the body. To see and be seen is to assume a gendered (and sexualized) position. In this course we will study how genders, sexualities and desires have been shaped through images, the built environment and the gaze. We will analyze artworks and architecture as well as commercial photography, film and music videos. Themes will include: the sexual politics of looking; movement, desire and space; the public and the private; homosexuality, drag and gender ambiguity; visual pleasure and the unconscious; in/visible sexualities and religion.

AHD-2164-A

Inspired Innovators

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: L. Schiff

In this course students will examine the process of artistic influence and innovation through observation, analysis, discussion and hands-on assignments relating to the work of select influential masters. The following topics will be considered: homage vs. copying, inspired influence vs. theft, realized artistic identity vs. branding. Museum field trips will offer a close look at the artists' works under investigation. Students will relate to their own originality while at the same time embracing inspiration and identifying plagiarism.

 *This course is held online.*

AHD-2168

Drawing Art History at The Metropolitan Museum of Art

One semester: 3 art history credits

Limited to 16 students per section

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

Course #	Day	Time	Semester	Instructor
AHD-2168-A	M	2:00-4:50	fall	TBA
AHD-2168-B	Th	10:00-12:50	fall	A. Schwarz
AHD-2168-C	M	2:00-4:50	spring	P. Hristoff
AHD-2168-D	Th	10:00-12:50	spring	A. Schwarz

 *Museum access fee: \$60*

AHD-2171-A

The Art of Observation

Monday 10:00-12:50

Fall semester: 3 art history credits

Instructor: Alice Schwarz

This course is all about slowing down, looking closely and training one's eye to investigate, analyze and discuss original works of art. We will meet at The Metropolitan Museum of Art and explore three works of art each session, with the goal of developing each student's power of attention and critical thinking. Observations, opinions and open dialogue are encouraged. Creative writing and sketching as forms of note-taking will be components of our exploration.

 *Museum access fee: \$60*

AHD-2173-A**Gender Trouble**

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Cercone

A radical collective inquiry into the 'aesthetics of resistance' that occur when the gendered non-conforming body speaks in the visual is the focus of this course. We will explore using the arts to engage in the queering of fixed social boundaries, a most ancient form of antiauthoritarian power and sensuous (spiritual) pleasure for use by bodies situated at the borderlands of gender, race, class, pleasure and power. Presentations of slide and video work by key contemporary and historical feminist figures will help students situate their creative practice in relationship to contemporary discourses around intersectional feminism—race, class, gender and sexuality. How do we make sense of feminist art of the past and present—its contradictions, slogans and symbols? What content is lost in translation during art's shift from private practice to public locus? Reading assignments by a range of provocative critical theorists will be given and students will bring in work in any medium for weekly critique. This course features a special focus on underground, pansexual and transnational networks we can define loosely as punk, queer, hip-hop, radical, sex-positive feminist culture. There will be guest lecturers.

 *This course is cross-listed with VCD-2173.*

AHD-2180-A**History of Film I**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

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

 *Open to sophomore 3D animation and visual effects majors only.*

AHD-2185-A**History of Film II**

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: TBA

A continuation of AHD-2180, History of Film I, this course will examine the history of motion pictures from the ascendancy of the studio system, through effects of World War II on the film industry to the subsequent collapse and re-emergence of prominent studios. The era of independent filmmaking will also be addressed. While American narrative film will be emphasized, examples of world cinema will also be screened, as well as examples from various film genres, including documentary, animation and experimental work.

 *Open to sophomore 3D animation and visual effects majors only.*

AHD-2190

History of Animation I

Fall semester: 3 art history credits

Instructor: W. Lorenzo

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we'll consider a range of techniques, including line-and-cel, glass painting, stop motion, clay animation, morphs and 3D characters. We'll also see why animation deserves to be seen as perhaps the most complex art form.



Open to sophomore 3D animation and visual effects majors only.



This course is held online.

Course #	Day	Time
AHD-2190-A	W	12:10-3:00
AHD-2190-B	F	3:20-6:10

AHD-2195

History of Animation II

Spring semester: 3 art history credits

Instructor: W. Lorenzo

This is the second part of a two-semester course. Please see AHD-2190 for course description.



Open to sophomore 3D animation and visual effects majors only.



This course is held online.

Course #	Day	Time
AHD-2195-A	W	12:10-3:00
AHD-2195-B	F	3:20-6:10

AHD-2210-B

World Architecture: Art and Interior Design

Monday 9:00-11:50

Fall semester: 3 art history credits

Instructor: M. Crilly

The different cultures and design theories of Asia, Africa, and Central and South America, and their influences on the West, will be presented in this course. The totality of space, materials, ornament and furnishings will be stressed.



This course is cross-listed with AHD-2210-A.

AHD-2220-B

Western Architecture: Art and Interior Design

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Crilly

Significant contributions to Western design, both European and American, will be examined in this course. The relationships among social, technological and economic factors will be emphasized, as well as the interdependencies of space, materials, ornament and furnishings.



This course is cross-listed with AHD-2220-A.

AHD-2224-A**Historic Interiors at The Met**

Thursday 2:00-4:50

Spring semester: 3 art history credits

Instructor: A. Schwarz

From an ancient Roman bedroom to a living room designed by Frank Lloyd Wright, students will explore the historic interiors and architectural structures at The Metropolitan Museum of Art. Meeting in the galleries, we will discuss the design, function and material culture of each room as well as how The Met acquires, displays and interprets the spaces.



Museum access fee: \$60

AHD-2225-A**American Art: 1600-1915**

Monday 10:00-12:50

Spring semester: 3 art history credits

Instructor: A. Schwarz

This course traces the history of art in North America from colonial times to World War I. Meeting in the galleries of the American Wing at The Metropolitan Museum of Art, students explore works by Native American, African American, Mexican American and European American artists. Class discussions focus on interior design, decorative objects and furniture, as well as paintings and sculpture. Music, fashion and literature are also woven into our discussions.



Museum access fee: \$60

AHD-2226-A**American Art: The Rise of Pop Culture**

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: D. Goldberg

Beginning in the 1920s through Neo-Dada of the 1950s, this course will examine the rise of American pop art and its focus on consumer culture. Discussions will include an exploration of pop art's European antecedents; the movement's zenith in the 1960s with artists such as Warhol, Lichtenstein and Oldenburg; pop manifestations in Europe; commodity art of the 1980s and pop art's lasting influence.

AHD-2227

Monument/Memorial: Sculpture in the American Landscape

Monday 12:10-3:00

One semester: 3 art history credits

Instructor: K. Gibbons

This course examines the influence of man and nature on national memory, with attention paid to digressions from the dominant historical thread. Geological time and the sweeping path of wildfire are monumental events for our consideration, alongside Robert Smithson's *Spiral Jetty*, Gutzon Borglum's *Mount Rushmore* and the ongoing removal of Confederate statues nationwide. Readings include: Lucy Lippard, Rebecca Solnit and Terry Tempest Williams with lectures from historians, anthropologists and artists. This course aims to question American historical preservation practices and encourages students to responsibly consider the future as they erect it.

Course #	Semester
AHD-2227-A	fall
AHD-2227-B 	spring



AHD-2227-B is held online.

AHD-2231-A

Avant-Gardening: Art, Food and Agriculture

Thursday 12:10-3:00

Spring semester: 3 art history credits

Instructor: K. Gookin

Avant Gardening is premised on an egalitarian ideal proposed by a growing number of artists in postwar Europe and the Americas, which recognizes that the materials of everyday life—be it a sock, burlap sack or detritus found in the street—are as equally suitable ingredients of the artist's palette as a tube of paint. Since the 1960s, artists expanded this principle into the representation and material use of food and its relation to the garden, agriculture and the broader social environment in which it is produced. This course investigates the historical and theoretical backgrounds of art and artists who use gardening, agriculture and food as their medium. Lectures will provide the cultural, environmental and sociopolitical context in which these artists are working. Field trips and a final project (in research or the creation of an artwork) will be made in collaboration with Project Eats, an organization that works in communities around New York City to create community-owned farms, farmers markets, and arts and cultural projects, among other initiatives.

AHD-2234-A

Monochromatic Arts: Creativity in Black and White

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: T. Stathes

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

AHD-2236-A

Theories of Vision and Color

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: C. Safdie

In this course students will be asked to consider theories of vision and color through a variety of lenses: critical, cultural, scientific, (art) historical, philosophical, experiential and literary, to name a few. Such consideration will be facilitated by a corresponding diversity of methods, encompassing reading, discussion, screening, observation, experimentation and site visits. We will attempt to arrive at an understanding of both vision and color as multivalent and ever-evolving phenomena. Throughout, students will be encouraged to consider the role of vision and color in both historical and contemporary art practices and in relation to their own artistic development.

 *This course is cross-listed with VCD-2236.*

 *Materials fee: \$70*

AHD-2238-A

History of Ornament: A Survey of Form and Pattern

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: R. Arnold

Designed as a survey on ornament, form and pattern, this course examines themes such as geometry and nature that shape a unique visual language. We will explore the historical and cultural phenomena of ornament and pattern located on surfaces and objects. An interdisciplinary approach will be taken, focusing on material culture, architecture and design, beginning with the Renaissance and concluding in the early 20th century. Students will also be introduced to the work of theoreticians and design pioneers, such as Augustus Pugin, Owen Jones, Auguste Racinet, Émile Prisse d'Avennes and Adolf Loos, offering a comprehensive understanding of ornament and its theories. The aim of this course is to present students with a deeper understanding of pattern and ornament and to recognize an important part of art history. There will be compulsory readings each week and biweekly drawing assignments.

 *This course is held online.*

AHD-2239-A

Symbols in Art and Design

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

A symbol has its own story to tell on how it finds its way into man-made objects. The beauty of nature becomes a living poem inserted into a piece of art, weaved into a textile or carved into a building. Symbols in Art and Design will focus on the meaning of symbols through different religions, cultures and geographical locations. Through readings, lectures and practice, students will explore how to use different types of symbols (geometric, vegetal and figural) in their art and designs.

 *No previous experience in symbolism in art and design is necessary or expected.*

AHD-2240-A

Global Ornament: Transcultural Interactions Between East and West

Wednesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: R. Arnold

Ornament and pattern are everywhere we look—on all surfaces—from the figure to architecture. They are a visual link between disciplines and cultures. This course emphasizes the global interactions of ornament and pattern development in a global framework. Weekly themes focus on the body, architecture and objects located in Asia, Europe, Africa and the Middle East. We will use local, national and international museum collections as a way to study how artists created ornaments and developed a transcultural effect and network of artistic practice. There will be occasional guest lectures from artists, curators and art historians. The aim of this course is to examine the artistic development and creation of forms, facilitating an understanding of how ornament was and is transferred and created on an international scale. Weekly readings and occasional drawing assignments are included. It is recommended, but not required, that students take AHD-2238, History of Ornament: A Survey of Form and Pattern.

 *This course is held online.*

AHD-2241

The Artist as Coder

Tuesday 6:30-9:20

One semester: 3 art history credits

Limited to 15 students

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

 *This course is cross-listed with VCD-2241.*

Course #	Semester	Instructor
AHD-2241-A	fall	A. Bachman
AHD-2241-B	spring	TBA

AHD-2246-A

Fashion Contradictions

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: L. Singer

Fashion is as beautiful as it is destructive—it can be luxurious haute couture or used as a form of control. Often referred to as our second skin, this course explores the contradictions clothes play in our culture: From biker wear going mainstream to the endurance of punk and goth to the branding construct of Nazi uniforms to the significance behind colors and stripes to Karl Marx prophecies about fast fashion. Whether vestments, uniforms, vintage, couture, or streetwear—semiotics, politics and psychology intertwine. The class will include watching films and fashion shows and reading various texts and books such as *The Language of Fashion* by Roland Barthes and *The Devil's Cloth* by Michael Pastoreau. Each student will keep a visual journal and give a presentation based on their interest or personal experience.

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

Wednesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

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



This course is held online.

AHD-2251-A**Myths and Legends in Art**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

Throughout history, myths have played an important function in human life, shaping cultures and religions. These myths help explain why and how the world functions. Artists have been inspired by myths and legends and have given them visual form. Sometimes mythical art is the only surviving record of what cultures believed and valued. Art helps us understand these myths and legends, as well as associated cultural values and fears. This course investigates, discusses and analyzes different cultural and religious myths and legends and how art represents them. No previous experience in this field is necessary.

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

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: F. Chwalkowski

This course will survey the art of the peoples who inhabited the great cultural centers of Egypt, Mesopotamia and Iran from their earliest appearances in the fifth millennium BCE to the conquest by the Greeks under Alexander the Great in the fourth century BCE. We will focus on the stylistic and iconographic developments of the cultures and civilizations that flourished in the area and will emphasize the continuity across the millennia of artistic imagery, forms and techniques.

AHD-2255-A**African Art and Life**

Thursday 12:10-3:00

Spring semester: 3 art history credits

Instructor: F. Chwalkowski

This course will introduce students to the life, art and architecture of the African continent from the prehistoric to the present. We will begin with an overview of ancient peoples and sacred sites in Africa (8,000 BCE-800 CE). This will be followed by a consideration of African art and global trade (1450-1860), and then colonialism and the modern world (1860-1957). The course concludes by considering art in the

21st century. The emphasis of this course is on African lifestyles, spiritualities and philosophies, and how these concepts are expressed in African art. We will learn that most traditional African art was not meant to be on display for the public, but rather viewed in use and in motion, and then destroyed. In addition to textbooks and an online framework, articles are assigned to enrich specific geographic coverage and introduce further contemporary artists.

AHD-2256-A

Medieval Art and Modernity

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: S. Paul

This course will focus on the transition from feudalism to capitalism, examining the social context that informs the art forms of the period. We will reframe the Middle Ages away from the stereotypical view of the backward Dark Ages and consider its artistic and intellectual innovations as precursors to modernity. Spending time understanding the ideologies and philosophies of the period, we will examine art and literature while also considering developments in music, dance and theater. Readings will be paired with discussions to understand how the social, political and economic systems of medieval Europe are reflected in art.



This course is held online.

AHD-2257-A

Religion and Visual Arts

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

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

AHD-2258

Let's Go: Modern Art in New York Museums

Tuesday 12:10-3:00

One semester: 3 art history credits

Instructor: M. Berg

This survey course will involve an energetic, immersive, rigorous and truly active approach to the study of modern art history, while capitalizing on the city's world-renowned collections and seasonal exhibitions, including those at the Museum of Modern Art, The Metropolitan Museum of Art, Solomon R. Guggenheim Museum, Whitney Museum of American Art, Morgan Library and Museum, and Neue Galerie.

Conversations during exhibition visits with curators, art historians, artists, and others will be organized around specific exhibitions, artworks and movements. Students will gain skills for responding—in real-time—to artworks in various mediums, their scale and subject matter. Further, students will develop an understanding of the art historical contexts and pivot points that have fostered significant advancements in modern art. This will be reinforced with engaging reading and writing assignments structured to

examine the conditions and power structures that shaped the production, circulation and exhibition of artworks throughout the world during the 20th century.

Course #	Semester
AHD-2258-A	fall
AHD-2258-B	spring

AHD-2261-A

Latin American and Latino Art

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Ferreyra

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

AHD-2262-A

Contemporary Latin American Art

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Ferreyra

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

AHD-2263-A

Gender and Politics in Contemporary Latin American Art

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Ferreyra

Taking off with the ground-breaking exhibition “Radical Women: Latin American Art 1960-1985,” this course will explore the many ways that artists who live and work in Latin America, and who do not identify as cis-male, communicate, work and create. As the great American critic and activist Lucy Lippard has said “Art has no sex but artists do.” Today, there’s an urgent need to take a new look at the history of contemporary Latin American art largely because of the way that Latin American LGBTQI artists were

rendered invisible for so long. The course will follow the “traditional path” of development in Latin American art from the 1960s to the 2010s, as well as artists who have been omitted or briefly mentioned in the footnotes of art history books. Artists will include emblematic figures (such as Lygia Clark, Ana Mendieta and Marta Minujín), as well as lesser-known contemporaries (including Cuban-born abstract artist Zilia Sánchez, Colombian multidisciplinary artist Carlos Motta and gender-neutral Argentine artist Ad Minoliti).

AHD-2277-A

Chinese, Japanese and Korean Art

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: Q. Zhijian

This course will concentrate on major epochs of Chinese and Japanese art, from their beginnings to modern trends of the 20th century. The arts of Korea and other Asian countries will be touched on where relevant. Course activities include a museum trip and participation in a Japanese tea ceremony.

AHD-2284

Strategies of Contemporary Art: The Case of China

Tuesday 12:10-3:00

One semester: 3 art history credits

Instructor: T. Deng

This course examines the multiple strategies employed by contemporary artists—readymade, abstraction, performance and conceptualism, among others—through case studies of contemporary Chinese artists. We will begin by examining texts that first theorized these artistic strategies, such as Burger’s Theory of the Avant-Garde. Studying Chinese artists of the 1980s and ’90s, we will then tackle the asymmetry of power between the West, where these strategies first occurred, and the non-West, where these strategies spread and mutated. Ultimately, we will explore the meaning of “transnationalism” in artistic pollination. Students in this course will gain familiarity with the language of artistic critique through close reading of texts, and a greater sensitivity to the issues involved in these artistic strategies, many of which persist in today’s art world.

Course #

Semester

AHD-2284-A

fall

AHD-2284-B

spring

AHD-2301-A

History of Collage and Assemblage—Two Dimensions, Three Dimensions and Four Dimensions in Space and Time

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: S. Ginsburg

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

AHD-2302-A**History of Video Art: 1965 to 1985**

Monday 9:00-11:50

Fall semester: 3 art history credits

Instructor: D. Ross

What is referred to as “video art” has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works and discussion with artists, critics and curators as well as in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video’s critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

 *This course is held online.***AHD-2303-A****History of Video Art: 1985 to Present**

Monday 9:00-11:50

Spring semester: 3 art history credits

Instructor: D. Ross

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work and the emergence of the market for video art. The blurring of the lines among video art, digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

 *This course is held online.***AHD-2309-A****Sound Art: Theory and Practice**

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Clarke

The boundaries of sound art stretch from experimental music practices to the fine arts, and its many possibilities and potential remain to be discovered. This course will provide a foundation in contemporary

creative sound practices while offering students the opportunity to explore their own sound-based art projects. We will investigate the history of experimental music and arts practices that led to the development of sound art as an independent field, and we will also inquire into the technological, physical and psychological nature of sound. A survey of the current state of the field as practiced today will be included with the goal of developing our own creative relationship to sound.

AHD-2321-A

Sound/Mind/Material

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Rowland

Sound is at once ephemeral in air, concrete in material and conceptualized in the mind. This unique transformation property makes sound ideal for examining the relationship of our internal experience to physicality; our body in relationship to a world increasingly more abstracted through digital media. In this course students will re-consider sound as material, develop their own physical-based audio work and discover theories that aim to understand these relations. Studio projects exploring unexpected and novel material for music and audio—flexible embedded circuitry, building audio speakers and sound sculpture—will be supplemented by listening and viewing of related arts and artists. Students will also respond to readings in theories of sound, new media, perception and phenomenology. This course will offer a hybrid experience—studio practice along with readings and discussion about the many possibilities for considering our relationship to the body, physical material and sound embodied in the physical world.

AHD-2322-A

Seen, Scene and Heard: Sound and Vision in Modern + Contemporary Art, Film and Video, 1900-Present

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: M. Berg

This survey course will examine how visual artists, photographers, filmmakers, and others have used sound for their artworks across and between disciplines. Combinations of art and sound mediums, including video and photography with audio narratives or music, installations with accompanying soundscapes, animation soundtracks, concerts with visuals, listening experiences, materials, scale and subject matter will all be covered in detail. In-class critical viewing and listening sessions will happen alongside visits with visual artists, sound artists, performers, and others. By examining the artists, movements and styles responsible for significant pivot points in the visual arts during the modern period, students will gain a comprehensive understanding of how artworks across all media employ sonic elements, while simultaneously considering how to advance the use of sound within their own art practices.

AHD-2332-A

Essential Dance Digressions for Artists

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Scherr

In this course for artists, theorists and budding art historians, we will approach visual art by way of dance. Constituted in time and as time, dance has as potent a relationship to memory and haunted-ness as to presence and immanence. Inhabited not just by bodies but also by people, dance ignites questions of agency and its opposite, automatism. Rearranging space from inside the choreographic frame, dance turns negative space nearly positive. Its peculiarities abound. Our first task will be to gain some purchase

on dance. We will attend live performances in both traditional and alternative spaces and watch screendances. We will read relevant poets, philosophers and conceptually inclined choreographers—for example, W. B. Yeats, Rainer Maria Rilke, Paul Valéry, Henri Bergson, Roland Barthes, Alain Badiou, Jacques Rancière, Gregory Bateson, Ishmael Houston-Jones, William Forsythe, Meg Stuart and Jérôme Bel. The end goal is not to absorb a poetics of dance, but to defamiliarize the art idiom to which you are primarily dedicated and thus to reorient you to its fundamental features. No prior knowledge of dance required.

AHD-2374-A

History and Theory of Drawing Since the 18th Century

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Haggarty

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



This course is held online.

AHD-2417-A

The Art of Death

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: N. Chuk

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

AHD-2429-A

Cinema and Revolution

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: H. Sunari

Cinema has been associated with politics and revolutionary movements since its early years. Lenin declared cinema the most important art form for its power to educate the masses. This course is a survey

of the films that are particularly connected with the history of revolution in the 20th century. We will look at how political ideas are translated into the language of cinema and the role of cinema in various revolutionary movements. Screenings include films from the Soviet Union, the Cold War and the collapse of Berlin Wall, the Cuban Revolution, Italian neorealism, Cinema Novo (Brazil), the German film industry (Nazi and more), the Chinese Culture Revolution, the Japanese Red Army and North Korean propaganda today, as well as the recent prosperity of cinematic images in the wake of the Arab Spring.

AHD-2562-A

Exposed: Exhibitions That Made Art History

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: E. Pergam

Today's art calendar is overloaded with international biennials and blockbuster loan exhibitions. This course will show how the impulse to put art on public display has a long history. We will look at the locations, organization and contents of art exhibitions from Italy in the 14th century to the most recent edition of the Venice Biennale. How these exhibitions and the works of art exhibited were documented and received will be analyzed, as will the impact public displays have on the canon of art history. Current shows on view in New York will provide opportunities to chart developments in exhibition design and concepts.

AHD-2563-A

Art and Business in the 20th and 21st Centuries

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: A. Wilson

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

AHD-2564

Professional Practices and the Art Industry

Tuesday 3:20-6:10

One semester: 3 art history credits

This course aims to give participants an understanding of the art world and its history, as well as how to navigate professional pitfalls. From the practical to the esoteric, we will address the complex—sometimes overlapping, other times conflicting—components and institutions of the art world. Professionals such as gilders, faux-finishers, gallerists, grant writers, photographers, art handlers and museum educators (to name a few) will be invited to lead discussions on their areas of expertise. Some sessions will be hands-on studio work, others will concentrate on strategies to support the artist and their studio practice.

Students will review exhibitions throughout the semester. Finished artwork will be shared during the final class session.



This course is cross-listed with VCD-2564.

Guest lecture fee: \$50

Course #	Semester	Instructor
AHD-2564-A	fall	TBA
AHD-2564-B	spring	P. Hristoff

AHD-2567-A

Museums in New York: Collecting in the Empire City

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: E. Pergam

From the encyclopedic collections of The Metropolitan Museum of Art and Brooklyn Museum to the donor-memorial museum of the Frick Collection to the museums that focus on a culture or period, such as the Rubin Museum of Art, this course will survey the landscape of displaying art in New York City. By looking at first attempts at establishing cultural venues, such as P.T. Barnum's American Museum, we will see how the city's museums chart the growth of the financial capital of the United States. An examination of the collectors, curators and critics who helped to shape these institutions will shed light on how collections are formed and which artists are valorized, opening a discussion for ways in which to expand the canon.

AHD-2582-A

From Chance to "Give Peace a Chance": The Revolution that Took Us From Dada to Fluxus

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Sigler

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

AHD-2593

In and Out of Print: Modern and Contemporary Art Publications

and Practices in the Expanded Field

Wednesday 12:10-3:00

One semester: 3 art history credits

Instructor: M. Berg

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

 *This course is held online.*

Course #	Semester
AHD-2593-A	fall
AHD-2593-B	spring

AHD-2596

Museum Studies

One semester: 3 art history credits

Instructor: L. Gamwell

How are art collections and museums formed? Who decides what a museum exhibits? Is a museum like a bank vault filled with precious objects, or is it more like a secular cathedral? This course will address these questions by surveying the history and philosophy of art collections and museums. Topics include: public, private and corporate art collections; the conservation and preservation of art; museum architecture; installation design; traveling exhibitions; museum education programs; exhibition catalogs; museum trustees; laws that impact museums; commercial galleries and non-profit artists' spaces.

 *This course is held online.*

Course #	Day	Time	Semester
AHD-2596-A	W	3:20-6:10	fall
AHD-2596-B	Th	12:10-3:00	fall
AHD-2596-C	F	3:20-6:10	fall
AHD-2596-D	W	3:20-6:10	spring
AHD-2596-E	Th	12:10-3:00	spring
AHD-2596-F	F	3:20-6:10	spring

AHD-2712

The Art of Editing

Tuesday 9:00-11:50

One semester: 3 art history credits

Instructor: K. Dobrowolski

Editing is the creative process by which visual and aural elements are rhythmically integrated to produce meaning in film. This historical survey investigates interrelations of storytelling and story-showing by

screening classic and contemporary film scenes and sequences. Students explore how editing techniques across various genres shape character and story, inspiring one of the world's most powerful art forms.

Course #	Day	Time	Semester
AHD-2712-A	Tu	9:00-11:50	fall
AHD-2712-B	Th	9:00-11:50	fall

AHD-2713-A

Film Noir

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: G. Smith

This course is an examination of one of the most enduring pictorial and narrative styles of American sound films. Named by French film critics in the 1950s, its roots are found in American and German silent films. Influenced, too, by the French poetic realism of the 1930s, film noir reached its zenith in the postwar America of the 1940s and '50s. Films like *Body Heat*, *Blade Runner* and *Blue Velvet* pay homage to the noir style. An understanding of American film is not possible without a grounding in this mysterious, sinister, graphically vigorous movie style.

AHD-2714-A

Political Cinema

Tuesday 6:30-9:20

Spring semester: 3 art history credits

Instructor: TBA

A selection of fiction cinema representing a range of compelling filmmaking will be analyzed in this course. Each story deals with a historical era and corresponding political crisis. These may include: an early iteration of the 99%/1% struggle, the Cold War, the Spanish Civil War, the Algerian war of independence, the politics of race in modern America, the Greek military junta of 1967-1974, the American public's response to the Vietnam War, American policy in the Middle East, unionization in late 18th-century Italy, the coal miners' strike in 1920s West Virginia, and grassroots left-wing activity in 1930s America.

AHD-2717-A

Dramatic Construction

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

This course is a survey of the many styles and techniques of cinematic and theatrical storytelling that have been employed over the past century, from the classical narrative tradition to the experimental. Films to be screened may include work by Alexander Mackendrick, David Mamet, Terrence Malick, Rainer Fassbinder, John Cassavetes, Samuel Beckett, Bertolt Brecht, Abbas Kiarostami and Werner Herzog.

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

Friday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Alvarado-Diaz

This course seeks to identify and define the fundamentals of comedy in film history through an in-depth study of the comedians, directors and films that make up the body of this genre. The course will establish the two basic forms of comedy—physical and situational—and, by extension, their subsets in spoof, slapstick, satire and the one-liner, from Chaplin to Woody Allen. The utilization of comedy as a method of commentary on and a release from geopolitical, social and cultural factors in the 20th century will provide the context and overview against which films as chronologically diverse as *City Lights*, *Dr. Strangelove* and *Annie Hall* are examined. Special attention will be given to those contemporary artists stretching the boundaries of and redefining traditional comedy (in SoHo's performance art scene, Chicago's Second City, *Monty Python* and *Saturday Night Live*) and their contribution through avant-garde theater techniques and improvisation to current film comedies.

AHD-2723-A**American Independent Film Milestones 1965-1990**

Tuesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: G. Smith

This course surveys a group of groundbreaking films that laid the foundation for the emergence of the independent film movement as a major force in American cinema in the 1990s. These films represented models for a future generation of filmmakers who flew below Hollywood's radar by adopting a DIY approach. We will study films by Andy Warhol, George Romero, Melvin Van Peebles, John Waters, Barbara Loden, John Cassavetes, David Lynch, Charles Burnett, John Carpenter, Bette Gordon, John Sayles, Jim Jarmusch, Spike Lee and Steven Soderbergh.

AHD-2728-A**Cinema of Brian De Palma**

Wednesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: TBA

A master of suspense cinema and one of the so-called "Movie Brats" of the late 1960s, Brian De Palma has produced some of the most exciting and challenging work of American cinema in recent years. This course presents a survey of his most important features, including early work with Robert De Niro, alongside *Sisters*, *Carrie*, *Dressed to Kill*, *Scarface*, *Casualties of War*, *The Untouchables* and *Carlito's Way*.

AHD-2734-A**Stage to Screen**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

This course presents film versions of a selection of important theatrical dramas. Students will undertake a study of the various techniques filmmakers have used to translate theatrical texts into works of cinema, including the work of filmmakers and playwrights Aristophanes, Arthur Miller, Tennessee Williams, Eugene Ionesco, Lorraine Hansberry, Mike Nichols, Akira Kurosawa, Louis Malle and Jonathan Demme.

AHD-2738-A**New York on Film: The 1890s to the 1990s**

Tuesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: T. Stathes

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

AHD-2739-A**Latin American Cinema**

Friday 3:20-6:10

Spring semester: 3 art history credits

Instructor: R. Brodsky

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

AHD-2747-A**Harold Pinter**

Wednesday 6:30-9:20

Spring semester: 3 art history credits

Instructor: TBA

One of the greatest post-war British playwrights, Harold Pinter, was also a master screenwriter. This course presents a selection of his original film scripts, plus films adapted from his plays, including *The Homecoming*, *The Servant* and *The Caretaker*.

AHD-2748-A**Jack Nicholson**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: TBA

One of the most important American film actors of the 1970s, Jack Nicholson burst onto the international scene with his starring role in *Easy Rider*. This course begins with that groundbreaking work, and follows his career through to *The Shining*. Films to be screened include *Chinatown*, *One Flew Over the Cuckoo's Nest* and *Five Easy Pieces*.

AHD-2755-A**Forbidden Images: Transgressive Cinema**

Thursday 6:30-9:20

Fall semester: 3 art history credits

Instructor: G. Smith

This international survey of films will examine often controversial works that explore or exploit taboo and morally objectionable material in many forms, from racism to sexual violence to mental health to death itself. Students registered for this course must give their written consent to view/discuss potentially triggering images and content and be ready to engage in a robust discussion of the film medium's moral responsibility and its boundless potential to disturb. Featured films include works by directors such as D.W. Griffith, Jack Smith, Stanley Kubrick, Frederick Wiseman, Ken Russell, Fernando Arrabal, Sam Peckinpah, Pier Paolo Pasolini and Nagisa Oshima.

 *Students entering this course are required to sign a consent form acknowledging that the course will include potentially triggering subjects that will be viewed and discussed.*

AHD-2756-A**New York Animation**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: T. Stathes

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

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

Thursday 6:30-9:20

Spring semester: 3 art history credits

Instructor: A. Alvarado-Diaz

As they say in the film biz, "horror travels." It's one of the only genres left that makes money theatrically all over the world. That's because of its psychic link with the 12- to 29-year-old audience—the age group that comprises a large portion of the movie-going audience. Many of today's cinematic giants began their journeys in horror, including Francis Ford Coppola, Peter Bogdanovich, Roman Polanski and Oliver Stone. This course will explore the genesis of the horror genre and its evolution over the last hundred years, generously supported by features, clips and guest lecturers. We will examine Lon Chaney's groundbreaking work, modern masters such as George Romero, Tobe Hooper and Wes Craven, as well as European and Japanese horror films.

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

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: R. Wilson

This is an introductory course that will focus on image-text relationships in literature and the visual arts during the 20th and 21st centuries. We will explore these relationships in the context of various schools of art, coteries and movements, including: cubism, futurism, Dada, surrealism, Black Mountain College, The

New York School, minimalism, conceptualism, concrete poetry and Fluxus. Students will consider diverse modes of interaction between language arts and visual arts, including instances of artist-writer collaborations, writing as translation of image (ekphrasis), artists using language as a medium and visual poetry. Field trips and museum visits will augment the course as appropriate.

AHD-2808-A

Who's Looking? (The Function of Women in Film)

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. Taubin

Film both reflects and generates ways in which women are seen and function in our culture. The development of feminist film criticism and theory has given women a perspective from which to challenge the male-dominated film industry. Women are fighting back as critics, scholars and filmmakers. This course examines, from a feminist position, films by such masters as Jean-Luc Godard, Alfred Hitchcock and Martin Scorsese and takes a look at some current box-office biggies. Critical readings by Laura Mulvey, Meaghan Morris and Angela Carter will ground discussions of such issues as the relationship of aesthetics and politics, and the construction of gendered positions both on the screen and in the audience.

AHD-2809-A

Queer Current: Designs for Living

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Whitfield

Since the emergence of "homosexuality" and "transsexuality" as identities in the late 19th century, queer culture has been relegated to the margins of American life, ancillary to and shaped by heterosexual norms. Yet the vast majority of queer people in the last 100 years have lived (to at least some degree) closeted lives, allowing them to exist in the mainstream while evolving distinctly non-normative identities. As America transitioned into a consumer culture, many queer people found themselves working in creative fields. How did their queerness, as an identity and a body of experience, shape their vision of the world, and how did they repackage this vision as the ideal of normality for mainstream America? Through the lenses of queer theory and theory and mainstream art and design history, this course focuses on the post-Stonewall era to explore how queer agency and notions of liberation move queerness into the mainstream. Film, television and time-based media that influenced evolving LGBTQ+ consciousness will be at the center of our discussions, as well queer creative practices in print and other 2D and 3D media. Each student will pursue a final research project exploring the evolution of that history and the practices they are developing.



This course is held online.

AHD-2810

Freak(y) Theory

Monday 3:20-6:10

One semester: 3 art history credits

Instructor: N. Ortega

Queer. Crazy. Crip. Freak. Bodies that, by virtue of existing, call into question the very notion of normality and functionality. Freak(y) theory expands on the scope of traditional queer-artistic practice to propose full-scale economic, political, epistemological and cultural experiments that seek to produce difference and equality at the same time. Taking on the conceptual concerns of queer theory, crip theory and mad studies, this course will examine the historical and performative manifestations of the "freak." We will

engage with critical literature, a wide variety of performance artifacts and our own performance practices to discover how “freaky” embodiment and aesthetics can disrupt normative social practices to generate, what Foucault once called, the “utopian body.” From early 20th-century freak shows to contemporary transhumanist performance, we will explore ways in which individuals too weak, sick, out of control, deviant and sexual for dominate powers have learned to speak/act/exist without authorization.

Course #	Semester
AHD-2810-A	fall
AHD-2810-B	spring

AHD-2811-A

Women Make Movies

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Taubin

During the 1970s, the feminist movement gave rise to a powerful wave of women filmmakers; they emerged on a worldwide scale, primarily in the independent sector. During the '80s, the number of women directors increased, and one or two even penetrated that patriarchal monolith—the Hollywood film industry. We will examine the past 40 years of women’s filmmaking and also take a look at some of its antecedents. We will screen films by Chantal Akerman, Jane Campion, Julie Dash, Susan Seidelman, and others.

AHD-2812-A

Feminist Approaches to Media

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: F. Holland

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

AHD-2813-A

Modern Feminist Theory

Tuesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: C. Matlin

Feminism is not a static concept that one can point to for a concrete definition. As an idea and an orientation toward the world, it resides in a contested space between patriarchal male privilege and confusion about what feminism actually means. This course seeks to unpack the ideas behind feminism, understand their histories and the narrative of the thought, while also examining the influence feminism has had on art making, specifically art of the 20th and 21st centuries. Through reading and studying diverse thinkers and artists (such as Adrian Piper, Mary Wollstonecraft and Virginia Woolf) we will form a rigorous and nuanced understanding of what feminism is/was and, perhaps most crucially for this class, what the emancipatory struggle that defines feminism means for a new generation of artists.



This course is held online.

AHD-2814-A**Transgender Visual Culture**

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: T. Meraud

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



This course is held online.

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

Tuesday 3:20-6:30

Spring semester: 3 art history credits

Instructor: S. Ginsburg

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

AHD-2817-A**Comics Criticism**

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. English

This course will examine comics as an artistic medium and as a product of their social and historical context. Topics will include the superhero, horror, alternative and underground comics as well as newspaper strips. We will analyze comics using traditional techniques of literary criticism such as the study of symbolism, narrative structure, and character development, as well as visual analysis and recent innovations in literary theory such as semiotics, feminism, and postcolonialism. We will also discuss the influence of major historical events on the development of comics, shifts in audience base, and the relationship between comics as an art form and a mass medium.

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

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Price

Comics is a medium that has been stereotyped by genre: the superhero, the cartoon, the funny animal. Beyond these tropes is a complex visual, storytelling medium that utilizes a fusion of fragmented parts to create a unified narrative. Action and time are divided; words and images are separated. Yet, the flow of

the story, the style and the layout merge it all back together. This course will examine a range of both historical and contemporary comics and graphic novels from a formal and structural standpoint. Topics will include the emotional and narrative impact of style in comics, the symbolic nature of the comics character, the dichotomy between words and images, images in sequence, and the structure of the page and the panel. Readings will come from American and European comics as well as Japanese manga and we will discuss their similar and divergent approaches to visual storytelling.

AHD-2842-A

Understanding Kitsch

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Wilson

Although the etymology of the term is debatable, “kitsch” is generally understood to refer to the questionable aesthetic of mass-produced items created to appeal to crass, unrefined tastes. Since its emergence in the mid-1800s, artists have borrowed from and been inspired by this aesthetic; by the twentieth century, kitsch and high culture seemed at times to be so intertwined as to be indistinguishable. Championed by some as the “democratization” of taste and decried by others as catering to the lowest common denominator, kitsch embraces notions eschewed by arbiters of high culture, such as sentimentality, melodrama and cuteness. This course will discuss the culture and environment that gave birth to kitsch and its continued development. We will use kitsch as a vehicle for examining concepts that may shed light on how we view fine art objects, including an introduction to political, historical and psychoanalytical models of interpreting art; the origins of suburbia; and the difference between kitsch and propaganda. All of these topics are considered as we try to get to the root of the question: What makes fine art “art” and kitsch “kitsch”?

AHD-2847-A

Conceptual Art

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: R. Morgan

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

AHD-2947

Game Culture

Wednesday 6:30-9:20

One semester: 3 art history credits

Instructor: N. Chuk

Entering the mainstream in the 1970s and gaining popularity shortly thereafter, video games are cultural artifacts that warrant close examination and appreciation for their developing technologies, social and

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

 *AHD-2947-B is held online.*

Course #	Semester
AHD-2947-A	fall
AHD-2947-B 	spring

AHD-2951

Global Science and Art Today

One semester: 3 art history credits

Instructor: L. Gamwell

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

 *This course is held online.*

Course #	Day	Time	Semester
AHD-2951-A	W	12:10-3:00	fall
AHD-2951-B	F	12:10-3:00	fall
AHD-2951-C	W	12:10-3:00	spring
AHD-2951-D	F	12:10-3:00	spring

AHD-3049-A

Modernism to Post-Postmodernism

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: R. Leslie

You have heard of modernism and perhaps postmodernism. They present important issues in the arts but they embody ideas now 50 to 80 years old. Has nothing arisen to challenge them? Yes! But there is no one word for the critical developments across arts and culture these past 40 years. “Post-postmodernism” is one among many (and perhaps silly) terms, but it does embody the messy confusion in our times and shows an attempt to stuff it all back into some linear development. This course will outline the linear but concentrate on the messy parts, which means that art is one aspect of larger issues. First, the modern and modernism will be explored through well-known art forms of the first half of the 20th century. The same is done for a postmodernist period that emerges in the 1960s but takes hold more fully later in the century. During that time there also emerged impulses that commingle and counter the postmodernist reliance on irony and post-humanism in favor of issues more related to our contested 21st century. In the

last part of this course, we will survey our attempt to reconcile the legacies of objectivity from post-humanist technology, digitization, sciences and engineering, into values shared between humans and the newly empowered object-world where visual art, technology and activist cultural forms function as “disobedient objects” in the age of the Anthropocene.

AHD-3051-A

Art in Theory: 1648-1900

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: C. Matlin

This course will focus on what became the central ideas that informed the European tradition of art theory and criticism. The goal is to acquaint students with the writings and ideas of these times, which were considered to be the foundation of what constitutes art and the art experience. *Note: This course is cross-listed with VCD-3051.*

AHD-3052-A

Art in Theory: 1900-1990

Thursday 6:30-9:20

Fall semester: 3 art history credits

Instructor: A. Wilson

Important articles, manifestoes, and artists’ statements of the 20th century will be examined in this course. Lectures will connect the artwork produced during that time to these texts and offer a comprehensive understanding of both images and ideas.

 *This course is cross-listed with VCD-3052.*

AHD-3053-A

Art and Emotion in 17th and 18th Centuries

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: D. Carvahlo

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

 *This course is held online.*

AHD-3054-A**Art and Perception**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: W. Laforge

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

*This course is held online.***AHD-3055-A****Art and the Intimate**

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: K. Moscovitch

We engage the intimate through family relationships, gender and sexuality, and even the natural and architectural spaces we inhabit. Artists have played an important role in imagining intimacy as personal, sociopolitical and ecological practice. How do we express love and belonging? What can we learn through the intimate gaze? How does our intimacy reflect our identities? When does viewership become voyeurism, and what are the ethical considerations in relation to surveillance? From documentary photographic practices to experiential performative works, art invites us to consider intimacy as a rich ground for interrelating and investigating the human condition. We will explore the intimate in visual and performance art, as it intersects with human narratives, ethics, technology and politics. In community, we will investigate intimacy as both a personal journey into one's private and interior world, and a research practice grounded in friendship, solidarity and collaboration.

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

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: D. Carvahlo

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

*This course is held online.*

AHD-3067-A

American Maverick Filmmakers

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: G. Smith

This course will study the work of a dozen trailblazing American filmmakers from the last 50 years who worked outside the established aesthetic and narrative conventions of mainstream Hollywood cinema. These outsiders, risk-takers, and misfits adopted their own unique stylistic approaches and subject matter, and in the process influenced subsequent generations of American directors. We will examine the innovative film grammar and storytelling approaches of such filmmakers as Samuel Fuller, Sam Peckinpah, Robert Altman, John Cassavetes, Francis Ford Coppola, Oliver Stone, Melvin van Peebles, Katherine Bigelow, Spike Lee and Todd Haynes. Through lecture and class discussion we will explore the idiosyncratic formal techniques and expressive properties of each film. Films to be studied include *Shock Corridor*, *The Wild Bunch*, *Sweet Sweetback's Baadasssss Song*, *Two-Lane Blacktop*, *The Long Goodbye*, *A Woman Under the Influence*, *Mikey and Nicky*, *Apocalypse Now*, *The Loveless*, *Salvador*, *Mala Noche*, *Do the Right Thing* and *Poison*.

AHD-3078-A

The Sublime and Transcendence

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Matlin

The sublime is a little-understood idea; it has become a term of approval for those things we cannot do. Yet if we really examine the sublime, it is an experience of transcendence and moral connectedness; it is the aesthetic experience that most forcefully requires us to make contact with life. In this course we will investigate the sublime (chronologically and in the context of each theorist's era) from Longinus to Albert Camus, and will examine how the concept of the experience of sublimity has been linked to the philosophical idea of the tragic—that both require a sort of moral re-attunement to life in the wake of such overwhelming experiences. Our explorations into past notions of the sublime will be used to try to answer the question of whether the sublime can be depicted in contemporary art and, most importantly, if the sublime has the capacity to speak to the modern world.



This course is held online.

AHD-3079-A

Direct-to-Streaming: Netflix and the Streaming Platform

Wednesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: TBA

This course explores the specificity, history and functionality of subscription streaming services since their rise in the mid-2010s. We will undertake a critical analysis of selected works from each platform accompanied by academic scholarship and a close examination at the business models of several platforms with a focus on Netflix, Amazon Prime Video, Hulu and The Criterion Channel. Beyond learning how to recognize and describe formal choices and techniques, students will be asked to engage in close readings of films, attending to the greater aesthetic significance and stakes of formal choices and innovations evident within a particular work.

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

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: R. Leslie

Mediation has become an acknowledged and celebrated condition during a time when the visualized nature of a globalized world reconfigures our spheres of communication, values and evaluations in ways that require us to reconsider our relations to art-making. This course looks at the history of modern media as a change in tools and technology and at the media cultures they generate, with a decided stress on contemporary and emerging situations. The goal is to characterize and critically examine accepted and developing theories used to understand the real and hypothetical changes in local and global functions of media cultures. Students will participate in assigned exercises and develop and produce independent projects that combine research with textual and visual resources. A global perspective and some experience in Internet practices, web design and social media is a plus, but not required.

AHD-3083-A**Art and the Colonial Experience**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: Y. Alipour

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

AHD-3086-A**Diversity in Practice**

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: K. Moscovitch

Contemporary art can be defined by diversity in medium, methodology and style. Many artists feel confined by media-specific approaches to studio practice and have learned to expand their repertoire to include any material that helps their ideas and identities come to life. Such an approach has also supported artists from diverse backgrounds who wish to integrate their particular set of cultural contexts into their art-making process. From textiles to technology, painting to cooking, science to literature, we can use the diverse fields of knowledge we have acquired both in and out of the studio to produce art that is meaningful, personal and entirely our own. This seminar-style course will be enhanced by regular investigations into art history and theory, poetry, music, science, history, and other areas of human expression that support a spirit of inquiry and curiosity.

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

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

In this course we will comb through the Western European canon of art and history to trace the roots of important black, Latino and indigenous thinkers, artists, poets and musicians who have shaped the politics, culture and representations of modern and contemporary art. We will delve into an array of

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

 *This course is cross-listed with VCD-3087.*

AHD-3089

The Interdisciplinary Black Arts

One semester: 3 art history credits

Instructor: A. Whitfield

This course will introduce students to the art and ideas of the Black Arts Movement (BAM). During the 1960s, BAM artists created aesthetic counterparts to Black self-determination and community solidarity, from Los Angeles to Chicago to New York. Creating new relations to Black publics on a local, grassroots level and to diasporic politics and the African continent on a transnational level, artists broke with the limitations of painting and sculpture by blending mediums and fostering awareness of the physical and social environment. Starting from art history as our home discipline, the course will ask how BAM artists extended visual art in poetic, performative and musical directions. What were the expressions of freedom and celebration of Black social life that emerged out of this moment and how do they correlate to the present? How were they conveyed through different aesthetic strategies that can inform artists today?

 *This course is held online.*

Course #	Day	Time	Semester
AHD-3089-A	Tu	6:30-9:20	fall
AHD-3089-B	W	12:10-3:00	spring

AHD-3092-A

Intersectionality and Art

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Johansson

How is Western art history related to power in terms of gender, sexuality, race, class, ethnicity, nationality, age, or ability? When Kimberlé Crenshaw coined the term “intersectionality” she addressed the inability of law to acknowledge discrimination that occurs across both race and gender. Since then, intersectionality has become a useful theoretical tool for discussing complex questions related to identity formation, social ordering, representation, equity and social justice. In this course we look at art-making through the lens of intersectionality through lectures, discussions, writing assignments, art projects and museum visits. This critical inquiry will enhance our understanding of our own role as makers and creators in the 21st century.

 *This course is held online.*

AHD-3096-A

Beyond the Veil: Orientalism and Visual Culture

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: K. Johansson

This course takes as its target the thorny subject of Orientalism and its relationship to the history of visual expression. What is Orientalism, and what does it have to do with art, image-making, or even film? How does Orientalism differ from cultural appropriation, “primitivism,” “Chinoiserie,” or “Japonism”? Is Orientalism just another name for “othering” and deeming the unfamiliar as inferior to one’s own? Does Orientalism itself have a history, and if so, what does that history look like? More importantly, is Orientalism dead? In this course we study these questions through image-making, museum visits and persuasive writing. We will examine the development of Orientalism in art, tracking its emergence in history and tracing its path as a field of ethnographic study to its use as a literary and visual discourse, as introduced by Edward Said in the 1978 and as developed and critiqued by later authors. This course will expand our understanding of the complex relationships between the East and the West and reveal to what extent our understanding of these relationships, which form the background of art-making, have changed and still call for change in our own work as makers and creators working in the 21st century.

 *This course is held online.*

AHD-3109-A

Black American Aesthetics: “Who shall let this world be beautiful”

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: C. Matlin

The contributions of African Americans to American aesthetic thought are deeper than the popularly identifiable, though rightly canonical, Harlem Renaissance and Black Arts Movement. As such, this course seeks to shine a light on a little investigated, but profoundly important, field of American philosophy: African-American aesthetics. Thinkers and artists as diverse as W.E.B. Du Bois, Alain Locke, James Baldwin, Ralph Ellison, Romare Bearden, Samella Lewis, Amiri Baraka, Paul C. Taylor, Toni Morrison, Charles T. Davis, Barbara Smith, Darby English and Christina Sharpe have all engaged with and contributed to how we might approach Blackness and art in America. Broadly conceived as an intellectual history course, students will read art, literary and race theory to gain a deeper understanding of how African-American aesthetic philosophy has shaped American thought and art-making.

 *This course is held online.*

AHD-3111-A

Art and Politics

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: J. Cohan

In this course we examine perennial and contemporary issues in art and politics by a close reading of the remarkable oeuvre of Jean-Jacques Rousseau and an inquiry into the manifold influence of his thought. We read together his important works on aesthetics (*Discourse on the Arts and Sciences*, *Letter to D’Alembert on the Theatre*), politics (*Discourse on the Origin of Inequality*, *On the Social Contract*), and education (*Emile*). We also examine his *Confessions*, and how it helped shape our ideas of the value of the individual, of self-examination and of authenticity. We will make use of occasional secondary sources to illuminate these works, but will mostly rely on careful attention to the texts themselves. Finally, we examine some of the manifold legacy of this extraordinary thinker in the art of Romanticism, as well as in history, ethics and politics. Throughout, we will examine the values of equality, individuality and self-

examination that underlay the work of this remarkable figure and continue to influence and challenge us today.

AHD-3137

Irony and Beauty

Wednesday 3:20-6:10

One semester: 3 art history credits

Irony is a puzzling concept, far deeper than the dictionary definition: “Irony is the act of using words to convey a meaning that is the opposite of its literal meaning.” If this were the case, all sarcasm would be irony and the truly ironic act would be nothing more than cheap theatrics. Thankfully, real irony is hard to come by. It is rooted in something more than cleverness, just as beauty is more than simply being pretty. The idea of beauty is, at its core, a moment of transcendence, an experience of something greater than the tangible world has to offer. When done well, irony is a concentrated disaffection with what has been presented as truth; it is a mode of rebellion. Can beauty and irony co-exist or are they mutually exclusive? Is there any irony in the paintings of Barnett Newman or is it all deadly serious? Has irony become too easy? And has beauty ceased to answer any real questions? These are the issues we will address as we try to reconcile these seeming opposites.



AHD-3137-A is held online.

Course #	Semester	Instructor
AHD-3137-A	fall	K. Rooney
AHD-3137-B	spring	C. Matlin

AHD-3140-HP

Memory and History in Film

Tuesday 6:30-10:00

Fall semester: 3 art history credits

Instructor: A. Sinha

A range of issues will be addressed in this course, all intended to explore the relationship between history and memory in the films of Alain Resnais, Chris Marker, Andrei Tarkovsky and Alexander Kluge. How do the modernist and postmodernist discourses of memory and history take shape in these filmmakers' works? Questions crucial to the understanding of how cinema (re)works the ideas of history and memory through representation will be raised. What is the nature of this relationship? How do individual and social memories intersect? We will attempt to answer these and other questions as we trace the trajectories of two forces—memory and history—always at odds with each other in the films of these directors.



Open to students in the honors program only.

AHD-3145-HP

Issues in Contemporary Art

Globalism—New Patterns of Practice, Shifting Grounds of Discourse

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: J. Avgikos

We will focus our attention this semester on the impact/influence of globalism on visual culture and contemporary art. On one hand, we will frame the idea of “globalism” by rifling through the bones of history, including post-World War II distribution networks and postcolonial legacies that begin to manifest in art in the 1960s and '70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on the 1980s to the present), all of which contributed to the thrilling complexity of “worldwide visual culture” and the “global communication

continuum.” As Guy Davenport stated, “Art is the attention we pay to the wholeness of the world.” This idea will be our starting point.

 *Open to students in the honors program only.*

AHD-3142-A

New Issues in Contemporary Art

Tuesday, 12:10-3:00

Fall semester: 3 art history credits

Instructor: W. Laforge

This course aims to examine the most recent trends in art, starting with the major technological changes of the 19th century (particularly the invention of recording devices and synthetic images) and progressing to the most recent issues raised by artificial intelligence, new media, metaverse, database aesthetics, or NFTs). This study will help us understand the origins of what we still refer to as “contemporary art” from a new perspective, as well as its evolution from a technical and philosophical standpoint. It will be based on the analysis of numerous works of art, as well as discussions with guest lecturers (theorists and artists) whose work is associated with these current changes.

AHD-3147-A

Contemporary Painting

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: W. Patterson

Interesting things have been happening in the medium of painting. It has died, come back as a zombie, imitated computer screens, looked lazy; it has indulged in narrative, it has emerged, it has been resurrected and died a few more times along the way. This course will provide an account of painting’s recent history—the major trends, theories and conversations that have defined the medium from the 1980s to the present. It will be our task to chart these developments and understand the strategies, arguments and narratives at play. We will explore this question from a variety of angles, including an account of defining artists and exhibitions, an engagement with theory and criticism, and in the act of looking—all toward the goal of understanding the situation of painting in the present.

AHD-3152-A

Painting and Culture

Wednesday 9:00-12:10

Fall semester: 3 art history credits

Instructor: C. Haggarty

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

 *This course is held online.*

AHD-3163-A**The Hall of Mirrors: Painting in Space and Time**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: P. Mesa

This course will explore painting as a condenser of cultural acts, tensions and contradictions leading up to the beginning of the 21st century. We will identify global semiotics that do not necessarily depend on the picture plane to manifest themselves. By assimilating multi-mediatic signs in our cultural environment as part of constellations that constitute image-making, our discussion will invite various artistic and scientific dis-courses ranging from late-modern ontotheologies, BLM, materialist psychiatry and Tijuana Bibles to culture jamming, the Talking Heads, Beyoncé and Childish Gambino. These “pictorial textures” will centrifuge painting as an ever-shifting (none) center affected by historical, economic and sociological genealogies. This course attempts a historical revision of the artistic renaissances and their transformation into academicism, passing through at least three different modernities and focusing on the possibilities of escaping late-modernity. We will understand our subjects as a partial cultural progression of the renaissances, examining them across a capitalist economy that starts in mercantilism, passes through capitalism and is currently located in a kind of neo-feudalist space. Our objective is emergence from the cave of late-modernity: to prevent our existence from turning dangerously nihilistic too fast, making painting a meaningful basis of being in a seemingly desolate contemporary landscape.

AHD-3200-A**Ideas in Art: 1960 to the Present**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: J. Jacobson

This course will examine art since the late 1960s with an emphasis on the ideas of canonical artists, as well as those who are beginning to receive recognition. Minimal, postminimal, conceptual, pop, and other genres will be thoroughly surveyed and considered in relation to current artistic practices. We will also examine thematic issues such as myth-making, do-it-yourself, self-criticism, withdrawal and, particularly, what artists, historians and critics mean by “contemporary art.” Throughout the semester, we will discuss and read critical texts and artists’ writings appropriate to each subject; students will make regular visits to museums, galleries, studios and other art spaces.

 *Prerequisite: Students must have completed 9 art history credits before registering for this course.*

AHD-3200-B

Ideas in Art: 1960 to the Present

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Moscovitch

This course will focus on the social and political nature of postmodern art, from the tumultuous 1960s to the present. Issues of race, class, gender and sexuality will be considered alongside more philosophical considerations such as the notion of what constitutes “art,” the meaning of originality and authorship and the changing role of popular culture in art. We will study various styles, conceptual approaches and subcultures that have had significant influence, such as pop and performance-based art to postminimalism and the East Village scene. Emphasis will be placed on American artists.



This course is held online.



Prerequisite: Students must have completed 9 art history credits before registering for this course.

AHD-3200-C

Ideas in Art: 1960 to the Present

Monday 6:30-9:20

Spring semester: 3 art history credits

Instructor: S. Paul

This course will investigate contemporary art, from pop art to postmodernism. Beginning with the 1960s, which witnessed the birth of pop art, minimalism, postminimalism and conceptual art, we will study how these movements continue to be relevant today. Readings include primary texts and critical works. There will be visits to museums and gallery exhibitions.



Prerequisite: Students must have completed 9 art history credits before registering for this course.

AHD-3200-D

Ideas in Art: 1960 to the Present

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: R. Morgan

As the title for the course suggests, “ideas” are an intrinsic aspect of art and the aesthetic process. The focus will be given to ideas, both as intentional ingredients within works of art and as critical responses given to various works by artists, critics, art historians and theorists—primarily through an examination of the art and writing of the past four decades.



Prerequisite: Students must have completed 9 art history credits before registering for this course.

AHD-3212-A

15 Weeks/15 Artists

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: A. Wilson

This course will examine the influences of 15 notable post-World War II artists, one per class session. The study will include the art they created and readings of critical responses to their work, as well as their own writings. We will consider the legacies they inherited and what they have left behind in order to develop an understanding of what makes these artists some of the most important creative contributors of this era. Artists include Andy Warhol, Jackson Pollock, Joseph Beuys, Robert Smithson, Donald Judd,

George Maciunas, Cindy Sherman, Richard Tuttle, Bernd and Hilla Becher, Vito Acconci, Eva Hesse and John Baldessari. Readings and research papers will be assigned.

AHD-3247-A

Radical Interventions

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: M. Gal

The global financial meltdown has precipitated major economic and political processes. The collapse can also be seen as caused by social and ethical failure. Deleuze, Baudrillard and Gergen, among others, have already articulated this acute and deteriorating situation. If society is what they claim it is (personal saturation and fragmentation, cultural schizophrenia and multiphrenia), a radical intervention by artists is required. We will study, strategize and create ways to work with the prevailing social saturation and the phenomena of “distracted-from-distraction-by-distraction” in the age of postproduction. We will follow radical art actions, non-art resistance practices and counterculture groups to find possible ways to work effectively with the public through sculpture, video/performance, photography, painting, object/text-based work and indoor/outdoor actions.

AHD-3261-A

Art, Activism and the Public Space

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: M. Martegani

At a moment of extreme geopolitical unrest, the work of many artists showing in public spaces intersects with political activism and social justice causes. In a time of struggles for racial and social equality and immigrant rights, and against gentrification and police violence, public art amplifies activism, resistance and solidarity. This course is dedicated to the study of public art, activism and social practice. Its goal is to build a platform for understanding by examining the history and conceptual framework of public art in New York City, and beyond. We will examine works of artists and collectives like The Yes Men, The Center for Artistic Activism, Hank Willis Thomas, Banksy, and many more, and explore questions such as whether art can truly contribute to social justice. Visiting artists involved in socially engaged art will discuss their work and advise students on their projects. Recent guests have included Pablo Helguera, Krzysztof Wodiczko, Dread Scott, William Powhida, Shimon Attie, Ernesto Pujol and Mary Mattingly. This course provides an opportunity for students to discover the mechanisms of the nonprofit world while working on their own art interventions.

AHD-3262-A

The Artist as Activist: A Case Study

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: M. Martegani

Building on the theoretical framework provided in AHD-3261, Art, Activism and the Public Space, this course will focus on planning, creating and delivering our own activist art interventions. All art genres can be explored, from performance to video, photography, printed matter, AR, and more. Students will read texts that will help clarify the goals, ethics and complexities of the field. In small groups, students will create a public art project that is artistically relevant, socially conscious and/or politically disruptive. Logistical planning to support such work (including the basics of cultural production, proposal writing, budgeting and documentation) will be included. Students will also have opportunities to observe and

assist in socially concerned art fieldwork for their own research purposes, and to gain experience engaging communities directly.

AHD-3274-A

Art and Activism

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Gookin

This course addresses the cultural responses to social crises in the 20th century. Focusing on the international movements in art since the 1960s, artists to be discussed include Joseph Beuys, Guerrilla Art Action Group, Group Material and the public art projects of Gran Fury, the Guerrilla Girls and Act Up. Topics covered range from artists' involvement in the protests against the Vietnam War, Artists Call Against U.S. Intervention in Central America and the civil rights movement, as well as artistic responses to the AIDS crisis, domestic violence, etc. The course covers the historical background behind these unconventional art practices in lectures and through student research. The semester culminates in the development of a final project that will take the form of an activist work (i.e., an exhibition, event, artwork) to be designed by the class. Guest speakers will be featured.

AHD-3360-B

Modern and Contemporary Interiors

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: L. Smith

Tracing the history of modern architecture, interior design and furniture during the 20th century, this course covers significant transformations in architectural form and philosophy from art deco and the Bauhaus to modernism and Scandinavian modern until the end of the century. We will concentrate on particular periods and create a detailed portrait of the important buildings, interiors, movements and ideas that have a lasting influence on architectural and interior design practices. Interiors are contextualized in their historical and cultural eras and analyzed for their solutions, aesthetic value and technical qualities. They are viewed as products of a total cultural and social environment with parallels in other arts such as painting, literature, cinematography, and music and relations to science, social and political structures and the philosophy of the period.

 *This course is cross-listed with AHD-3360-A.*

AHD-3370-B

Influences in Contemporary Interiors

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: L. Smith

This course will address and clarify the influences contributing to today's interiors and the theoretical and practical sources of inspiration that have formed contemporary dynamic design structure. The work of significant interior designers, trends and contributions, and related developments in architecture, furniture, industrial design, technology and art is discussed. Attention is paid to what influences and inspires interior design today, including environment, structure, sustainability, function, technology, materials, resources, changing of values, international influence, social and cultural issues, economic developments, reverberations of the past, globalization, and vernacular presences, aesthetical trends, and cultural and psychological identities. Through an interdisciplinary approach, topics are presented through lectures, digital images, discussions, field trips, guest speakers, student presentations, videos and film clips.



This course is cross-listed with AHD-3370-A.

AHD-3404-A

Experimental Movies: 1918 to 1980

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Taubin

The history of experimental movies within the century of modernism is the focus of this course. Within the context of constructivism, surrealism and Dada we will examine the first avant-garde cinema—films produced in Europe and the Soviet Union between 1920 and 1930. Then we will look at experimental film in the U.S. between 1944 and 1980 in relation to abstract expressionist, minimalist and conceptual art. Filmmakers to be studied include: Vertov, Buñuel, Dulac, Man Ray, Deren, Brakhage, Snow, Lynch, Van Sant. Students are required to attend five screenings or exhibitions outside of class (chosen from a list of 30) and to keep a written journal about them.

AHD-3821-A

Vernacular Video

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: F. Holland

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



This course is held online.

AHD-3824-A**Video Art as Avant-Garde Practice**

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: I. Barrio

Early pioneers of independent film—such as Maya Deren and John Cassavetes—were deeply critical of the big-budget Hollywood films of their day. They responded by making low-budget films that thoughtfully used film media in new and unique ways, and by distancing them from cinematographic standards. Students will be encouraged to deconstruct conventional forms of narrative. We will approach video in ways that look beyond the technical, highlighting hidden mechanisms and methodologies. New technologies ultimately affect our reality and contemporary culture; that proximity enables us to have a basic understanding and use of the moving image beginning as early stages of childhood. We will analyze different format references, including video installation, web projects and film, among other media, exploring cinema in its expanded form. The course will draw on a rich body of readings.

AHD-3826-A**Rewriting the Hit: Video Art and Music Videos**

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: I. Barrio

In the entertainment industry, a hit is a song that peaks in popularity and often quickly fades away. That hit resonates in many people's lives and experiences, becoming a powerful signifier with potential for creating narratives. As such, the hit has come to be one of the most important myths and myth-makers of our times. French philosopher Roland Barthes said that myth is, in its most basic form, a special type of speech. Barthes used the term "myth" while analyzing the popular. This course will have a specific focus on how celebrity culture, media and the self are attached to the hit, and its potential for creating subjectivities. We will analyze different hits through the history of popular music, and study its representations and effects in the collective consciousness. Students will create critical responses to the hit while developing an understanding of cinematic tropes and techniques. The course will draw on a rich body of readings and moving images references.

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

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: A. Taubin

The development of what has been called video art will be examined, from the "TV" installations of Nam June Paik to the current proliferation of video in galleries and museums. This course will consider video as a medium struggling to define itself as an art form, and the contradictions in doing so in the postmodern era. In addition, we will look at electronic and digital technology, not only in terms of representation, but also as delivery systems. How have the web, YouTube and video games redefined the moving image? Included are screenings of pioneering video makers such as Wegman, Acconci, Viola and web-based work by such artists as David Lynch and Marina Zurkow. Outside of class viewing of recommended installations is required.

AHD-3901**The Art of Telling a Lie**

Wednesday 12:10-3:00

One semester: 3 art history credits

Instructor: M. Gal

“Lie, manipulate, cheat, falsify, conceal, mythologize...” We are living in a time when language and images are manipulated more than ever before. Democratic and totalitarian regimes around the world strategically utilize words and images to enlist the support of the public in order to implement national policies. In an era of incessant, invasive production of messages, there has been a radical shift in the way images and words are used and perceived. Doublespeak has become the norm—wars are presented as an attempt to create peace. Under this predicament, why should someone tell the truth? And if not, is it in order to tell a truth? Who benefits from the current anti-intellectual climate and how can one work with a public that is resistant to alternative sources of information? Are the terms “truth” and “lies” interchangeable in certain situations? Through readings, films, alternative radio programs and student projects, we will explore the advantages and hazards involved in cultural production and each student’s future role.

Course #	Semester
AHD-3901-A	fall
AHD-3901-B	spring

AHD-3903-A

It’s Not Your Fault: Art in the Age of the Corporate State, Whistleblowers, Money & Porn

Tuesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

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

AHD-3909-A**Surrealism**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: J. Sigler

This course will examine the social, artistic and political background out of which (and often against which) the surrealist movement began in the 1920s in Paris and surrealism’s particular relationships to the modernist art movements that preceded it, particularly its immediate ancestor, Dada. The course will survey the various sources of surrealist inspiration and ideas in the areas of literature, psychology, art and philosophy. It will cover surrealist drawing and painting, sculpture, photography and film as well as

surrealism's invention and cultivation of multimedia techniques, games and exercises that aimed to free image, object, language and experience from the constraints of traditional form and practice. We will explore surrealism's many paradoxes, including its highly problematic relationship to Woman (as fantastic object of its unrelenting passion) and women (as real members and associates of the movement), and its ambivalent position regarding popular culture.

AHD-3916-A

Being and Seeing

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: TBA

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

AHD-3921-A

Altered States: Under the Influence

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. Wilson

Experiences of spontaneous visions and altered perceptions are common in the telling of art history. Countless artists have had experiences that go beyond those that are granted by the "ordinary" five senses. Some artists have dabbled in drugs to bring about these visions; others are haunted by illness that can impose hallucinations or a sense of otherworldliness. This course will examine the role of intoxicants (with particular attention to psychedelics) and other induced states as creative inspiration for works of art from 1850 to today. Topics will include: why these altered states are fascinating to artists, the kinds of inspiration that can be gained from going beyond the physical world, the creative dangers of toying with altered states of consciousness.

AHD-3922-A

Altered States: Ritual, Magic and Meditation

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: J. Edwards

Events like Burning Man draw hundreds of people into the desert to commune with one another and experience a state that exists beyond the limits of ordinary existence. It is a ritual that seems at once to be both a throwback to a more primitive era and a quest for contemporary answers to age-old questions. But what does this resurgence of interest in the visionary realm mean? By examining the cultural lineage

of these events—Eastern and Western religious traditions, occultism, spiritualism and channeling, meditative practices, the concepts of primitivism and the “native mind,” we will trace how they have influenced the history of art and culture. Artworks from the cave paintings at Lascaux to the present will be considered in light of these belief systems, with particular emphasis placed upon the 19th and 20th centuries.

AHD-3994-A

Introduction to Visual Culture

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: R. Leslie

We are an imagistic culture in which images from a wide range of sources communicate and shape values more forcefully than the written texts, museums and art market. This increases the power of your creations for use in the “society of the spectacle” as you become a shaper of cultures and subcultures. This course examines the elements of that power in visual culture(s). Topics range across many media, often selected from your own academic interests, for their consequences in the meaning and understanding of “culture.” We analyze contemporary myth, the hero and heroine, the use of stereotypes and icons, and attitudes toward gender, race and ethnicity conveyed, consciously and unconsciously, in visual forms. Critical approaches such as semiotics, cultural analysis and psychoanalytic perspectives are introduced to explore how cultural norms are established and to help you clarify your own position. Readings are from the sociology of media, film and visual theory, applied design and graphics, fashion and advertising, popular culture, and gender studies. Final visual projects and a brief paper are required at the end of this course.

AHD-4140

Senior Seminar

Thursday 3:20-6:10

One semester: 3 art history credits

Instructor: J. Avgikos

Unlike the historical avant-garde that situated itself outside of mass culture, today’s emerging avant-garde art seems to anticipate ways of working from within and in relation to mass culture. Art is steadily moving out from the “white cube” to participate in a global continuum that’s hosted by satellite TV and cable, the Internet, all forms of wireless communication and international biennials. The fractious history of art and mass culture has grown exponentially within the past two decades in direct proportion to the invention of new imaging technologies and the development of global economies. This course proposes to examine the scant, but rich, history of relations between art and mass culture, and to chart the rise of media-related art. We will immerse ourselves in screenings of contemporary video/multimedia work of the past two decades and seek out as many pertinent exhibitions as we can throughout the semester. We will also read interviews with artists and curators, as well as texts on media theory, globalism and the like.

 *Open to students from all departments.*

Course #	Semester
AHD-4140-A	fall
AHD-4140-B	spring

AHD-4140-C

Senior Seminar

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged.

 *Open to students from all departments.*

AHD-4140-D

Senior Seminar

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Hawley

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, reimagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

 *Open to students from all departments.*

AHD-4140-E

Senior Seminar

Wednesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by both artists and audiences as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*.

 *Open to students from all departments.*

AHD-4140-F**Senior Seminar**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: C. Kotik

In the 1960s, installation art became a prominent tool for many artists to convey their ideas about the changing structure of society, the art market and, above all, art itself. The temporal and site-specific aspects of installation work corresponded well to the flux of artists' ideas. The practice of creating installations or environments has roots in history that can be traced back to the Counter-Reformation. This course will review the history of this medium, concentrating above all on the renewed interest in installations in the 1980s and emphasizing current work of both well- and lesser-known installation artists. Lectures, museum trips and gallery visits will be included.

 *Open to students from all departments.*

AHD-4140-G**Senior Seminar: Printmaking**

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: G. Prande

This seminar will look at how new technologies affected what artists made and how artists adopted those new ways of printing to create prints, multiples and books throughout history. Various methods of printmaking have developed over hundreds of years and are constantly being updated, incorporating photography and digital methods of production. We will see how print editions are financed, produced and distributed and how artists and publishers deal with questions of materials, scale and cost of production in developing print editions. We will also explore ideas concerning "the original" and "the copy" and how the advent of digital reproduction and photography blur those lines. There will be weekly readings by artists, critics and curators concerning art in multiple as well as several visual projects and written assignments.

 *Open to students from all departments.*

BFA Comics

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Comics Department and complete a portfolio review at the end of each year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year comics majors must take all the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Freshmen who begin their studies in the spring 2024 semester should contact their academic advisor for the spring/summer course schedule.

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015 or AHD-1016 or AHD-1017	Modern Art: European (and American) Painting From Realism to Pop Non-European Art Histories Ancient and Classical Art
CID-1020	Introduction to Comics
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

COMICS FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SMD-1020-1CD	Visual Computing	Tu	1:10-5:00	T. Fong
FID-1130-1CD	Drawing I	W	9:00-2:50	T. Roniger
FID-1220-1CD	Painting I	Th	9:00-2:50	N. Chunn
AHD-1010-1CD	European Painting	Th	3:20-6:10	S. Koo
HCD-1020	Writing and Thinking	F	9:00-11:50	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CID-1020-1CD	Introduction to Comics	Tu	12:10-2:50	J. Bayer
FID-1135-1CD	Drawing II	W	9:00-2:50	T. Roniger
FID-1225-1CD	Painting II	Th	9:00-2:50	N. Chunn
AHD-1015-1CD	Modern Art	Th	3:20-6:10	S. Koo
HCD-1025	Writing and Literature	F	9:00-11:50	TBA

COMICS FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1220-2CD	Painting I	M	9:00-2:50	G. Boorujy
FID-1130-2CD	Drawing I	Tu	9:00-2:50	N. Touron
AHD-1010-2CD	European Painting	Tu	3:20-6:10	D. Dumbadze
HCD-1020	Writing and Thinking	W	3:20-6:10	TBA
CID-1020-2CD	Introduction to Comics	F	12:10-2:50	A. Martinez
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1225-2CD	Painting II	M	9:00-2:50	G. Boorujy
FID-1135-2CD	Drawing II	Tu	9:00-2:50	N. Touron
AHD-1015-2CD	Modern Art	Tu	3:20-6:10	J. Edwards
HCD-1025	Writing and Literature	W	3:20-6:10	TBA
SMD-1020-2CD	Visual Computing	F	9:00-12:50	M. Kovacevic

COMICS FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
CID-1020-3CD	Introduction to Comics	M	9:00-11:50	S. Maku
FID-1130-3CD	Drawing I	M	12:10-6:00	L. Scott
AHD-1010-3CD	European Painting	Th	9:00-11:50	S. Paul
HCD-1020	Writing and Thinking	Th	3:20-6:10	TBA
FID-1220-3CD	Painting I	F	9:00-2:50	J. Jurayj
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-3CD	Drawing II	M	12:10-6:00	L. Scott
SMD-1020-3CD	Visual Computing	Tu	1:10-5:00	T. Fong
AHD-1016-3CD	Non-European Art	Th	9:00-11:50	F. Chwalkowski
HCD-1025	Writing and Literature	Th	3:20-6:10	TBA
FID-1225-3CD	Painting II	F	9:00-2:50	J. Jurayj

COMICS FOUNDATION BLOCK 4

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-4CD	Drawing I	M	9:00-2:50	J. Cohen
SMD-1020-4CD	Visual Computing	Tu, F	9:00-11:00	M. Kovacevic
FID-1220-4CD	Painting I	W	3:20-9:10	P. Lievano
AHD-1010-4CD	European Painting	Th	3:20-6:10	S. Flach
HCD-1020	Writing and Thinking	F	3:20-6:10	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-4CD	Drawing II	M	9:00-2:50	J. Cohen
CID-1020-4CD	Introduction to Comics	W	9:00-11:50	A.T. Pratt
FID-1225-4CD	Painting II	W	3:20-9:10	P. Lievano
AHD-1016-4CD	Non-European Art	Th	3:20-6:10	F. Chwalkowski
HCD-1025	Writing and Literature	F	3:20-6:10	TBA



Comics Foundation 4 will be made available after all other Comics Foundation programs have reached capacity.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year comics majors must take:

Requirement A

One semester of:

Course #	Title
CID-2000	Principles of Comics I
CID-2005	Principles of Comics II
CID-2020	Drawing for Comics I
CID-2025	Drawing for Comics II
AHD-2030	History of Comics
CID-2050	Storytelling I
CID-2055	Storytelling II

Requirement B

Choose one of the following digital technique courses:

 *Students may not register for 2 digital technique courses in the same semester.*

Course #	Title
CID-2142	Lettering Comics
CID-2148	Digital Coloring for Cartoonists
ILD-2146	Digital Workshop: Music to Your Eyes
ILD-2147	Realistic Digital Painting Techniques Using Photoshop
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2159	Digital Art Boot Camp: Photoshop
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2162	Illustration in Motion

Requirement C

Choose one of the following non-digital technique courses:

 *Students may not register for 2 non-digital technique courses in the same semester.*

Course #	Title
ILD-2106	Graphic Design Solutions for Illustrators and Cartoonists
CID-2108	Drawing with Ink for Cartoonists
ILD-2108	Drawing With Ink for Illustrators
ILD-2116	Perspective
ILD-2118	Perspective for Concept Art Illustration
ILD-2122	Watercolor Techniques
ILD-2124	Watercolor/Gouache
ILD-2163	Photocopy Zines
ILD-2166	Cool Books

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Third-year comics majors must take one semester of:

Course #	Title
CID-3010	Pictorial Projects I: Comics
CID-3015	Pictorial Projects II: Comics
HLD-3040	Elements of Storytelling

Fourth-Year Requirements

All fourth-year students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

Fourth-year comics majors must take one semester of:

Course #	Title
CID-4040	Professional Practice: Comics
ILD-4055	Senior Lecture Symposium
CID-4900	Senior Thesis I: Comics
CID-4905	Senior Thesis II: Comics

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

First-Year Required Courses

AHD-1010

European Painting: Late Gothic to Romanticism

One semester: 3 art history credits

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

painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

AHD-1015

European Painting: Late Gothic to Romanticism

or AHD-1016: Non-European Art Histories

or AHD-1017: Ancient and Classical Art

One semester: 3 art history credits

These constrained elective courses offer students the opportunity to focus on one of the three areas of study. Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.



Please refer to the art history section for course descriptions or select the hyperlinks above.

CID-1020

Introduction to Comics

One semester: 3 studio credits

Introduction to Comics is designed to channel your passion for making comics into the fundamentals of actually making them. We will begin with short-form exercises to help you to develop elemental storytelling skills and instincts by introducing the methods and techniques you need to effectively write, draw and tell interesting stories. Through this process, you will experiment with the basics of written story structure while exploring the foundations of what characters can be. Breaking a story to pages and panels and learning about framing, composition, perspective and flow of sequence will round up your basic training as a narrative artist.

FID-1130

Drawing I

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

Painting I

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225**Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

HCD-1020**Writing and Thinking**

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

-  *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025**Writing and Literature**

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

-  *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

SMD-1020**Foundations of Visual Computing**

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

Second-Year Required Courses

CID-2000 / CID-2005

Principles of Comics I and II

Cartooning tools, materials and methods will be introduced in these courses. Instructors will demonstrate techniques for each stage of the process—layout, penciling, inking and lettering—and will provide lessons in composing panels with dialogue, drawing characters and backgrounds, and arranging panels into well-composed pages and well-structured scenes. At the end of the year, students will compile their work in an edition of printed comic books. Each instructor has particular areas of focus as indicated in the following course descriptions; choose the section that best aligns with your areas of interest.

-  *CID-2000, Principles of Comics I, is the first part of a two-semester course; students must register for the corresponding spring section.*
-  *Open to sophomore comics majors only.*

CID-2000

Principles of Comics I

Fall semester: 3 studio credits

-  *Open to sophomore comics majors only.*

Course #	Day	Time	Instructor
CID-2000-A	M	9:00-11:50	TBA
CID-2000-B	M	12:10-3:00	J. Smith
CID-2000-C	W	3:20-6:10	J. Igle
CID-2000-D	W	3:20-6:10	A.T. Pratt
CID-2000-E	F	9:00-11:50	J. Little

CID-2000-A

Principles of Comics I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

This course is designed to introduce students to the essential components of visual communication—the ability to tell a story through images. Emphasis will be on both storytelling problems and solutions that are appropriate for comics, storyboarding and film. We will examine visual narrative through composition, design, image, juxtaposition of elements, storytelling theory, distortion, panels, continuity and more.

Assignments are due every two weeks in the fall semester; a final project (approximately 20 pages) will be completed in the spring.

-  *Students must register for the corresponding spring semester section of this course.*
-  *Open to sophomore comics majors only.*

CID-2000-B

Principles of Comics I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Smith

Simplifying and de-mystifying the process of creating comics and illustration will be emphasized in this course. You will learn the basics of traditional tools, incorporating digital resources into your workflow, and develop systems and ways of thinking that can be applied to future situations not expressly covered

in class. Drawing is visual problem-solving, and you will complete the course able to address problems of communication in ways that are unique to you, and transferable to a variety of fields.

 *Please bring a sketchbook you are willing to share with the class on the first day, and be prepared to draw. Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2000-C

Principles of Comics I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Igle

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

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2000-D

Principles of Comics I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A.T. Pratt

In this course we will examine the fundamental understandings and principles of the professional field of cartooning from a formal analysis of how the aesthetics of a comics' construction can help to promote its content. Students will become familiar with the basics of cartooning as well as allow students to explore the wealth of options available in this field.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2000-E

Principles of Comics I

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Little

This section of Principles of Comics introduces valuable skills for both the cartoonist-author and freelance comics artist, with a focus on the use of professional tools and techniques for drawing comics. We will break down the comics page into component parts in order to focus on one skill at a time. You will learn to structure scenes and design pages by creating good layouts. You will learn to use figure construction, posing and acting as tools to bring characters to life. I will give you support for drawing convincing backgrounds. You will discover the power of expressive lettering. And you will learn to ink confidently. Your work will culminate in the production of a short-run comic.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics majors only.

CID-2005

Principles of Comics II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2000 for course description.

Course #	Day	Time	Instructor
CID-2005-A	M	9:00-11:50	TBA
CID-2005-B	M	12:10-3:00	J. Smith
CID-2005-C	W	3:20-6:10	J. Igle
CID-2005-D	W	3:20-6:10	A.T. Pratt
CID-2005-E	F	9:00-11:50	J. Little

CID-2020 / CID-2025

Drawing for Comics I and II

These courses provide instruction in basic drawing skills necessary to draw characters and backgrounds in comics panels. Students will learn to draw the human head and body, both nude and clothed, and will create architectural environments using linear perspective. Strategies for depicting light and shadow will also be explored. Each instructor will demonstrate additional skills and topics according to their specialties; please refer to the individual course descriptions that follow.



CID-2020, Drawing for Comics I, is the first part of a two-semester course. Students must register for the corresponding spring section



Open to sophomore comics majors only.

CID-2020

Drawing for Comics I

Fall semester: 2 studio credits

 *Open to sophomore comics majors only.*

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

CID-2020-A

Drawing for Comics I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: G. Kendall

Whether you are drawing Japanese manga, alternative comics or superheroes, drawing skills are the fundamental necessity for every cartoonist. It will take you everywhere. This course will focus on your draftsmanship and visual memory to help you make your comics even stronger. Sessions will include drawing from models, different cartooning drawing materials, and professional cartoonist/illustrator guest lectures and discussions.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2020-B

Drawing for Comics I: Practical Perspective

Tuesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: N. DeCastro

Designed to teach formulas that offer an understanding of various common forms drawn by the working cartoonist, this course will begin by introducing students to basic drawing conventions for depicting people and objects such as the male and female figure, heads, hands, feet, and clothing and drapery without any reference. Students can incorporate this system into their personal styles and, more importantly, use this system to self-diagnose any errors in their work. Placing figures and objects into complex and realistic three-dimensional scenarios will be covered. Formula models will gradually evolve into more complex formulas that demonstrate many nuances of the human form and how it moves. The second semester will address page layout, lighting the figure, inking techniques and adapting formulas to different styles and cartooning formats.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2020-C

Drawing for Comics I

Wednesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: A. Martinez

World building is an essential part of the storytelling process. This course will explore the principles of character design—how to apply dynamics such as heroic proportions, body types and basic anatomy. Students will use the forensics of fashion to dress a character by gender and personality, and examine

how to set the stage with appropriate decoration, topography and street furniture. Along the way we will assemble a guidebook with reference material that can be used to build comprehensive worlds in future projects.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2020-D

Drawing for Comics I

Friday 3:20-6:10

Fall semester: 2 studio credits

Instructor: J. Little

Drawing for Comics provides strategies for drawing practically anything found in a comics panel. You will specifically use cartoonist materials, beginning with traditional life drawing from the model. Next you'll do an anatomical study of bones and muscles. Then you will discover the power of form for constructing character bodies. You will then clothe your characters to study the behavior of wrinkles in fabric, applying light and shadow to your costumed characters. You will learn strategies for drawing animals. Expanding your focus outside your characters, you will draw backgrounds using linear perspective to create architectural environments. Finally, we will surround that architecture with elements of landscape, to create complete panel compositions.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics majors only.*

CID-2025

Drawing for Comics II

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2020 for course description.

 *Open to sophomore comics majors only.*

Course #	Day	Time	Instructor
CID-2025-A	M	3:20-6:10	G. Kendall
CID-2025-B	Tu	12:10-3:00	N. DeCastro
CID-2025-C	W	9:00-11:50	A. Martinez
CID-2025-D	F	3:20-6:10	J. Little

AHD-2030

History of Comics

One semester: 3 art history credits

Instructor: J. Cavaliere

The focus of this course will be a historical overview of comics and visual storytelling. The major movements, developments (political, strip and book formats) and cultural influences of comics will be explored, as well as the changing role of the comics artist.

 *Open to sophomore comics majors only.*

Course #	Day	Time	Semester
AHD-2030-A	W	6:30 - 9:20	fall
AHD-2030-B	Th	12:10-3:00	fall
AHD-2030-C	W	6:30-9:20	spring
AHD-2030-D	Th	12:10-3:00	spring

CID-2050 / CID-2055

Storytelling I and II

Students create their own comics stories, featuring their original characters. Instructors will break down “story” into component parts, including character, setting, plot, dialogue and narration, and will provide specific lessons for each component. In addition to drawing, students will learn scripting as a way to organize their ideas in preparation for making great comics. At the end of the year, students will compile their work in an edition of printed comic books. Each instructor has particular areas of focus as indicated in the following course descriptions; choose the section that best aligns with your areas of interest.

 *CID-2050, Storytelling I, is the first part of a two-semester course; students must register for the corresponding spring section.*

 *Open to sophomore comics and illustration majors only.*

CID-2050

Storytelling I

Fall semester: 2 studio credits

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
CID-2050-A	M	3:20-6:10	C. Forgues
CID-2050-B	M	6:30-9:20	T. Motley
CID-2050-C	Tu	12:10-3:00	B. Griffith
CID-2050-D	Tu	3:20-6:10	F. Jetter
CID-2050-E	Tu	3:20-6:10	TBA
CID-2050-F	Th	9:00-11:50	J. Little
CID-2050-G	Th	3:20-6:10	S. Tobocman
CID-2050-H	Th	6:30-9:20	J. Cavaliere
CID-2050-J	F	12:10-3:00	L. Berke
CID-2050-K	F	12:10-3:00	M. Lasko-Gross

CID-2050-A

Storytelling I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: C. Forgues

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-B

Storytelling I: Comics Authors

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: T. Motley

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-C

Storytelling I: Comic Storytelling

Tuesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: B. Griffith

This course will explore different storytelling strategies in cartoon form. One-row, half-page, full-page and multi-page formats will be utilized. Writing, pacing and dialogue will be emphasized, as well as traditional drawing technique and character development. Whether creating humorous, satirical, literary or personal narratives, communications skills will be stressed. Assignments will guide students through the various formats, using elements of written and graphic narrative, as they learn the vocabulary of the comics medium and find their personal voice within it.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-D

Storytelling I: Artists' Books

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: F. Jetter

In this course stories will be told in pictures, with or without words. One project will be developed into an artist's book. The aim will be to produce an object with drama, individuality and intelligence. You will be involved in making each image function as a separate piece of art, as well as part of a cohesive whole. Work will consist of development of characters, mood, color, texture, materials, overall design and

layout—including pacing—to propel the story forward. The book's cover should set the stage for the entire book, but still hold some mystery, and may be dimensional or incorporate type. There will be guest speakers and demonstrations of basic bookbinding. Both traditional and experimental approaches will be welcome.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-E

Storytelling I: Comics Narrative

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: TBA

This course will explore primary and complex strategies of storytelling in cartoon form. Assignments will require students to move from stream-of-consciousness and free association narrative exercises to controlled, coherent storytelling using the formal elements of cartooning and illustration. Increasing knowledge and comfort with traditional tools and techniques for getting ideas onto paper will be emphasized.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-F

Storytelling I: Writing and Drawing Comics

Thursday 9:00-11:50

Fall semester: 2 studio credits

Instructor: J. Little

Storytelling is the course that will support your development as a cartoonist-author. Our agenda is to create new and original material. You'll begin with exercises to jump-start creativity by drawing spontaneously improvised comics. Next you'll develop new characters with a complex internal life, individuated appearances and expressive voices. You will create convincing settings to contain and support your characters. You will learn traditional story structure to create shapely plots for your characters' adventures. Our primary format will be the short comic-book story, but we will also explore other formats that incorporate serial stories. This yearlong work will culminate in the production of a short-run, comic-book collection of your work.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-G

Storytelling I: Possibilities

Thursday 3:20-6:10

Fall semester: 2 studio credits

Instructor: S. Tobocman

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-H

Storytelling I

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: J. Cavalieri

Comic-book artists must learn to defy the constraints of the page and of the imagination to get the greatest possible effect with the greatest economy: to use a series of images to tell a story clearly and effectively. These principles of storytelling are the solid foundation of the comics medium and can be employed no matter what style or approach is chosen. Contemporary and past examples of bravura storytelling, as well as many personalized methods, will be explored to unlock the story in your head and get it onto paper.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-J

Storytelling I: Comics Storytelling

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: L. Berke

Primary and complex strategies of visual storytelling will be explored in this course. Projects are focused on the creation of images in series, in the form of comics and illustrated visual narratives. Assignments are designed for students to follow their imagination, feed their curiosity and find stories that are waiting to be told. The fall semester focuses on world building as a nonlinear approach to developing fictional stories. The spring semester concentrates on nonfiction—stories about people and events—while also allowing for the continued development of the fictional worlds created in the fall.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: M. Lasko-Gross

This course explores both the nuanced technical process and the great fun of storytelling. Students are encouraged to try out multiple genres, methods and styles of narrative. The semester begins with a series of short experimental projects and continues with an abundance of in-class writing and drawing time. As the year progresses, students will craft comprehensible and entertaining eight-page mini comics.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

CID-2055**Storytelling II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2050 for course description.

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
CID-2055-A	M	3:20-6:10	C. Forgues
CID-2055-B	M	6:30-9:20	T. Motley
CID-2055-C	Tu	12:10-3:00	B. Griffith
CID-2055-D	Tu	3:20-6:10	F. Jetter
CID-2055-E	Tu	3:20-6:10	TBA
CID-2055-F	Th	9:00-11:50	J. Little
CID-2055-G	Th	3:20-6:10	S. Tobocman
CID-2055-H	Th	6:30-9:20	J. Cavalieri
CID-2055-J	F	12:10-3:00	L. Berke
CID-2055-K	F	12:10-3:00	M. Lasko-Gross

Second-Year Technique Courses

ILD-2106

Graphic Design Solutions for Illustrators and Cartoonists

Wednesday 6:30-9:20

One semester: 2 studio credits

Instructor: R. Durinick

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2106-A	fall
ILD-2106-B	spring

CID-2108

Drawing with Ink for Cartoonists

Monday 3:20-6:10

One semester: 2 studio credits

Instructor: N. DeCastro

This course will introduce students to the powerful, expressive possibilities of ink drawing. While it is geared toward working for comics, it is not strictly a “how to ink for the big leagues” course. Rather, students will study and experiment with a variety of materials, techniques and approaches to drawing with ink. Demonstrations in the use of dip/quill pens, and the uses of pen and brush together will be given. Techniques such as the modulation of line weight to create depth and the uses of crosshatching to achieve lighting effects will be shown and discussed. An analysis and critique of pen-and-ink drawings of past masters of fine arts, comics and illustration, as well as weekly critiques of student work is included.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
CID-2108-A	fall
CID-2108-B	spring

ILD-2116

Perspective

Thursday 3:20-6:10

One semester: 2 studio credits

Instructor: N. DeCastro

This course will cover all the necessary mechanical aspects of one-, two- and three-point perspective. We will explore compound forms (i.e., extensions to houses, chimneys, attics), inclined planes (hills and valleys, steps), placing windows, non-parallel forms, interiors and exteriors, station point/field of vision and environmental scale, reflections, shadows and shading, and atmospheric perspective. Exercises will incorporate the use of the human figure.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2116-A	fall
ILD-2116-B	spring

ILD-2118

Perspective for Concept Art Illustration

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: S. Auerbach

The technical and artistic aspects of creating perspective rendering for concept art illustrations will be examined in this course. Students will learn how to draw and create perspective visions for background environments, using the study of different vanishing points.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2118-A	fall
ILD-2118-B	spring

ILD-2122

Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio credits

Instructor: D. Soman

Watercolor is a beautiful, versatile and demanding medium. This course will focus on learning its technique and applying it to a semester-long assignment. The majority of class time will be spent painting from the model in order to master traditional, realistic, tonal painting. Attention will be paid not just to the differing techniques of watercolors, but also to basics such as composition, drawing and color. The works of past and present master artists will be examined through weekly discussion. Students may work in any style they choose to develop and execute the semester-long project. Particular focus will be placed on the conceptual and interpretive nature of the work.

 *Please bring a drawing pad and pencils to the first session.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2122-A	fall
ILD-2122-B	spring

ILD-2122

Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio credits

Instructor: I. Jain

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

 *Open to sophomore comics and illustration majors only.*

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

ILD-2124

Watercolor/Gouache Painting

Wednesday 3:20-6:10

One semester: 2 studio credits

Instructor: C. Fabricatore

Exploring various techniques using watercolor, gouache and Acryla gouache is the focus of this course. From basic to more advanced approaches, students will experiment with using traditional and nontraditional ways to find their personal approach. Attention will be paid to creating vibrant, rich colors and applying it to projects. The class will work from models for the first half of the semester, learning to respond in an expressive, individual way. Working from direct observation will challenge and strengthen drawing abilities. There will be demonstrations and individual instruction to help students find their specific way of working with the mediums. For the second half of the semester we will work on assignments and in sketchbooks. While several techniques will be explored, the course will concentrate on using gouache and watercolor to enhance each student’s work.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2124-A	fall
ILD-2124-B	spring

CID-2142

Lettering Comics

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: TBA

This course will be an introduction to cartoon lettering, and all that it can add to an artist’s comic. Cover designs, special effects lettering and the appropriate choices of fonts, balloons, spacing and design options will all be explored.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
CID-2142-A	fall
CID-2142-B	spring

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

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: E. Weinstein

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2145-A	fall
ILD-2145-B	spring

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

Monday 12:10-3:00

One semester: 2 studio credits

Instructor: S. Ewalt

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2146-A	fall
ILD-2146-B	spring

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

Monday 3:20-6:10

One semester: 2 studio credits

Instructor: J. Godin

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2147-A	fall
ILD-2147-B	spring

CID-2148

Digital Coloring for Cartoonists

Wednesday 12:10-3:00

One semester: 2 studio credits

Instructor: A. Pearlman

With the changeover to digital prepress, most cartoon publications are now colored on the computer. This course is an introduction to the Macintosh for cartoonists. After learning the basic operation of the machine, students will scan their artwork into the computer where it will be digitally colored and printed. In addition to these techniques, students will also learn image processing and digital manipulation. Demonstrations of the capabilities of digital design will give cartoonists an insight into the potential of the computer as a creative tool.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
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CID-2148-A	fall
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CID-2148-B	spring
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ILD-2149

Realistic and Fantastical Digital Painting

Friday 3:20-6:10

One semester: 2 studio credits

Instructor: C. McGrath

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

 *Prerequisite: Intermediate to advanced Adobe Photosite skills.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
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ILD-2149-A	fall
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ILD-2149-B	spring
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ILD-2159

Digital Art Boot Camp: Photoshop

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: E. Redamonti

Students will use Adobe Photoshop to edit and create illustrations with their computers, tablets and smartphones—as well as learn how to manipulate found or scanned images, and incorporate them into their work. This will be an intermediate course for students with some experience in Photoshop, and will enable students to become proficient in skills they will find useful in their everyday career: digital painting, photo collage, GIF-making, cleaning up artworks, digital inking and photo manipulation are just some of

the topics covered in this course. Emphasis will also be placed on using keyboard shortcuts, best ways to send files to clients, and organizing your project from start to finish—so that changes can be easily applied. We will look at illustrators using Photoshop, and explore how to incorporate their digital techniques into our work. Composition, editing and how to use everyday technologies to create one-of-a-kind images will be stressed.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2159-A	fall
ILD-2159-B	spring

ILD-2161

Still and Moving: Low-Tech Animation

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: J. Rosen

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

 *Prerequisite: A working knowledge of Adobe Photoshop.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2161-A	fall
ILD-2161-B	spring

ILD-2162

Illustration in Motion

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: V. Kerlow

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2162-A	fall
ILD-2162-B	spring

ILD-2163**Photocopy Zines**

Friday 9:00-11:50

One semester: 2 studio credits

Instructor: G. Newland

In this course students will create zines and mini comics. The class will primarily use a Risograph, which is similar to a photocopier but prints in multiple colors. Students will learn how to use a limited palette to make their images and will explore various ways of making color separations. Various bookbinding techniques will be demonstrated. Several small zine projects will be assigned during the class for students to experiment with different formats, materials, and techniques. For the final project, students will make a zine or mini comic in an edition of 25, using any of the techniques covered in class.

*Open to sophomore comics and illustration majors only.**Materials fee: \$300***Course #****Semester**

ILD-2163-A

fall

ILD-2163-B

spring

ILD-2166**Cool Books**

Wednesday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Maku

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

*Open to sophomore comics and illustration majors only.**Materials fee: \$175***Course #****Semester**

ILD-2166-A

fall

ILD-2166-B

spring

Third-Year Required Courses



Students should refer to the Advanced Comics and Illustration Electives listing for additional studio offerings.

CID-3010 / CID-3015

Pictorial Projects I and II: Comics

Students will develop a series of portfolio assignments that will increase in depth and complexity to intensely explore personal vision, and to bring about work in a voice that is uniquely their own. Open to various approaches—independent comics, samples of comic-derived illustrations, compound artwork, or any combination of these that will challenge your abilities, talents and work ethic. Ongoing critiques and discussions will be conducted to assist in creating a body of work that fulfills your artistic aspirations. In the second semester, students will have the opportunity to conceptualize, adapt, sketch and execute a series of related works based on a specific theme. Developing a personal research methodology will be important to successfully completing this cohesive body of work. A selected number of pages produced by the end of the spring semester will be showcased in an online exhibition. Choose an instructor that best fits your aesthetic goals to guide you through this inspiring process. A completed four-to-six-page comic and cover is required by the end of the spring semester. Please refer to the individual course descriptions that follow.

Open to junior comics majors only.

CID-3010

Pictorial Projects I: Comics

Fall semester: 3 studio credits

Open to junior comics majors only.

Course #	Day	Time	Instructor
CID-3010-A	M	12:10-3:00	M. Lasko-Gross
CID-3010-B	M	12:10-3:00	T. Hamilton
CID-3010-C	Tu	6:30-9:20	J. Cavaliere, C. Potts
CID-3010-D	Th	9:00-11:50	N. Bertozzi, J. Neufeld

CID-3010-A

Pictorial Projects I: Comics

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Lasko-Gross

This course will include a series of games and drawing exercises designed to prepare personal strategies for the spring semester Graphic Novella project. Students will take an objective look at how others perceive their work and practice adaptability, and will develop fun strategies for handling nightmare projects and clients. They will build confidence and familiarity with the process of doing research and making smarter artistic choices, resulting in stellar portfolio pieces that are representative of the professional path they want to take.

Open to junior comics majors only.

CID-3010-B

Pictorial Projects I: Comics

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Hamilton

Students will design a cohesive series of works based on a theme, starting with specific assignments and progressing to more elaborate, self-determined explorations. Each student will be asked to devise their own complex research systems and to develop an important, cohesive body of work. A graphic novella will be produced by the end of the spring semester.

 *Please bring examples of your work and your favorite comics to the first session.*

 *Open to junior comics majors only.*

CID-3010-C

Pictorial Projects I: Comics

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: J. Cavalieri, C. Potts

Storytelling is a series of choices, of problems posed and solved. These choices reflect the voice of the author/artist and affect the reader's experience with the work. This course is a rigorous, formal investigation into comic-book storytelling for the advanced student. We will explore the ways decisions are made, and how structure, chance and limitations can be important factors in these decisions. Students will experiment with style, interaction between text and image, and different ways of telling the same story. Exercises will be individual as well as collaborative.

 *Recommended for serious students who like to work hard.*

 *Open to junior comics majors only.*

CID-3010-D

Pictorial Projects I: Comics

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructors: N. Bertozzi, J. Neufeld

Making a readable comic requires that you master a host of skills—perspective, lettering, page layout and mood, to name a few. It can be overwhelming for someone who just wants to make a simple comic. The goal of this course is to break down the processes, the effects and the language of comics into manageable, learnable chunks. By the end of the course, students will be ready to take on any genre, to tackle any type of scene and to articulate what it is they want to do with comics.

 *Please bring three examples of work from your own portfolio as well as an example of your favorite comic to the first session.*

 *Open to junior comics majors only.*

CID-3015

Pictorial Projects II: Cartooning

Spring semester: 3 studio credits

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

 *Open to junior comics majors only.*

Course #	Day	Time	Instructor
CID-3015-A	M	12:10-3:00	M. Lasko-Gross
CID-3015-B	M	12:10-3:00	T. Hamilton
CID-3015-C	Tu	6:30-9:20	J. Cavaliere, C. Potts
CID-3015-D	Th	9:00-11:50	N. Bertozzi, J. Neufeld

HLD-3040

Elements of Storytelling

Fall semester: 3 humanities and sciences credits

This course is designed to help students learn how to analyze literary works and construct their own interpretations in developing their art projects as well as to articulate their art in writing. Students will be introduced to different methods and frameworks to examine texts while also considering the connections between content and form in storytelling.

 *Open to junior comics and illustration majors only.*

 *HLD-3040-D is held online.*

Course #	Day	Time	Instructor
HLD-3040-A	M	12:10-3:00	V. Benedetto
HLD-3040-B	M	12:10-3:00	C. Matlin
HLD-3040-C	M	6:30-9:20	D. Riccuito
HLD-3040-D 	M	6:30-9:20	M. Palmeri
HLD-3040-E	Tu	12:10-3:00	M. Ellenberg
HLD-3040-F	Tu	3:20-6:10	E. Spackman
HLD-3040-G	Th	9:00-11:50	D. Sweet
HLD-3040-H	Th	3:20-6:10	R. Clark
HLD-3040-J	F	9:00-11:50	E. Mendelsohn
HLD-3040-K	F	9:00-11:50	E. Spackman
HLD-3040-L	F	9:00-11:50	D. Sweet
HLD-3040-M	F	12:10-3:00	A. Cooks
HLD-3040-N	F	12:10-3:00	S. Pandit
HLD-3040-P	F	3:20-6:10	TBA
HLD-3040-S	F	3:20-6:10	A. Cooks

Fourth-Year Required Courses



Students should refer to the Advanced Comics and Illustration Electives listing for additional studio offerings.

CID-4040

Professional Practice: Comics

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Hilty

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



Open to senior comics majors only.

Course #	Semester
CID-4040-A	fall
CID-4040-B	spring

ILD-4055-A

Senior Lecture Symposium

Friday 6:30-9:20

Spring semester: no credit

This symposium for seniors will be a series of conversations with renowned cartoonists and illustrators, and a variety of our faculty members. Guests will speak about their work, career and process, and answer questions.



Open to senior comics and illustration majors only.



This course is held online.

CID-4900 / CID-4905

Senior Thesis: Comics I and II

In the senior year, comics students will focus on a thesis project of their own conception, interest and design. This personal yet industry-minded body of work will represent a substantial part of their portfolio and showcase capabilities in concept and visual language. Project formats and techniques from traditional to digital are open, as long as the ideas behind them are well-defined, structured and professionally executed. Comics, graphic novels, zines, cartoon series, character development, children’s books, concept art, poster series or comic-book covers, a set of storyboards, analog and digital games, are some of the shapes a senior thesis can take. Choose an instructor that best fits your aesthetic and professional goals to guide you through this inspiring process. Early in the spring semester there will be a departmental progress review before the Senior Thesis Show, and works for the exhibition will be selected by a panel of industry judges. For graduation clearance, 10 finished works are required by the end of the spring semester. Please refer to the individual course descriptions that follow.



Open to senior comics majors only.

CID-4900

Senior Thesis: Cartooning I

Fall semester: 3 studio credits

 *Open to senior comics majors only.*

Course #	Day	Time	Instructor
CID-4900-A	M	12:10-3:00	J. Bayer
CID-4900-B	Th	12:10-3:00	N. Bertozzi
CID-4900-C	Th	3:20-6:10	D. Roman

CID-4900-A

Senior Thesis: Comics I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Bayer

Storytelling is a series of choices that reflect the voice of the author/artist and can affect the reader's experience. This course is a rigorous exploration of comic-book storytelling that will help you better understand the inherent strengths of the medium, as well as allow you to test its limits. You will create a personal body of work while honing your interests and direction.

 *Open to senior comics majors only.*

CID-4900-B

Senior Thesis: Comics I

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: N. Bertozzi

Great art is often a reflection of the spirit of the times, reading between the lines of contemporary culture to come up with something new, fresh, inviting and invigorating. It reflects who, what and where you are as an artist and as a human being. In this course we will intensely explore personal vision to bring about work in a voice that is uniquely your own. Various approaches are acceptable—an independent comic, samples of comic-derived illustrations, compound artwork, or any combination of these—if you are hardworking and challenge your abilities and talents. Ongoing critiques and discussions will be conducted to assist in creating a body of work that fulfills your artistic aspirations.

 *Open to senior comics majors only.*

CID-4900-C

Senior Thesis: Comics I

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: D. Roman

The goal of this course is to help you become a cartoonist that people want to work with, by creating a dynamic portfolio that will showcase your best art and your best self. You'll be challenged to develop your personal voice and solidify your interests and goals as a cartoonist, and create personal work that can serve as a webcomic or book pitch to publishers. This is the time to figure out what you want to say as a storyteller and what you want to put out into the world. We will also explore avenues of self-publishing, being a business, and creating your own success beyond the traditional publishing models.

 *Open to senior comics majors only.*

CID-4905

Senior Thesis: Comics II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding section of CID-4900 for course description.

 *Open to senior comics majors only.*

Course #	Day	Time	Instructor
CID-4905-A	W	3:20-6:10	J. Smith
CID-4905-B	Th	12:10-3:00	N. Bertozzi
CID-4905-C	Th	3:20-6:10	D. Roman

Advanced Comics and Illustration Electives

CID-3608

Drawing Boot Camp for Cartoonists

Monday 6:20-9:20

Fall semester: 3 studio credits

Instructors: N. DeCastro

Drawing Boot Camp for Cartoonists is geared toward students who want additional help developing confidence and mastery in their drawing. Many different topics will be addressed, including (but not limited to) life drawing, constructed bodies, anatomy, costume and drapery, light and shadow, and linear perspective. In-class drawing practice will be supplemented with weekly home assignments. Projects vary each semester.

 *Open to junior and senior comics majors only.*

Course #	Semester
CID-3608-A	fall
CID-3608-B	spring

CID-3612-A

Sequence and Storyboarding I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: I. Serrano-Perez

For animation, live-action movies, comics, gaming, or television, this course will cover the fundamentals in communicating ideas and action through a sequence of images. Students will get acquainted with the basic tools needed not only to start developing storyboard projects, but also to think as visual storytellers/filmmakers—basic drawing principles applied to storyboarding, framing techniques, camera angles and moves, staging, body language, facial expressions and transitions. The semester will culminate in learning how to animate, test and troubleshoot your storyboard.

 *Open to junior and senior comics and illustration majors only.*

CID-3613-A**Sequence and Storyboarding II**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: G. Shaffer

This course is for students looking to advance the skills and practices required of professional storyboarding artists in the fields of film and television. Weekly group crits and individual guidance will help you explore storyboarding styles and sequence drawing techniques, working from quick thumbnail sketches to final storyboard frames. You'll also hone your skills in conceptualizing and composing your frames, vary camera shots and the fundamentals of developing a scene with a director. In-class exercises, lectures and simulated, real-world job assignments will broaden your understanding of how storyboards are used in preproduction and during the production of a film. The business side of storyboarding will be covered, from how to find storyboarding work, interview with a director and negotiate a fair rate with a producer to the pros and cons of working with an agent.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: CID-3612, Sequence and Storyboarding I. Note: Open to junior and senior comics and illustration majors only.*

CID-3633**How to Storyboard**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: B. Richardson

A storyboard artist needs rough sketches, in continuity form, to assist the film director in planning their shots. A strong sense of storytelling is essential to this endeavor, as is an understanding of film terms like zooming, trucking and dollying. This course will teach students what they need to become storyboard artists, showing how to accomplish this in simple sketches, all through the "imagined" eye of the camera.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3633-A	fall
CID-3633-B	spring

CID-3634-A**Comics without Fear**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Cavalieri

Comics revolve around stories, around narrative. Writing and drawing sequences of five or more pages can seem intimidating. This course takes the sting out of the creative process, with methods that can help you get your story out of your head and down on paper and refine it to become a real page-turner.

 *Open to junior and senior comics and illustration majors only.*

CID-3639-A**Self-Publishing / Life Underground**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Cavalieri

Driven cartoonists took the comic book medium back from the mainstream to cover topics and states of mind that it otherwise wouldn't or couldn't express. This course explores the constantly evolving, exciting developments in alternative comics publishing. More "underground" work is seeing the light of day than ever before, and students will be exposed to some of the most innovative work being produced. Students will pursue their own goals in a personal comics project in an atmosphere of freedom.

 *Open to junior and senior comics and illustration majors only.*

CID-3642**Comics Writing**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Chu

How to write scripts in various genres for comic books is the focus of this course. We will examine narrative traditions in both the self-contained short story and graphic novel formats, as well as the ongoing serial narrative. The semester will begin with writing exercises that will help students develop understanding of character, setting, voice and plot. Deeper into the semester we will transition to a workshop format in which students read and critique one another's longer projects.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3642-A	fall
CID-3642-B	spring

CID-3646-A**Short-Form Comics**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Motley

Any story, however sprawling it may seem, can be told in six or fewer comic panels. In this course students will employ a full bag of tricks—expressive figure drawing, dynamic composition, stagecraft, verbal concision and narrative condensation—to create comic short stories of maximum impact. Challenges will include: adaptations and deformations of poetry and literature, developing visual metaphors, writing from logic and structure, and other techniques for coaxing personal truth from the back of your head onto the paper. Projects will be useful for comic strips, mini comics and anthologies.

 *Open to junior and senior comics and illustration majors only.*

CID-3647**Joke in a Box: The Art of Single-Panel and Short-Form Cartooning**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Flake

This hands-on studio and critique course will focus on the writing, drawing, composition and style of New Yorker-type, single-panel comics, and short, visual narratives. Through a combination of writing and drawing, the course will encompass everything from idea generation to joke-craft to finding your personal

visual vocabulary in service of a joke or narrative. Aesthetic choices based on conceptual expression of humorous (and sometimes deeper symbolic and philosophical conceits) will be discussed and critiqued. By the end of the course, students will have created a portfolio of several finished cartoons and developed a deeper relationship to their own sense of humor and artistic hand.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3647-A	fall
CID-3647-B	spring

CID-3648

Web Comics

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: TBA

This course will focus on the mechanics, as well as the most common obstacles, in producing a consistent web comic. The goal is to have your works online in a professional format. For many, this is the future of promotion and presence in the cartooning world.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3648-A	fall
CID-3648-B	spring

CID-3649

Producing Comics

Monday 6:30-9:20

One Semester: 3 studio credits

Instructor: A. Martinez

Put it all together from the drawing board to the print-ready file. In this course we will revisit the basic skills of anatomy and perspective as well as kick it up a level by touching upon areas where you want to improve your skill set. We will cover advanced layouts and how to marry figures with all of that perspective you've been learning to create more dynamic pages. Yes, that means a deep dive into foreshortening and visual storytelling. Finally, we'll walk through exactly how to prep print-ready files and how to improve your workflow. This is a workshop course that caters to all artistic methods.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3649-A	fall
CID-3649-B	spring

CID-3650

Mini Comics: From the Page to Production

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: W. McDonald

Create Risograph-printed, narrative-based mini comics from start to finish. Students will experiment with writing and drawing short comics while learning to use the Risograph to print them. They will be challenged to thrive within the limitations of this printing process and utilize the vibrant and tactile printing

method to best compliment their narrative. We will analyze comics not only through written and drawn techniques, but also through color and physicality. Additionally, students will be given an overview of various Risograph printing techniques and zine assembly. Throughout the course students will create various zines and prints; the final project will be a print run of a multicolor, Risograph-printed mini comic.

 *Open to junior and senior comics majors only. Limited to 15 students.*

 *Materials fee: \$225*

Course #	Semester
CID-3650-A	fall
CID-3650-B	spring

CID-3654

Comic Book Covers

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: T. Clarke

Illustrating and designing effective comic book covers is a prestigious and sought after specialty. It is an essential skill for the cartooning industry in order to get published in print or online. From personal to commercial projects, covers are instrumental to a project's success by packaging, promoting, attracting and selling. This course is dedicated to developing the skills to make a strong and effective first impression by creating singular masterpieces of sequential significance.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3654-A	fall
CID-3654-B	spring

CID-3655-A

Introduction to Character Development

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Moon

The basic principles of character conception and design will be covered in this course. Emphasis will be placed on honing one's skills in brainstorming, harnessing imagination and problem solving with a goal of building better worlds and original characters. We will study how to construct and troubleshoot characters based on various narrative prompts (from children's books to storyboarding), culminating in the creation of portfolio-worthy pieces that highlight each student's original creatures in their style and visual language.

 *Open to junior and senior comics and illustration majors only.*

CID-3656-A

Advanced Character Design

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Wu

This advanced course aims to stimulate your playful senses and help express your voice through industry-minded character design. You will explore versatile mediums and create a series of characters that, on one hand, tell your story, personal emotions, social topics, or function as joyful eye candy, and on the other hand adhere to industry standards. Guest speakers will share their projects, working experience

and discuss the professional character development process in the fields of film, advertising, branding, fine arts and toy design.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: CID-3655, Introduction to Character Development.*

CID-3659

Personal Comics

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

Personal comics can trace their roots to the first wave of alternative comic books in the 1970s. From there, later waves of cartoonists sought to deal with personal content and literary themes and created an entire comics industry, which is still flourishing today. This course will include “turning yourself into a cartoon character” (the comic alter ego) dealing with personal issues, personal history and personal narrative—looking for truth through comic storytelling. Comics can be viewed as a literary form—as serious or as funny as any other kind of fiction or nonfiction. The personal approach to comics in this course is similar in intent to the creation of a short story, but with the added dimension of drawing in a personal, expressive style. Comics are ideal for dealing with emotional content and personal issues. Biography, social satire, painful and happy memories—they’re all material for personal comics.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3659-A	fall
CID-3659-B	spring

CID-3663

Advanced Digital Coloring and Rendering

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Cavallaro

Coloring is a key narrative and graphic component of modern comics, on par with penciling and inking in terms of importance. Skilled colorists are in high demand in the comics and animation industries. This course will seek to acquaint students with the Photoshop tools and techniques employed by working professionals to develop their instincts for color, and to apply those in support of narrative sequences, as well as to focus and direct attention, reinforce the composition, and suggest atmosphere and emotion, among other considerations. Class sessions are a mix of lecture, demonstration, student work time and critique, with guest speakers from the publishing and animation industries.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3663-A	fall
CID-3663-B	spring

CID-3664**Building Fictional Worlds: Creating a Bible**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: C. Potts

This course will introduce the creative information needed to build an intellectual property and impart the basics of classic story structure while improving storytelling skills. Students will create a draft of an entertainment intellectual property “bible,” including a pilot script, ideas for extending the story into a series (or for sequels, historical, main character profiles) and the “rules” of the fictional reality.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3664-A	fall
CID-3664-B	spring

CID-3667**ZBrush for Illustrators**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: C. McGrath

Pixologic ZBrush has gained a reputation over the past several years as the go-to 3D software for non-3D artists because of its natural feel for sculpting. It is a powerful tool for traditional artists, allowing them to create references for their paintings, drawings, Photoshop work and even physical sculptures. This introductory course into the world of ZBrush is specifically tailored for illustration and how 3D models can be incorporated into 2D work, bypassing some of the more complex aspects of 3D. Students will learn the basics of the program by sculpting out a model, painting it, lighting it, rendering it out and sending it into Adobe Photoshop to create a finished digital illustration. Learning this program will open many possibilities to each student’s creativity.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3667-A	fall
CID-3667-B	spring

CID-3672**Digital Inking and Lettering**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: G. Kendall

In this course students will discover digital processes that connect with the inking and lettering work they’ve done on paper, with an emphasis on exploring a diverse range of techniques. Skills learned in this course will be directly applicable to freelance comic-book work and will also be highly useful to the auteur cartoonist. Emphasis will be on finding a balance of precision and expressiveness.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3672-A	fall
CID-3672-B	spring

CID-3673

Design and Production for Comics

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: K. Benshoff

The various ways to publish comics will be explored in this course, and how to best prepare your work and be strategic about decisions toward successful results in the marketplace. By focusing on the relationships among comics, their creators, the industry and the audience, we will learn best practices to implement into your workflow in order to develop your ideas. You will also learn how to set up files to achieve different effects and for various formats. By learning book production from the inside out—from how to strengthen the quality of your comics, stand out with strong cover design and title typography to lettering and front and back matter content—our stories will be ready to hit the shelves of any neighborhood bookstore, online retailer, con, webtoon, or social media site.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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CID-3673-A	fall
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CID-3673-B	spring
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FID-3862

Printmaking: Silkscreen and the Artists' Book

One semester: 3 studio credits

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

 *Open to students from all departments.*

 *Materials fee: \$300*

Course #	Day	Time	Semester
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FID-3862-A	Th	9:00-1:50	fall
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FID-3862-B	Th	2:00-6:50	fall
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FID-3862-C	Th	9:00-1:50	spring
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FID-3883-A

Printmaking: Graphic Image Silkscreen

Thursday 2:00-6:50

Spring semester: 3 studio credits

Instructor: D. Sandlin

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand and by computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

 *Open to students from all departments.*

 *Materials fee: \$300*

ILD-3211-A**Drawing on Location**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: K. Alder

Class sessions will be spent at various New York City locations, learning to challenge the practical difficulties that arise while drawing on the spot. The main goal of the course is to encourage students to observe their environment, the particular details of each situation, and to draw spontaneously. We will put together three stories from drawings done on location. On-the-spot drawing experience is not necessary, but you should have some drawing skills.

 *Open to junior and senior comics and illustration majors only.*

ILD-3216**Advanced Drawing: Drawing Our Moment**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Twingley

Advanced Drawing is an immersive exploration of both the figure and the space the figure occupies, utilizing traditional tools in nontraditional ways. Through a series of weekly sessions drawing live from the model and related home assignments, this course will closely examine the figure as a subject in and of itself as well as the figure in relation to its surroundings. A particular emphasis on individual voice will be a focus throughout the semester (as well as the notion that drawing can be fun).

 *Open to juniors and seniors from all departments.*

Course #	Semester
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ILD-3216-A	fall
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ILD-3216-B	spring
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ILD-3218**Advanced Life Drawing**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: B. Waldman

Drawing from the live model, this course will explore structural anatomy, gesture, quick and sustained poses, and the figure in the environment. Charcoal, conte crayon and pencil techniques (in both black-and-white and color) will be emphasized, and students can progress to pen-and-ink, wash, and brush drawing. Home assignments will be oriented toward using structural drawing skills to enhance and strengthen your illustrations and your illustration portfolio.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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ILD-3218-A	fall
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ILD-3218-B	spring
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ILD-3219**Advanced Life Drawing: Figure, Form and Function**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Gaffney

This course will explore the core practice of drawing the human body as both expressive and functional outlets for communication in artistic representations. Perception, depiction and expression are challenged from an intense focus on the human form via exercises that provoke a direct intuitive response and brief lecture/demonstrations of synthetic anatomy, which confirm a form's concepts. Combining these with three key design principles—rhythm, hierarchy and form—we will explore the function of line through various practices of drawing from observation and knowledge, which culminate in applied composition studies. The exercises develop a language of line that connects us to both the earliest known and the most sophisticated drawings made by humans. Progress is charted from practice of the exercises as well as personal expression and growth.

 Please bring a pad (18x24") of 100 sheets of white sketch paper (not newsprint) and soft graphite (6B) or black colored pencils to the first session.

 Open to junior and senior comics and illustration majors only.

Course #	Semester
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ILD-3219-A	fall
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ILD-3219-B	spring
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ILD-3227**The Drawn Epic**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Pan

Using only simple materials—paper, drawing supplies and aqueous media (watercolor, gouache, acrylic)—this course will explore the traditions of grand, epic compositions; battle scenes; large groups of multiple figures and dramatic action. We will analyze the design strategies used by the great Japanese printmakers as well as the European masters. Ambitious fantasies and large-scale visions are very much encouraged. All work will be made by hand.

 Open to junior and senior comics and illustration majors only.

Course #	Semester
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ILD-3227-A	fall
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ILD-3227-B	spring
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ILD-3228

Mark-Making: Expanding Graphic Vocabulary Through Experimental

Drawing Practices

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: I. Serrano-Perez

This course aims to help students expand their visual vocabulary by exploring unusual approaches to drawing and painting. It will mainly focus on traditional drawing techniques and how to reach unexpected results by turning them upside down. This will enable students to experiment with new ways of expression and directly affect their approach and image-making capabilities.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3228-A	fall
ILD-3228-B	spring

ILD-3323

Etching and Monoprint as Illustration

Thursday 2:00-6:50

One semester: 3 studio credits

Instructor: B. Waldman

Limited to 12 students

This course will introduce students to numerous basic etching and monoprint techniques, including hard ground, soft ground, aquatint and color printing. Once students become familiar with functioning in a print shop, they will learn to use prints as a viable technique for fine illustration. The emphasis will be on experimentation and personal expression. We will discuss the early relationship of printmaking to illustration, and will study and discuss specific illustrators who use printmaking as a final technique for solving illustration problems.

 *Open to juniors and seniors from all departments.*

 *Materials fee: \$300*

Course #	Semester
ILD-3323-A	fall
ILD-3323-B	spring

ILD-3331-A

Narrative Painting

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Ellis

Today, many contemporary artists straddle the line between the commercial and fine art worlds, and galleries and collectors have become more accepting of figurative work that blurs these distinctions. This course will strive to help students push their imagination to find a unique vision, with biweekly and semester-long assignments that focus on an exploration of ideas and emotions using a personal vocabulary. Class time will consist of critique, open and/or structured drawing and painting, and technical instruction and demonstration. We will keep current with the New York art scene by visiting galleries, inviting guest speakers and discussing pertinent local events.

 *Open to juniors and seniors from all departments.*

ILD-3336-A**Realistic Life Painting**

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson

Do you control your pictures, or do they control you? This course presents a simple, logical and structured approach to realistic painting, which emphasizes the underlying principles that have guided master artists for more than 500 years. Traditionally, artists have worked from life in order to develop their understanding of visual phenomena. Reality provides all the clues necessary, as long as you know what to look for. In this course you will learn how to accurately see what's before your eyes, how to translate your observations onto the canvas and, most importantly, how to enhance the desired effect through the manipulation of color intensity, sharpness and contrast. Working in oils from a live model, you will learn how to master the illusion of light and atmosphere, how to make a form appear solid and project forward or recede back into space. You will discover a simple and straightforward way to accurately and repeatedly mix any color you see or imagine, including lifelike skin tones. Students have the option of painting digitally. All aspects of the curriculum will be demonstrated in class and thoroughly explained by the instructor. These are universal principles that, once understood, can be applied to all aspects of image creation in any medium: traditional, digital, or anywhere between.

 *Open to juniors and seniors from all departments.*

ILD-3337-A**Classical Portrait Painting in Oil**

Thursday 9:00-2:50

Spring semester: 3 studio credits

Instructor: M. Mattelson

This course is a logical approach to painting the portrait in oil and will emphasize the mindset and methodologies that have guided master portrait artists for more than five hundred years. You will learn the time-honored techniques that have served as the backbone for some of the greatest portrait paintings ever created. Successful portraiture is more than merely copying what is in front of you; it requires the ability to understand and interpret your subject. By working from the live model, students will rigorously engage with the principles of portrait painting in the classical tradition. Techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing lifelike complexions will be covered. Every step from preparing a canvas to applying the final highlight will be thoroughly demonstrated and explained. Students have the option of painting digitally. One session will be spent at The Metropolitan Museum of Art to study and analyze the outstanding portraits in its collection.

 *Open to juniors and seniors from all departments.*

ILD-3338**Painting From Inside/Out**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: Z. Lazar

In this course students will explore methods to effectively apply their points of view to a variety of visual challenges. The aim is to bring out each student's artistic self by building a strong visual vocabulary and honing communications skills through painting. This process will involve rounds of sketching with open critiques. Students will be encouraged to introduce autobiographical themes to their painting that will enhance their personal and commercial work well into the future.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

ILD-3341**The Painting of Light**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: P. Fiore

This course deals with the interpretation of light for the two-dimensional artist. The ability to capture the world around us, in a representational manner, requires a keen sense of observation. We will explore how light visually describes your subject (i.e., time of day, temperature, weather conditions, humidity, color, texture, etc.). To create a sense of reality is the artist's job—this course will teach you how. It will enable you to calculate the effect your pictures will have. Light is the great designer of our world. Learn how to capture it.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3341-A	fall
ILD-3341-B	spring

ILD-3361**From Fantasy to Reality: Production/Concept Design**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: S. Auerbach

When one imagines a sumptuous story in a fabulous place, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. Basic drafting and perspective techniques utilizing multiple angles, elevations and prop details will be covered. Research skills will be developed by looking into the design of different historical periods. Projects will also include character and costume designs, and cover how to professionally present your ideas and plans to prospective clients and collaborators. The techniques learned can be applied to areas of stage, screen, animation and gaming.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3361-A	fall
ILD-3361-B	spring

ILD-3409**Finding your Voice: Fine Arts and Illustration**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Ascencios

This course is about developing your voice. Classwork will help build your skills into a 'personal practice' and lead to a body of art reflecting your vision. We will explore ways of seeing through your experience, as well as those of artists today and the past. In class, we will develop your work process in stages through regular in-class experimentation, free-association exercises, sketches and drawing. Ideas, concepts, color, composition and the imagination will be addressed regularly. We will also go to galleries to expand your understanding of the visual arts. All mediums are welcomed, except digital. You must be prepared to work in class.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring

ILD-3415

Watercolor Painting

Monday 7:30-9:00

Instructor: A. Chang

This course will explore intermediate watercolor techniques to help you develop a personalized style in value study, color mixing, wet-on-wet, preserving white, color and temperature, light and shadow, and paper mounting on a board. Assignments include still life, landscape, seascape, portrait, figure, and travel sketch paintings. Students will explore various watercolor approaches and be encouraged to develop artistry through personal expression. The course will be supplemented with video demonstrations of techniques to assist each student's development.



Open to students from all departments.



This course is held online.

Course #	Semester
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ILD-3415-A	fall
ILD-3415-B	spring

ILD-3416

Advanced Watercolor

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: A. Kieren

Using water-based media, this course will help students think outside of their comfort level and explore ambitions and exciting projects beyond the safe “watercolor picture.” Invention, manipulation and placing our artworks in the world will be stressed in this course and stretching your imagination will be the key.



Open to juniors and seniors from all departments.

Course #	Semester
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ILD-3416-A	fall
ILD-3416-B	spring

ILD-3419-A

Pictorial Fantasy Illustration

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci

Ideas and concepts will be reinforced through an in-depth exploration of fantasy illustrations in film and print. Traditional reference sources will be used to fashion unusual characters in fairy-tale landscapes.

Students will create a glowing picture of strange and compelling creatures and distant worlds.

Assignments will be tailored to individual pictorial preferences from child-inspired storytelling to sophisticated image realism. All media can be explored—from colored pencil and gouache to acrylic and oil—to best develop intriguing and suggestive images. Fantasy imagery can be a bold addition to your portfolio.



Open to juniors and seniors from all departments.

ILD-3424

Surface Design

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Funderburgh

Wallpaper, textiles, stationery, dishware and apparel—there are many applications for your artwork. This intensive course will focus on surface design for illustration. Complex repeat patterns will be created, both by hand and digitally, and students will produce products such as fabrics and gift wrap. Business concepts will also be addressed, including licensing your designs and buyouts. Traditional and contemporary designs will be explored, and students will gain an understanding of the variety of styles, techniques and range of projects available to surface designers.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3424-A	fall
ILD-3424-B	spring

ILD-3425

Murals

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: J. Cochran

Murals have become one of the most exciting and dynamic parts of the illustration industry. This course will cover all aspects of mural making from conception to the design and development options and executing. While practicing on research, pitching, sketching, budgeting, transferring and applying, we will also focus on methodologies to get ideas approved and the technical secrets essential to delivering amazing pieces of public art.

 *Open to junior and senior comics and illustration majors only.*

 *Materials fee: \$200*

ILD-3428-A

The Poster

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: E. Redamonti

Think big! Think graphic! Think simple! These are the elements that make a great poster. How you achieve that goal, through traditional or digital means, is secondary. Whether intended for indoor or outdoor use, from a subway station to a bus stop, from a billboard to a brick wall, a poster is a unique form of illustration and design with often only a moment to grab someone's attention and get the message across. This course will focus on simplifying your concepts, illustration and typography to create a powerful, unified design. If you're an illustrator you will stretch your skills working with type. If you're a designer you will use your graphic sensibilities to create illustrations. Assignments will be in the form of real-world jobs. We will use WPA posters of the forties, propaganda posters, consumer posters of the post-war boom years and counter-culture posters of the sixties, Broadway posters, movie posters, music and concert posters of today will be the basis for assignments. The course will consist of group critiques, in-class exercises, demonstrations and field trips.

 *Open to junior and senior comics and illustration majors only.*

ILD-3431**Lifestyle Illustration**

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Lanzone

This course will explore the numerous possibilities in lifestyle illustration, including fashion and merchandise, food and cooking, travel and leisure. This area is becoming an increasingly varied and exciting aspect of both editorial and publishing opportunities. Students will create their own solutions to real-world assignments and add examples to their portfolios. Students will be encouraged to explore their personal directions and interests in their content, and develop a final project that will be in a series.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3431-A	fall
ILD-3431-B	spring

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: A. Whitehurst

For students with an interest in fashion illustration and for illustrators with a fashionable flair, this course will explore and practice the skills needed to produce illustrations for fashion advertising as well as for print media, theater posters, package design, beauty illustration, book covers, licensing and product merchandising. Group critiques will help students identify areas on which to focus in order to achieve a personal style. Working toward portfolio-quality pieces, we will explore the changing role of the fashion illustrator in the current marketplace.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3432-A	fall
ILD-3432-B	spring

ILD-3434**Digital Environments and Periods**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Auerbach

Imagine illustrating compelling digital environments for stories set in the past, present and future. Through pictures, thumbnails, sketches and research, students will gain an understanding of the process for creating settings and environments. Building a portfolio of concept design work for live action, animated film production, video games and graphic novels will be addressed. This course will explore previsualization, mood, layering values, content, metaphor, perspective and identifying the places inhabited by the characters' created. Concept art, drawing techniques and digital paint to the realization of the final portfolio will all be covered. Students will find solutions working digitally.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3434-A	fall
ILD-3434-B	spring

ILD-3435-A**Environments and Backgrounds for Animation and Gaming**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Godin

This course will focus on the needs of a concept artist working in the game and animation industries. We will focus on 2D design and paint of dimensional environments using Adobe Photoshop for concept development and other production art. Learn and apply traditional perspective drawing tools and incorporate Photoshop perspective tools to design spaces. Build blueprints for spaces using isometric design and use those blueprints to draw alternate angles of an environment. Learn to create a mood board to develop color scenarios for application in concept art. Learn to incorporate photo elements and textures into designs to match and enhance the setting. Use aerial perspective and learn skills to adjust lighting to create dimension, mood and drama in a space. Learn file management for the repurposing of design elements and direct use as production art.

 *Open to junior and senior comics and illustration majors only.*

ILD-3436

Costume, Concept and Environment

Friday 12:10-3:00

One semester: 3 studio credits

Instructor: C. McGrath

This digitally based course will focus on rendered and collaged elements that create accurate fictive worlds. Period costumes and settings will be explored, as well as imaginary and futuristic concepts—all rooted in actual research to add a believability and consistency to student work. Each assignment will be set in a different culture and time period to add diversity to their portfolio. This course will appeal to anyone interested in concept art, traditional illustration and image-making. Prerequisite: A working knowledge of Adobe Photoshop.

 *Students will need a camera that is not a cell phone.*

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3436-A	fall
ILD-3436-B	spring

ILD-3438-A

The Beauty Mark

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: B. Donovan

This course will explore the possibilities of elegant mark making, and this process in relation to content. While calligraphic gesture and line have long been associated with “old-school” fashion illustration, this course will address the genres of sports, landscape, still life and portraiture made with bold and beautiful strokes.

 *Open to junior and senior comics and illustration majors only.*

ILD-3439-A

Not for the Squeamish

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Rosen

Your body: temple of the soul or soft machine? This course is about the fabric of the body as depicted by artists and anatomists. The human body is where art, science, culture, politics and medicine intersect. Serving as a nontechnical survey, this lecture/studio course will focus on artists from ancient to modern times who use medicine and anatomy as a point of departure for personal, political, religious, aesthetic, or scientific commentary, and will provide an opportunity for students to do likewise. Examples will range from medieval manuscripts and obscure Renaissance medical surrealism through 19th-century anatomy charts and medical museums to contemporary bio-mechanics, illustration, comics, animation, film, fine art, and beyond. The course assignments will be to respond with art projects that make a personal or editorial statement about medicine or anatomy. Students may use the medium of their choice. Projects are not required to be anatomically correct.

 *Open to junior and senior comics and illustration majors only.*

ILD-3442

Anatomy

One semester: 3 studio credits

The focus of this course is drawing human and animal anatomy from observation, construction and imagination. Draw every session from models (quick poses to catch the action of the muscles of the body in motion, long poses to create detailed studies), and from skeleton specimens of humans and other creatures. Class sessions will include demonstrations of old masters and contemporary drawing techniques, lectures on comparative anatomy and individual instruction to help students achieve their artistic goals.

 *Open to juniors and seniors from all departments.*

Course #	Day	Time	Semester	Instructor
ILD-3442-A	Th	3:20-6:10	fall	S. Camhy
ILD-3442-B	M	6:30-9:20	spring	A. Clipston
ILD-3442-C	Th	3:20-6:10	spring	S. Camhy

ILD-3448-A

Animals and Creatures in Illustration

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci

Are you bored with rendering the human figure? If you find yourself relating more to frogs, insects, jaguars, snakes and other beasties, this course is for you. Real or imagined creatures in visual expression can be an exciting and vital part of your portfolio. Choose from a diversified view of assignments ranging from creating a movie monster poster, designing an alphabet consisting of animals, to portraying a poisonous toad in a rainforest. Projects will be worked on in class with supervision on concepts, use of different mediums and choosing reference sources supplemented with occasional field trips. This course welcomes students in all phases of development who feel this area is an important component of their visual vocabulary. Use of all media is acceptable.

 *Open to junior and senior comics and illustration majors only.*

ILD-3542-A

Toy Design

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Galan

Turning an idea or character from sketchbook to toy is a fascinating process. Crossing dimensions, from 2D to 3D has multiple stages and prerequisites to delivering a product equal to one's vision. This course will focus on toy brainstorming, dimensional thinking, sketching, developing and drafting all angles, troubleshooting, color studying and testing, detailing and exploring production options.

 *Open to junior and senior comics and illustration majors only.*

ILD-3543-A

Toy Production

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Materials fee: \$200

Instructor: J. Freeny

Building on the material addressed in ILD-3542, Toy Design, this course takes a hands-on approach through sculpting, drawing and painting, as well as covering design and engineering through CAD and 3D printing. Toy production methods and their limitations as well as market demands, real-world processes from inception to production, manufacturing and distribution will be covered. Packaging, display, promoting and professional toy industry events will be highlighted through guest lectures by leading toy makers and designers. Licensing, royalties and navigating the ever-expanding pool of production companies and services that can advance your product to the buyers' market will be addressed.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: ILD-3542, Toy Design*

ILD-3559

The Extraordinary Picture Book

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: E. Mello

The picture book genre is particularly rich in storytelling structures and possibilities. This course will start at the core of what traditionally makes a great 'picture book' and then explore the margins of that bibliography in search of its most remarkable, unusual and genre-bending examples. We will examine what makes these books stand out by carefully unfolding the layers that compose them: color, style, story and narrative structure; design and physical materials; and how these work in service of the story, effectively expanding and elevating it. Short exercises and mini books will allow us to workshop ideas and apply class lessons to creating unique picture books, while deepening our knowledge on the genre and our tool kit toward larger projects. Through hands-on experimentation we will practice and expand on what some of the very best artists/storytellers have worked on for decades—mesmerizing books that tell stories able to engage and transform their readers in unexpected ways.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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ILD-3559-A	fall
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ILD-3559-B	spring
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ILD-3563

Children's Book Illustration

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: P. McCarty

Telling a story in pictures is both challenging and immensely satisfying. This course covers every stage in the creation of a picture book: developing an idea and writing it; creating sequential, storytelling images; book layout; solving problems of pacing; presenting a book to a publisher; contracts; and working with an editor. The emphasis will be on the process of making the words and images work together seamlessly, from the first rough storyboard all the way through to a presentation dummy. We will also discuss, in depth, all the work available in children's illustration and how to look for it. A good portfolio for this market

is quite different from an editorial or advertising portfolio. So, we will address the questions of what art directors in this field are looking for, and what sort of portfolio pieces you might need to be competitive.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3563-A	fall
ILD-3563-B	spring

ILD-3566-A

Children's Book Illustration: For the Real World I

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: D. Soman

Beyond beautiful pictures, the real art in illustrating a children's book is in telling a story, and the real work is in telling it well. More than just pictorial narration, the field of children's books gives artists the great freedom and opportunity to explore a variety of ideas and themes found in both classic and contemporary children's literature. This course will focus primarily on one story (their own or someone else's), taking it from typewritten text to fully realized illustrations. We will concentrate on such elements as breaking down and understanding a text, character development, composition and storyboards, and the finished dummy in order to grapple with the more complex problems of pacing and point of view. The spring semester will be spent creating the finished illustrated story (approximately 15 portfolio-quality pieces). Time will also be devoted to issues involved in printing and production as well as working in the field.

 *Open to junior and senior comics and illustration majors only.*

ILD-3567-A

Children's Book Illustration: For the Real World II

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. See ILD-3566 for course description.

 *No midyear entry.*

 *Open to junior and senior comics and illustration majors only.*

ILD-3568**Two Eyes, a Nose and a Mouth**

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Brodner

Learning to capture a person's likeness is a skill to which many artists aspire. The caricaturist distorts and manipulates the face to make us laugh. Cartoonists and illustrators use the same method to create familiar or original characters in their narratives. In this course students will learn the fundamentals of simplification and exaggeration, and how these principles influence the content of an image. We will draw hundreds of faces using slides, magazines, movies and models as our subject matter. We'll look for the main idea within each face—the arrangement of shapes that sets that person's face apart from all other faces.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3568-A	fall
ILD-3568-B	spring

ILD-3569-A**SPOTS Before Your Eyes**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Savage

This course will outline the basics in how to do small “spot” illustrations, as seen in most daily newspapers and weekly magazines. They are a staple for many emerging illustrators, and their artistry is conceptual and surprisingly abstract. We will explore the history of the “spot” and examine how various artists have contributed to the form. In addition, we will attempt to re-create the environment and procedures necessary to excel in this challenging type of illustration.

 *Open to junior and senior comics and illustration majors only.*

ILD-3576-A**Experiments in Narrative**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: F. Jetter

The purpose of this course is to liberate students from the conventions—and clichés—of traditional storytelling. It is an intensive workshop that encourages experiments in character, content and narrative form through instructive examples of innovative artists, filmmakers and authors such as Akira Kurosawa, Andy Warhol, Jean-Luc Godard, Jack Smith, Kurt Vonnegut, Jorge Luis Borges, the Wooster Group, Matthew Barney and other contemporaries whose imaginations and perceptual strategies continue to influence and refresh our culture.

 *Open to junior and senior comics and illustration majors only.*

ILD-3578-A**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Rosen

Exploring a range of approaches to animation, students will be introduced to the technical skills needed to realize a variety of animated projects. Beginning with stop-motion animation with analog materials, students will then incorporate digital and hand-drawn images to construct short narrative sequences with an emphasis on mixed media and experimentation. We will use Adobe Photoshop for animated drawings and rotoscoping, Dragonframe for stop motion, Apple iMovie for editing, Adobe After Effects for layering and compositing, and other software. Beginning with shorter assignments, the final project will be to develop a longer narrative piece with basic character development, storyboards and a short, but complete, narrative. Examples from animation history as well as contemporary animation will be shown.

Prerequisite: A working knowledge of Adobe Photoshop.

 *Open to junior and senior comics and illustration majors only.*

ILD-3594**Type and Image**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Rodriguez

If the illustrator understands basic type design, he or she can create impressive visuals: posters, covers, promotional materials, websites. Often the pictorial and the typographic design are at aesthetic odds. This course will cover some design basics to help illustrators and cartoonists understand the relationship between type and image.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	spring

ILD-3666**Advanced Motion Illustration**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: V. Kerlow

We will take static illustrated images and, through added movement, we will enhance their meanings and appeal. Editorial motion illustration allows artists to explore combining animation, music, sound effects, and other elements to heighten the content of their visual ideas. An extended project will allow students to integrate their new skills into an impressive portfolio piece.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3666-A	fall
ILD-3666-B	spring

ILD-3669**Vector-Based Illustration and Graphics**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: E. Ubiera

Exploring methodologies to create effective vector illustrations for branding, logo design, icons, custom type design and large-scale campaigns is the focus of this course. Being able to deliver messages through simple or complicated line work and advanced color palettes to a plethora of applications in the design industry is a tremendous commercial advantage. Brainstorming, sketching and digital drawing, composing, coloring, finalizing and delivering files according to industry standards will be the core learning goals through the semester.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3669-A	fall
ILD-3669-B	spring

ILD-3672**Science Fiction: From Utopia to Dystopia**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Auerbach

The popular conception of life in the future entails ruined cities, dustbowl farmlands, and drowned coastal regions. Another reimagining of the future has humans living off-world on interplanetary colonies or living in an advanced cyberpunk technological city. Will the system adjust to a changing world to create even more modern-day marvels, or will everything collapse into a pre-industrial state? Science Fiction, Cyberpunk Universe, highway spline system, building mesh. From Metropolis to anime architecture, this course will allow reimagining the future, depicting the future vision from utopia to dystopia environments. What is your vision of the future? How will you draw it? We will create concept art of future environments for movies, animation, and video games.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3672-A	fall
ILD-3672-B	spring

ILD-3673**3D Environment Look Development for Illustrators**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: C. McGrath

In this course students will learn how to render scenes with lighting and photo realism, for their 2D artwork projects. It will be a fun, and simple class getting 2D artists over the fear of how intimidating 3D can seem, but once you pass that first hurdle, you will see that anyone can use it to their advantage. Whether you are a painter or Photoshop artist, 3D will be a game changer in how you get reference and create art, allowing for endless possibilities. We will build multiple environments using 3D assets learning lighting and texture nodes, and finally compositing in Photoshop. This class will mainly go over Rendering and scene building, not modeling.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3673-A	fall
ILD-3673-B	spring

ILD-3674**Frame by Frame**

One semester: 3 studio credits

Thursday 6:30-9:20

Instructor: TBA

This course will focus on the close relationship between image-making and motion by teaching important frame-by-frame animation methodologies and techniques for illustrators. From developing concepts that include motion to creating key drawings, in-betweening, boiling, etc., students will hone their timing and storytelling skills by putting them to work. We will screen and discuss animation references to reinforce weekly lessons while individual and group instruction will cover brainstorming, problem solving and production as projects progress in complexity and substance.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3674-A	fall
ILD-3674-B	spring

ILD-3701

Working with the Art Director

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Singer

Art directors rely on illustrators to bring their concepts to life. In this course we will explore five different industry projects using the real-world process the illustrator experiences working with art directors—from getting the project brief to submitting sketches for approvals to finalizing the work. Included will be an overview of fee structures, working with artist reps, how to read basic client/illustrator agreements, how to protect your work and a Q&A with a professional art buyer.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3701-A	fall
ILD-3701-B	spring

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

BFA Design

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Design Department and complete a portfolio review at the end of each year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their coursework within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year design majors must successfully complete all required foundation-year courses by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Freshmen who begin their studies in the spring 2024 semester should contact their academic advisor for the spring/summer course schedule.

The BFA Design program offers students four curriculum tracks in the first year. Please look over each curriculum track and decide which best suits your needs.

Design Track 1 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1021	History of Art and Design In New York: Capital of the World
DSD-1005	Thinking Design
DSD-1040	Fabrication and Innovation
FID-1130	Drawing I
FID-1135	Drawing II
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Design Track 2 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1021	History of Art and Design In New York: Capital of the World
DSD-1005	Thinking Design
DSD-1050	Visual Computing in the Studio I
DSD-1055	Visual Computing in the Studio II
FID-1130	Drawing I
FID-1135	Drawing II
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature

Design Track 3 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015 or AHD-1016 or AHD-1017	Modern Art: European (and American) Painting From Realism to Pop Non-European Art Histories Ancient and Classical Art
DSD-1005	Thinking Design
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Design Track 4 Requirements

Course #	Title
ADD-1010	European Painting: Late Gothic to Romanticism
AHD-1015 or AHD-1016 or AHD-1017	Modern Art: European (and American) Painting From Realism to Pop Non-European Art Histories Ancient and Classical Art
DSD-1005	Thinking Design
DSD-1010	Introduction to Visual Language
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The BFA Design program offers students four curriculum track options in the first year, which may be selected from the block schedules that follow. Please look over each track and decide which best suits your needs. Each block has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

DESIGN FOUNDATION BLOCK 1 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
HCD-1020	Writing and Thinking	M	12:10-3:00	TBA
DSD-1040-1DS	Fabrication and Innovation	W	12:10-6:00	S. Killman
AHD-1010-1DS	European Painting	Th	9:00-11:50	T. O'Connor
FID-1130-1DS	Drawing I	Th	12:10-6:00	R. Babboni
ADD-1010-1DS	Principles of Visual Language I	F	9:00-2:50	R. Mehl
SPRING 2024				
Course #	Title	Day	Time	Instructor
HCD-1025	Writing and Literature	M	12:10-3:00	TBA
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
SMD-1020-1DS	Foundations of Visual Computing	W	1:10-5:00	B. Bobkoff
AHD-1021-1DS	History of Art and Design In New York: Capital of the World	Th	9:00-11:50	G. D'Onofrio
FID-1135-1DS	Drawing II	Th	12:10-6:00	C. Fabricatore
ADD-1015-1DS	Principles of Visual Language II	F	9:00-2:50	R. Mehl

 DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 2 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
HCD-1020	Writing and Thinking	M	12:10-3:00	TBA
ADD-1030-2DS	Drawing I	Tu	12:10-6:00	S. Maku
ADD-1010-2DS	Principles of Visual Language I	W	12:10-6:00	R. Mehl
AHD-1010-2DS	European Painting	Th	9:00-11:50	C. Haggarty
SMD-1020-2DS	Foundations of Visual Computing	Th	3:20-7:10	J. Daher
SPRING 2024				
Course #	Title	Day	Time	Instructor
HCD-1025	Writing and Literature	M	12:10-3:00	TBA
ADD-1035-2DS	Drawing II	Tu	12:10-6:00	S. Maku
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
ADD-1015-2DS	Principles of Visual Language II	W	12:10-6:00	R. Mehl
AHD-1021-2DS	History of Art and Design In New York: Capital of the World	Th	9:00-11:50	B. Kleber
DSD-1040-2DS	Fabrication and Innovation	Th	12:10-6:00	K. O'Callaghan

 DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 3 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
DSD-1050-3DS	Visual Computing in the Studio I	M	9:00-11:50	J. Rosman
ADD-1010-3DS	Principles of Visual Language I	M	12:10-6:00	S. Fox
FID-1130-3DS	Drawing I	Tu	12:10-6:00	A. Fox
HCD-1020	Writing and Thinking	Th	9:00-11:50	TBA
AHD-1010-3DS	European Painting	Th	3:20-6:10	J. Edwards
SPRING 2024				
Course #	Title	Day	Time	Instructor
DSD-1055-3DS	Visual Computing in the Studio II	M	9:00-11:50	J. Rosman
ADD-1015-3DS	Principles of Visual Language II	M	12:10-6:00	S. Fox
FID-1135-3DS	Drawing II	Tu	12:10-6:00	A. Fox
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
HCD-1025	Writing and Literature	Th	9:00-11:50	TBA
AHD-1021-3DS	History of Art and Design In New York: Capital of the World	Th	3:20-6:10	G. D'Onofrio



DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 4 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
ADD-1010-4DS	Principles of Visual Language I	M	12:10-6:00	T. Simon
FID-1130-4DS	Drawing I	Tu	9:00-2:50	TBA
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
AHD-1010-4DS	European Painting	Th	3:20-6:10	L. Gamwell
DSD-1050-4DS	Visual Computing in the Studio I	F	9:00-11:50	J. Rosman
SPRING 2024				
Course #	Title	Day	Time	Instructor
ADD-1015-4DS	Principles of Visual Language II	M	12:10-6:00	T. Simon
FID-1135-4DS	Drawing II	Tu	9:00-2:50	TBA
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
AHD-1021-4DS	History of Art and Design In New York: Capital of the World	Th	3:20-6:10	TBA
DSD-1055-4DS	Visual Computing in the Studio II	F	9:00-11:50	J. Rosman



DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 5 (TRACK 3)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1220-5DS	Painting I	Tu	9:00-2:50	J. Jurayj
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
ADD-1010-5DS	Principles of Visual Language I	Th	9:00-2:50	S. Gaffney
AHD-1010-5DS	European Painting	F	9:00-11:50	S. Paul
FID-1130-5DS	Drawing I	F	12:10-6:00	S. Dentz
SPRING 2024				
Course #	Title	Day	Time	Instructor
ADD-1015-5DS	Principles of Visual Language II	Tu	9:00-2:50	TBA
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
SMD-1020-5DS	Foundations of Visual Computing	Th	9:00-12:50	TBA
AHD-1015-5DS	Modern Art	F	9:00-11:50	S. Ginsburg
FID-1135-5DS	Drawing II	F	12:10-6:00	S. Dentz



DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 6 (TRACK 3)

FALL 2023				
Course #	Title	Day	Time	Instructor
ADD-1010-6DS	Principles of Visual Language I	Tu	12:10-6:00	TBA
SMD-1020-6DS	Foundations of Visual Computing	W	12:30-4:20	B. Bobkoff
FID-1130-6DS	Drawing I	Th	9:00-2:50	N. Karsten
AHD-1010-6DS	European Painting	F	9:00-11:50	K. Johansson
HCD-1020	Writing and Thinking	F	3:20-6:10	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1220-6DS	Painting I	Tu	12:10-6:00	S. Sherman
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
ADD-1015-6DS	Principles of Visual Language II	W	12:10-6:00	M. Reddan
FID-1135-6DS	Drawing II	Th	9:00-2:50	N. Karsten
AHD-1016-6DS	Non-European Art Histories	F	9:00-11:50	S. Paul
HCD-1025	Writing and Literature	F	3:20-6:10	TBA



DSD-1005-A is held online.

DESIGN FOUNDATION BLOCK 7 (TRACK 4)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-7DS	Drawing I	M	12:10-6:00	I. Richer
DSD-1010-7DS	Introduction to Visual Language	W	12:10-6:00	M. Reddan
AHD-1010-7DS	European Painting	Th	9:00-11:50	L. Gamwell
HCD-1020	Writing and Thinking	Th	3:20-6:10	TBA
FID-1220-7DS	Painting I	F	12:10-6:00	N. Karsten
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-7DS	Drawing II	M	12:10-6:00	I. Richer
SMD-1020-7DS	Foundations of Visual Computing	M, W	9:00-11:00	M. Kovacevic
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
AHD-1015-7DS	Modern Art	Th	9:00-11:50	T. O'Connor
HCD-1025	Writing and Literature	Th	3:20-6:10	TBA
FID-1225-7DS	Painting II	F	12:10-6:00	N. Karsten



DSD-1005-A is held online.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Requirement A

Second-year students must take one semester of:

Course #	Title
DSD-2005	Design Thinking
DSD-2020	Graphic Design I
DSD-2025	Graphic Design II
DSD-2050	Fundamentals of Typography I
DSD-2055	Fundamentals of Typography II
DSD-2060	Intermediate Drawing I
DSD-2065	Intermediate Drawing II
DSD-2090	Click, Touch, Move: Designing for Interactive Experiences I
DSD-2095	Click, Touch, Move: Designing for Interactive Experiences II



For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections midyear.

Requirement B

Second-year students must take two of the following courses:

Course #	Title
ADD-2030 	Integrated Advertising and Communication I
ADD-2035 	Integrated Advertising and Communication II
DSD-2168	Designer as Image Maker
DSD-2169	Experimental Book Art
DSD-2172	Zines
DSD-2174	Visual Storytelling: Autobiography Through Visual Language
DSD-2179	Digital Photography for Designers
DSD-2186	Originality
DSD-2189	Creative Curiosity
DSD-2193	Introduction to Fashion Branding

 *Students taking Integrated Advertising and Communication must take both fall and spring sections.*

Requirement C

Second-year students must take one of the following courses:

Course #	Title
AHD-2121	History of Advertising
AHD-2127	History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present
AHD-2128	The International Typographic Style
AHD-2129	History of Typography

 *Second-year design majors who have not successfully completed all sophomore studio requirements and/or did not pass the sophomore portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2023 course listing for details.*

Course #	Title
AHD-2127	History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present
DSD-2210	Click, Touch, Move: Designing for Interactive Experiences
DSD-2230	Typography Workshop
DSD-2240	Graphic Design Workshop

Summer Semester

Students entering the department as first-semester sophomores in the spring 2024 semester must register for all of the following courses:

Course #	Title	Semester
DSD-2020-Z	Graphic Design I	spring 2024
DSD-2210	Click, Touch, Move: Designing for Interactive Experiences	summer 2024
DSD-2230	Typography Workshop	summer 2024
DSD-2240	Graphic Design Workshop	summer 2024

These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2023 course listing for details and contact your departmental advisor for summer 2024 course schedules.

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Requirement A

Third-year students must take one semester of:

Course #	Title
DSD-3611	Intermediate Typography I
DSD-3612	Intermediate Typography I

Requirement B

Students must choose two courses per semester from any of the following areas.

-  *For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Creative Advertising

Course #	Title
ADD-3561	Hacking for Attention: Creative Advertising
ADD-3562	Authenticity in Advertising

Design for New Media

Course #	Title
DSD-3371	Storytelling in the Metaverse
DSD-3378	Dynamic Data Visualization
DSD-3528	Experiential Design
DSD-3637	Creative Computing for Interactive Experiences I
DSD-3638	Creative Computing for Interactive Experiences II
DSD-4711	Experimental Coding
DSD-4713	Metaverse: Augmented and Virtual Reality

Graphic Design

Course #	Title
DSD-3010	Communication Graphic Design I
DSD-3015	Communication Graphic Design II
DSD-3306	Toys and Games
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3380	Graphic Design x Fashion
DSD-3383	Building a Fashion Brand
DSD-3392	Drawing Inside Out for the Graphic Designer: Intuitive Drawing
DSD-3426	Branding
DSD-3431	Book Design for Today
DSD-3433	Package Design
DSD-3436	Poster Design
DSD-3448	Basic Typography Letterpress Workshop
DSD-3521	Editorial Design
DSD-3529	Environmental Design: Spatial Branding
DSD-3531	Multimedia Storytelling for Designers
DSD-3653	Design Synthesis

Interaction Design

Course #	Title
DSD-3733	Introduction to Interaction Design
DSD-3741	Interaction Design and Communication I
DSD-3771	Interaction Design and Communication II

 *Students interested in taking Interaction Design Portfolio in their senior year must successfully complete DSD-3771, Interaction Design and Communication II. Students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Motion Graphics

Course #	Title
DSD-3219	Introduction to Motion Graphics
DSD-3222	Motion Graphics I
DSD-3223	Motion Graphics II

 *Students interested in taking Motion Graphics Portfolio in their senior year must successfully complete DSD-3223, Motion Graphics II. Students must register for the corresponding spring component for each section. Students cannot change sections midyear.*

Three-Dimensional Design

Course #	Title
DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II

Honors Courses

Course #	Title
DSD-3667	Honors: Visual Identity and Multimedia
DSD-3681	Honors: Finding Your Voice as a Graphic Designer I
DSD-3682	Honors: Finding Your Voice as a Graphic Designer II
DSD-3693	Honors: Many Types of Creativity
DSD-3696	Honors: Design, Content, and Not Losing Yourself in the Deluge
DSD-3755	Honors: Yearbook I

 *Registration for Honors courses is by invitation from the department chair.*

Summer Semester

Third-year design majors who have not successfully completed all junior studio requirements and/or did not pass the junior portfolio review will be required to take DSD-3334, Design Boot Camp, during the summer semester. This requirement must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the summer 2023 course listing for details.

Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate. In addition to the requirements that follow, students may take one additional two-semester portfolio class for credit as a “B” requirement with review and approval from the department chair.

Requirement A

Fourth-year students must take one semester of:

Course #	Title
DSD-4003/4081	Graphic Design Portfolio I
DSD-4103/4181	Graphic Design Portfolio II
DSD-4300	Presentations Skills Seminar
DSD-4400	Intellectual Property and the Law

 *Students must register for the corresponding spring semester section of their fall semester portfolio course. Students cannot change sections midyear.*

Requirement B

Students must choose one course per semester from any of the following areas:

Design for New Media

Course #	Title
DSD-3371	Storytelling in the Metaverse
DSD-3378	Dynamic Data Visualization
DSD-3528	Experiential Design
DSD-3637	Creative Computing for Interactive Experiences I
DSD-3638	Creative Computing for Interactive Experiences II
DSD-4711	Experimental Coding
DSD-4713	Metaverse: Augmented and Virtual Reality
DSD-4716	Designing and Prototyping for Immersive Media (XR/AR/VR)

Graphic Design

Course #	Title
DSD-3306	Toys and Games
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3380	Graphic Design x Fashion
DSD-3383	Building a Fashion Brand
DSD-3392	Drawing Inside Out for the Graphic Designer: Intuitive Drawing
DSD-3426	Branding
DSD-3431	Book Design for Today
DSD-3433	Package Design
DSD-3436	Poster Design
DSD-3521	Editorial Design
DSD-3529	Environmental Design: Spatial Branding
DSD-3531	Multimedia Storytelling for Designers

Motion Graphics

Course #	Title
DSD-3219	Introduction to Motion Graphics
DSD-3222	Motion Graphics I
DSD-3223	Motion Graphics II
DSD-4706	3D Graphics and Motion in Cinema 4D I
DSD-4707	3D Graphics and Motion in Cinema 4D II

Three-Dimensional Design

Course #	Title
DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II

Interaction Design

Course #	Title
DSD-3733	Introduction to Interaction Design
DSD-3741	Interaction Design and Communication I
DSD-3771	Interaction Design and Communication II

Senior Project Courses

Course #	Title
DSD-4701	Production Studio for the Graphic Designer
DSD-4703	Fashion: The Campaign
DSD-4746	Differentiate or Die: How to Get a Job When You Graduate
DSD-4723	Advanced Typography I: The Perfect Paragraph
DSD-4724	Advanced Typography II: The Perfect Paragraph

Honors Course

Course #	Title
DSD-4755 ⚠	Honors: Yearbook II

⚠ *Registration for this course is by invitation from the department chair.*

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

ADD-1010

Principles of Visual Language I

Fall semester: 3 studio credits

This studio course will explore the fundamental principles of two-dimensional design and how these principles relate to visual communication. Through direct, hands-on participation in assignments and independent projects, students will work toward developing their own “visual language.” Experimentation with composition, visual hierarchy, typographic design, color interaction and visual narrative will be stressed. Students will explore a wide range of visual concepts, including abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm and harmony. Class time is used for the creation and execution of design work, along with critiques and discussions. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

 Offered in blocks 1 through 6.

ADD-1015

Principles of Visual Language II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1010 for course description.

 Offered in blocks 1 through 6.

AHD-1010

European Painting: Late Gothic to Romanticism

Fall semester: 3 art history credits

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

AHD-1015

European Painting: Late Gothic to Romanticism

or AHD-1016: Non-European Art Histories

or AHD-1017: Ancient and Classical Art

One semester: 3 art history credits

These constrained elective courses offer students the opportunity to focus on one of the three areas of study. Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.



Please refer to the art history section for course descriptions or select the hyperlinks above. Offered in blocks 5 through 7.

AHD-1021

Spring semester: 3 art history credits

History of Art and Design In New York: Capital of the World

New York City's history of art and design has been defined by its role as an important international hub in the exchange of perspectives, ideas and influences. This course will explore the artistic communities and movements—along with their broader reverberations in popular culture—that have come to make the city the dynamic and endlessly inspiring place it is today. You will be introduced to a variety of artworks, subjects and histories, including the migration of modernism from Europe to America, David Alfaro Siqueiros's Experimental Workshop, Andy Warhol's Factory, the beginnings of minimalist and conceptual art, the East Village Art scene of the 1970s and '80s, and beyond—inspiring you to see yourself as part of the city's ongoing creative history. You'll never look at NYC the same way.



Offered in blocks 1 through 4.

DSD-1005

Thinking Design

Spring semester: no credit

This overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus.



Open to freshman advertising and design majors only.



This course is held online.

DSD-1010

Introduction to Visual Language

One semester: 3 studio credits

An exploration of the fundamentals of two-dimensional design and how they relate to visual communication will take place through experimentation and critique in this course. Through hands-on

exercises, assignments and independent projects, students will develop and refine their own visual language. Students will also learn how to communicate effectively about their own artwork and that of their peers.

 Offered in block 7.

DSD-1040

Fabrication and Innovation

One semester: 3 studio credits

A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

 Offered in blocks 1 and 2.

DSD-1050

Visual Computing in the Studio I

Fall semester: 3 studio credits

This two-semester course is an introduction to design techniques using the Adobe Creative Cloud applications as tools for visual creation. The essentials of Adobe Photoshop and Illustrator will be covered in the first semester, while InDesign and web design will be covered in the second. We will also touch upon other applications that can assist you in creating multifaceted visual solutions.

 Offered in blocks 3 and 4.

DSD-1055

Visual Computing in the Studio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see DSD-1050 for course description.

 Offered in blocks 3 and 4.

FID-1130

Drawing I

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

Painting I

Fall semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an

emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

 Offered in blocks 5 through 7.

FID-1225

Painting II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

 Offered in block 7.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

SMD-1020

Foundations of Visual Computing

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

 Available in blocks 1, 2, and 5 through 7.

DSD-2005

Design Thinking

Tuesday 9:00-11:50

One semester: no credit

Instructor: G. Anderson

What is design and how can it be used to create, engage and even drive social change? You are entering the profession at an exciting time. Design is everywhere, and designers now have opportunities that were unimaginable even a few years ago. Design is an ever-expanding industry where the role of the designer is highly valued both as arbiter of taste and creator of systems that educate, entertain and impact consumer behaviors. This course will provide an overview of the contemporary design industry in both traditional and emerging media. Through guest lectures, presentations, writing and selected readings, you will come away with a fuller understanding of the designer's expanding role.

⚠️ *Open to advertising and design majors only.*

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

DSD-2020

Graphic Design I

One semester: 2 studio credits

This course is an introduction to the various aspects of graphic communication and will cover concepts, typography, layout and general graphic techniques.

⚠️ *Open to sophomore advertising and design majors only.*

DSD-2020-Z is open only to transfer students who enter in the spring 2024 semester.

Course #	Day	Time	Semester	Instructor
DSD-2020-A	M	3:20-6:10	fall	F. Young
DSD-2020-B	M	12:10-3:00	fall	P. DiBello
DSD-2020-C	Tu	12:10-3:00	fall	F. Young
DSD-2020-D	Tu	6:30-9:20	fall	R. Mehl
DSD-2020-E	W	9:00-11:50	fall	W. Ip
DSD-2020-F	W	12:10-3:00	fall	J. Newman
DSD-2020-G	W	6:30-9:20	fall	J. Gilligan
DSD-2020-H	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-J	Th	12:10-3:00	fall	J. Heuer
DSD-2020-K	Th	12:10-3:00	fall	R. Knopov
DSD-2020-L	F	9:00-11:50	fall	K. Blue
DSD-2020-Z ⚠️	W	9:00-11.50	spring	R. Mehl

DSD-2025

Graphic Design II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2020 for course description.

 *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
DSD-2025-A	M	3:20-6:10	spring	F. Young
DSD-2025-B	M	12:10-3:00	spring	P. DiBello
DSD-2025-C	Tu	3:20-6:10	spring	F. Young
DSD-2025-D	Tu	6:30-9:20	spring	R. Mehl
DSD-2025-E	W	9:00-11:50	spring	W. Ip
DSD-2025-F	W	12:10-3:00	spring	J. Newman
DSD-2025-G	W	6:30-9:20	spring	J. Gilligan
DSD-2025-H	W	6:30-9:20	spring	A. Zukofsky
DSD-2025-J	Th	12:10-3:00	spring	J. Heuer
DSD-2025-K	Th	12:10-3:00	spring	R. Knopov
DSD-2025-L	F	9:00-11:50	spring	K. Blue

ADD-2030

Integrated Advertising and Communication I

Fall semester: 3 studio credits

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

 *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-2030-A	M	6:30-9:20	C. Lane
ADD-2030-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-C	W	9:00-11:50	V. Tulley
ADD-2030-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-E	Th	6:30-9:20	G. Serrano

ADD-2035

Integrated Advertising and Communication II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-2030 for course description.

Course #	Day	Time	Instructor(s)
ADD-2035-A	M	6:30-9:20	C. Lane
ADD-2035-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-C	W	9:00-11:50	V. Tulley
ADD-2035-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-E	Th	6:30-9:20	G. Serrano

DSD-2050

Fundamentals of Typography I

One semester: 2 studio credits

The applications of typography and color to a variety of graphic design projects will be explored in this course. Assignments will also address the general rules of design and students will be encouraged to develop a personal vision within the framework of successful design solutions.

 *Open to sophomore advertising and design majors only.*

DSD-2050-Z is open only to transfer students who enter in the spring 2024 semester.

Course #	Day	Time	Semester	Instructor
DSD-2050-A	M	9:00-11:50	fall	M. Sainato
DSD-2050-B	M	9:00-11:50	fall	TBA
DSD-2050-C	M	12:10-3:00	fall	D. Drodvillo
DSD-2050-D	Tu	12:10-3:00	fall	D. Drodvillo
DSD-2050-E	Tu	3:20-6:10	fall	P. Nessen
DSD-2050-F	Tu	6:30-9:20	fall	P. Mendes
DSD-2050-G	W	9:00-11:50	fall	J. Cha
DSD-2050-H	W	9:00-11:50	fall	M. Sainato
DSD-2050-J	Th	12:10-3:00	fall	R. Mehl
DSD-2050-K	Th	3:20-6:10	fall	R. Mehl
DSD-2050-L	F	9:00-11:50	fall	J. Outis
DSD-2050-M	F	9:00-11:50	fall	J. Newton
DSD-2050-Z 	Th	6:30-9:20	spring	F. Saint-Louis

DSD-2055

Fundamentals of Typography II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2050 for course description.

 *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2055-A	M	9:00-11:50	M. Sainato
DSD-2055-B	M	9:00-11:50	TBA
DSD-2055-C	M	12:10-3:00	D. Drodvillo
DSD-2055-D	Tu	12:10-3:00	D. Drodvillo
DSD-2055-E	Tu	3:20-6:10	P. Nessen
DSD-2055-F	Tu	6:30-9:20	P. Mendes
DSD-2055-G	W	9:00-11:50	J. Cha
DSD-2055-H	W	9:00-11:50	M. Sainato
DSD-2055-J	Th	12:10-3:00	R. Mehl
DSD-2055-K	Th	3:20-6:10	R. Mehl
DSD-2055-L	F	9:00-11:50	J. Outis
DSD-2055-M	F	9:00-11:50	J. Newton

DSD-2060

Intermediate Drawing I

One semester: 2 studio credits

This course will explore drawing techniques using concepts of design, form, action, space, scale, texture and systems inherent to cohesive compositions.

⚠️ *Open to sophomore advertising and design majors only.*

DSD-2060-Z is open only to transfer students who enter in the spring 2024 semester.

Course #	Day	Time	Semester	Instructor
DSD-2060-A	M	9:00-11:50	fall	J. Ruggeri
DSD-2060-B	M	12:10-3:00	fall	S. Gaffney
DSD-2060-C	M	6:20-9:30	fall	TBA
DSD-2060-D	Tu	12:10-3:00	fall	J. Ruggeri
DSD-2060-E	Tu	3:20-6:10	fall	J. Ruggeri
DSD-2060-F	W	12:10-3:00	fall	TBA
DSD-2060-G	W	3:20-6:10	fall	TBA
DSD-2060-H	W	3:20-6:10	fall	S. Maku
DSD-2060-J	Th	9:00-11:50	fall	S. Punch
DSD-2060-K	Th	12:10-3:00	fall	S. Punch
DSD-2060-L	Th	3:20-6:10	fall	J. Parks
DSD-2060-M	F	9:00-11:50	fall	J. Ruggeri
DSD-2060-Z ⚠️	F	9:00-11:50	spring	TBA

DSD-2065

Intermediate Drawing II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2060 for course description.

Course #	Day	Time	Instructor
DSD-2065-A	M	9:00-11:50	J. Ruggeri
DSD-2065-B	M	12:10-3:00	S. Gaffney
DSD-2065-C	M	6:20-9:30	P. Hristoff
DSD-2065-D	Tu	12:10-3:00	J. Ruggeri
DSD-2065-E	Tu	3:20-6:10	J. Ruggeri
DSD-2065-F	W	12:10-3:00	TBA
DSD-2065-G	W	3:20-6:10	TBA
DSD-2065-H	W	3:20-6:10	S. Maku
DSD-2065-J	Th	9:00-11:50	S. Punch
DSD-2065-K	Th	12:10-3:00	S. Punch
DSD-2065-L	Th	3:20-6:10	J. Parks
DSD-2065-M	F	9:00-11:50	J. Ruggeri

DSD-2090

Click, Touch, Move: Designing for Interactive Experiences I

One semester: 3 studio credits

As we increasingly encounter design in our digital experiences, the contemporary designer must not only learn new tools to better shape these experiences, but also master them to create entirely new ones.

Over the course of a year this course will explore contemporary design trends, best practices and the tools needed to create websites, apps, wearable technology, interactive prototypes, motion graphics,

augmented reality, mixed reality and virtual reality, as well as introduce topics of future study such as creative coding, generative design and artificial intelligence.

 *Open to sophomore advertising and design majors only.*

DSD-2090-Z is open only to transfer students who enter in the spring 2024 semester.

Course #	Day	Time	Semester	Instructor
DSD-2090-A	M	9:00-11:50	fall	TBA
DSD-2090-B	M	6:30-9:20	fall	M. Vainblat
DSD-2090-C	W	9:00-11:50	fall	L. Leckie
DSD-2090-D	W	9:00-11:50	fall	D. Poon
DSD-2090-E	W	12:10-3:00	fall	R. Levy
DSD-2090-F	W	12:10-3:00	fall	L. Leckie
DSD-2090-G	W	3:20-6:10	fall	R. Levy
DSD-2090-H	Th	9:00-11:50	fall	TBA
DSD-2090-J	Th	9:00-11:50	fall	T. Mintz
DSD-2090-K	Th	12:10-3:00	fall	J. Daher
DSD-2090-L	Th	3:20-6:10	fall	R. Edwards
DSD-2090-M	Th	3:20-6:10	fall	M. Vainblat
DSD-2090-N	Th	6.20-9.30	fall	S. Jessen
DSD-2090-P	F	12:10-3:00	fall	T. Fong
DSD-2090-R	F	3:20-6:10	fall	T. Fong
DSD-2090-Z 	Th	12:10-3:00	spring	TBA

DSD-2095

Click, Touch, Move: Designing for Interactive Experiences II

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-2090 for course description.

 *Midyear entry is allowed with instructor's permission.*

 *Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2095-A	M	9:00-11:50	TBA
DSD-2095-B	M	6:30-9:20	M. Vainblat
DSD-2095-C	W	9:00-11:50	L. Leckie
DSD-2095-D	W	9:00-11:50	D. Poon
DSD-2095-E	W	12:10-3:00	R. Levy
DSD-2095-F	W	12:10-3:00	L. Leckie
DSD-2095-G	W	3:20-6:10	R. Levy
DSD-2095-H	Th	9:00-11:50	TBA
DSD-2095-J	Th	9:00-11:50	T. Mintz
DSD-2095-K	Th	12:10-3:00	J. Daher
DSD-2095-L	Th	3:20-6:10	R. Edwards
DSD-2095-M	Th	3:20-6:10	M. Vainblat
DSD-2095-N	Th	6.20-9.30	S. Jessen
DSD-2095-P	F	12:10-3:00	T. Fong
DSD-2095-R	F	3:20-6:10	T. Fong

AHD-2121

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

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	6:30-9:20	fall	R. Pels
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	6:30-9:20	spring	R. Pels
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

AHD-2127

History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present

One semester: 3 art history credits

This course will focus on various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	Tu	6:30-9:20	fall	D. Drodvillo
AHD-2127-B	W	9:00-11:50	fall	L. Singer
AHD-2127-C	Th	12:10-3:00	fall	G. D'Onofrio
AHD-2127-D	Th	12:10-3:00	fall	B. Smith
AHD-2127-E	Tu	6:30-9:20	spring	D. Drodvillo
AHD-2127-F	W	9:00-11:50	spring	L. Singer
AHD-2127-G	Th	12:10-3:00	spring	G. D'Onofrio
AHD-2127-H	Th	12:10-3:00	spring	B. Smith

AHD-2128

The International Typographic Style

Tuesday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

The course will explore the development of the International Typographic Style from its constructivist origins and postwar Swiss Style design roots of the 1950s to its rapid expansion across Europe, the United States, Canada, South America, Japan, and beyond. We will examine the evolving design style

and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes, and their cultural, political and social connections. Together we'll investigate the international design pioneers who explored and expanded upon the movement until the mid-1970s (including many lesser-known and unrecognized figures), their evolving ideologies and principles, distinctive visual vocabularies, technological advancements, landmark exhibitions, publishing programs and institutional pedagogies, as well as the development of the emerging field of corporate identity and cultural communications. Slide lectures, primary readings, and discussions will be complemented with research and writing assignments.

 *Open to advertising and design majors only.*

Course # Semester

AHD-2128-A fall
 AHD-2128-B spring

AHD-2129

History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

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

 *Open to advertising and design majors only.*

 *Sections AHD-2129-A and AHD-2129-C are held online.*

Course #	Day	Time	Semester	Instructor
AHD-2129-A 	Tu	9:00-11:50	fall	M. O'Connell
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C 	Tu	9:00-11:50	spring	M. O'Connell
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

DSD-2168

Designer as Image-Maker

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: H. Nuhn

From the cave wall to the computer screen, the desire to communicate one's vision has always existed. A great concept combined with the right technique, be it finger painting or Adobe Photoshop, can produce extremely powerful images. This course will focus on exploring style in design through experimentation with various mediums such as collage, rubbings, image transfers, use of found objects, and many other techniques. Students will be encouraged to think and create in unconventional ways. Projects for this course will include book covers, CD packages, editorial illustrations, food packaging and poster designs. Field trips are included.

 *Open to sophomore design majors only.*

Course #	Semester
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DSD-2168-A	fall
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DSD-2168-B	spring
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DSD-2169

Experimental Book Art

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: C. Gianakos

The widespread availability of electronic communications has given the physical book an important place in our lives through its tactile three-dimensional quality. In this course students will produce a term project of their choosing, which can be expressed in an experimental and/or practical way; the book will be reviewed regularly throughout the semester. In addition, weekly exercises in a variety of materials will allow students to hone their bookbinding techniques. Typography, architecture, and the history of bookmaking and fine arts will come into play. The objective of the course is for students to explore their full potential and learn to trust their creative sensibilities.

 *Open to sophomore design majors only.*

Course #	Semester
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DSD-2169-A	fall
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DSD-2169-B	spring
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DSD-2172

Zines

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Stikeleather

In this course we will explore the craft, history and contemporary culture of zines and artists' books. Students will complete a series of projects that work through various zine and book forms (from quick folded pamphlets to larger bound objects to digital publications and beyond). Emphasis will be placed on exposing students to a wide range of tools and techniques (both physical and digital), with the goal of exploring how various forms and methods of production can influence content (narrative, typography, image, experience). We will learn from historical processes and tools, while leaning heavily on contemporary production methods (such as Adobe InDesign, Photoshop, Illustrator, web-based content management tools, Risograph printing). This is a course of rigorous making and experimentation with

demonstrations, workshops and critiques. Students will complete the semester with a collection of publications they have designed and produced.

 *Open to sophomore design majors only.*

Course #	Semester
DSD-2172-A	fall
DSD-2172-B	spring

DSD-2174

Visual Storytelling: Autobiography Through Visual Language

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Small

Providing an overview of autobiographical storytelling through visual language, in this course we will examine the evolution and history of documentary storytelling, from the early cave paintings to The New York Times Op-Docs. Through interviews, documented research, travel (virtual or physical) and an examination of physical archives, students will complete a 15-week project that explores how they connect to the world with a unique voice and perspective. Any medium can be used for the project, including collage, drawing, rudimentary digital video (iPhone), graffiti and performance art, even a blog.

 *Open to sophomore design majors only.*

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

DSD-2179

Digital Photography for Designers

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: A. Robinson

Designed to cover the basics of digital photography, this course is geared toward encouraging experimentation, boosting creative image-making and enhancing graphic design practice. Assignments explore photographic genres, including portraiture, still life, street shooting and documentary. It promotes technical skills and concepts that prove constructive and beneficial in graphic design work.

 *Students must have access to a digital camera that shoots RAW with full manual operation.*

 *Open to sophomore design majors only.*

Course #	Semester
DSD-2179-A	fall
DSD-2179-B	spring

DSD-2186

Originality

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: A. Leban

Oscar Wilde said, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation." How can we make our work stand out as distinctly ours in the midst of the many thousands of visual and verbal messages that we absorb each day? Are we able to be

visible in the ocean of images produced by artists and designers around the globe? For decades this course has been successfully helping students to remove the obstacles that block their unique identity in their work. New ideas do not come from thinking in the same old way. By bringing to attention the preconceptions, unconscious assumptions and beliefs, and the multitude of influences that shape us, we will open a path toward your personal, creative identity.

 *Open to students from all departments.*

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

DSD-2189

Creative Curiosity

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: L. Leckie

In a world of distractions, what saves the artist from getting lost and losing their passion? The fire of creative curiosity! Curiosity that leads to vibrant innovation is a top quality that the design and advertising industries seek out in creatives entering the field. This course will guide students through the process of pursuing and developing original ideas from beginning to end. Through creative exploration, students will choose the techniques that resonate with their sense of discovery—whether by hand, computer, traditional media, or emerging areas of design, such as AR/VR, creative coding, or interaction. The focus will be on how to spark our innate curiosity and then develop and nurture it. Processes include: learning to question; risk-taking; self-reflection; valuing the lessons of failure, perseverance, problem solving, collaboration, research, cultural discovery and inclusivity. By the end of the course each student will have followed their inspiration to create a collection of design projects for their own “curiosity cabinet”; the true reward will be their ability to access creative curiosity throughout their careers.

 *Open to sophomore design majors only.*

Course #	Semester
DSD-2189-A	fall
DSD-2189-B	spring

DSD-2193

Introduction to Fashion Branding

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

The relationship between fashion/beauty and graphic design exists where style, aspiration and storytelling converge. This course delves into the history of the fashion/beauty industries and the ways in which designers continue to play an ever-evolving role in shaping and influencing fashion/beauty. Students will be introduced to the core sectors of the fashion/beauty industries and become familiar with skills that include research, market identification and positioning. Together, students will build a deeper understanding of the strategic and creative needs of these industries. Through case studies, guest lectures and a set of fashion/beauty-based assignment briefs, this course will provide fundamental insights and skill sets that can be utilized in future courses and/or real-world experiences.

 *Open to sophomore design majors only.*

Course #	Semester
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DSD-2193-A	fall
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DSD-2193-B	spring
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HWD-2042

Copywriting Fundamentals

One semester: 3 humanities and sciences credits

Instructor: TBA

The ability to communicate visually and textually sits at the center of the practice of design and advertising. In this course students will further their short-form writing skills, learn to utilize research and writing strategies, and be introduced to best practices for effectively writing for a variety of project types and media, including advertisements, branding, social media, taglines and product descriptions. Projects will include writing-specific assignments along with the study and analysis of notable existing campaigns and products.

 *Open to advertising and design majors only.*

Course #	Day	Time	Semester
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HWD-2042-A	M	3:20-6:10	fall
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HWD-2042-B	F	3:20-6:10	fall
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HWD-2042-C	M	3:20-6:10	spring
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HWD-2042-D	F	3:20-6:10	spring
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DSD-3010

Communication Graphic Design I

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
DSD-3010-A	M	9:00-11:50	D. Drodvillo
DSD-3010-B 	M	9:00-11:50	S. Carrasquilla
DSD-3010-C	Tu	3:20-6:10	A. Truch
DSD-3010-D	W	12:10-3:00	P. Ahlberg
DSD-3010-E	Th	9:00-11:50	C. Brand



DSD-3010-B is held online.

DSD-3010-A

Communication Graphic Design I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Drodvillo

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



Open to junior design majors only.

DSD-3010-B

Communication Graphic Design I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Carrasquilla

Through a series of assignments designed to develop students' ability to communicate visually this course will focus on helping students to find their own voice and develop their own visual sensibilities. Special attention will be paid to craft, beauty and conceptual excellence.



Open to junior design majors only.



This course is held online.

DSD-3010-C

Communication Graphic Design I

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Truch

The fundamentals of solid design is the focus of this course. It will convey a timeless yet modern approach, allowing students to discover who they are as designers. There will be a strong emphasis on typography, aesthetics, branding, attention to detail, communication and presentation. Additional focus on 'learning to see,' 'learning to edit' and learning how 'less is more' as well as how to pick out 'what's good' from initial sketches and comps. In general, this course is a thorough preparation for the fourth-year portfolio development and working in the real world, post-SVA. Students will keep a sketchbook or visual diary to be used as a scrapbook for inspiration. It can be a combination of notes, brainstorming, swipe (tear sheets from magazines), digital photos, copies from books, fabric swatches, packaging reference,

etc. It is a starting point to think before sitting down to design. Students are also encouraged to research design annuals, books, films, museums, people, etc., pertaining to specific projects.

 *Open to junior design majors only.*

DSD-3010-D

Communication Graphic Design I

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Ahlberg

Graphic design is a skin that wraps everything in our daily life. The goal of this course is to prepare you, as designers, with refined, formal skills, and as thinkers who look at the visuals around us with a critical mind. We will focus on the development of comprehensive, analytical views on visual forms and visual vocabulary. Topics include word/image relationships, symbol and meaning, identity, hierarchy, structure, system, linearity and sequence, and publishing platforms. These topics will be investigated through the study of precedents in other disciplines, such as contemporary art, fashion, architecture, film and digital systems, as well as through hands-on design assignments in two, three and possibly four dimensions.

 *Open to junior design majors only.*

DSD-3010-E

Communication Graphic Design I

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Brand

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

 *Open to junior design majors only.*

DSD-3015

Communication Graphic Design II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding section of DSD-3010 for course description.

 *Open to junior design majors only.*

Course #	Day	Time	Instructor
DSD-3015-A	M	9:00-11:50	D. Drodvillo
DSD-3015-B 	M	9:00-11:50	S. Carrasquilla
DSD-3015-C	Tu	3:20-6:10	A. Truch
DSD-3015-D	W	12:10-3:00	P. Ahlberg
DSD-3015-E	Th	9:00-11:50	C. Brand

 *DSD-3015-B is held online.*

ADD-3207-A

Advanced Advertising I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This is a course about creative problem solving—from integrated campaigns to business design. We're not just going to be making ads. We're going to be using design and creativity to reimagine what brands can do in a range of ways that are relevant today. Most importantly, we will be getting you ready to go out there and start an awesome career where you get paid to do something most people only dream of. It'll be lots of work, this isn't an intro class . . . but it'll be worth it.



Open to junior advertising and design majors only.



Prerequisite: ADD-2035, Basic Advertising II, or equivalent.

ADD-3217-A

Advanced Advertising II

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. Please see ADD-3207 for course description.



Midyear entry is allowed with instructor's permission.



Open to junior advertising and design majors only.

DSD-3219-A

Introduction to Motion Graphics

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Conklin

This immersive course is the perfect starting place for any student interested in learning the foundations of 2D motion design. Covering the essential tools, techniques and best practices, this course will empower students to utilize Adobe After Effects, Illustrator and Photoshop in the creation of their motion projects.



Open to junior and senior advertising and design majors only.

DSD-3222

Motion Graphics I

Fall semester: 3 studio credits

Motion graphics is used not only to generate impactful animations, but is also commonly applied at various stages of the design process. In the past few years, outgrowing its traditional role, motion graphics has become an essential and powerful tool that forms and informs the core of interaction design and user experience, as well as graphic design at large. This course will familiarize students with the tools, techniques and practices that lie at the core of motion design, including Adobe After Effects and Premiere. Adobe Illustrator and Photoshop will also be employed in the creation of motion projects.

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

Course #	Day	Time	Instructor
DSD-3222-A	Tu	9:00-11:50	A. Dan
DSD-3222-B	Tu	6:30-9:20	G. Lee
DSD-3222-C	W	9:00-11:50	A. Dan
DSD-3222-D	W	6:30-9:20	H. Lam
DSD-3222-E	Th	9:00-11:50	A. Dan

DSD-3223

Motion Graphics II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3222 for course description.

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

Course #	Day	Time	Instructor
DSD-3223-A	Tu	9:00-11:50	A. Dan
DSD-3223-B	Tu	6:30-9:20	G. Lee
DSD-3223-C	W	9:00-11:50	A. Dan
DSD-3223-D	W	6:30-9:20	H. Lam
DSD-3223-E	Th	9:00-11:50	A. Dan

DSD-3306

Toys and Games

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Benkovitz

The toy industry is a trendy business where many innovative designs are introduced every year. In this course we'll analyze successful products from different categories (tabletop games, plush, collectibles, action figures, learning toys, etc.), exploring what great concepts are and how to originate them. Various tools, techniques and materials will be demonstrated and practiced by students to create renderings and prototypes. By taking part in brainstorming sessions, critiques and hands-on workshops, and by play-testing their own designs, students will develop their concepts into finished products. Manufacturing, packaging, marketing and career opportunities in the toy industry will be discussed. Weekly projects will be assigned, and students may work on any product they wish, limited only by their imagination. The goal of this course is to create at least one finished product suitable for presentation to a toy company or for inclusion in a portfolio.



Open to students from all departments.

Materials fee: \$20

Course #	Semester
DSD-3306-A	fall
DSD-3306-B	spring

DSD-3336-A

Three-Dimensional Design I

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: K. O'Callaghan

This course will deal with design and illustration solutions to problems that involve making 3D structures. Discussions about methods and materials will include everything from fiberglass to hubcaps: whatever conveys the designer/illustrator's ideas. There will be demonstrations of various techniques like mold-making, paper and cardboard construction and casting in plastic. Although problems will be given in class, students may bring in assignments from other courses to be completed in this one. You will produce finished pieces that may be photographed for your portfolio. Guest lecturers will include professional designers and illustrators who have careers based on 3D work.



Open to junior and senior design majors only.

DSD-3337-A

Three-Dimensional Design II

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: K. O'Callaghan

This is the second part of a two-semester course. See DSD-3336 for course description. Prerequisite: DSD-3336, Three-Dimensional Design I.



Open to junior and senior design majors only.

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

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Leban

We'll use design to call out new ideas and a new ethos of truth-telling. We'll create ads, posters, books and logos to present alternatives to mind-numbing consumer culture. The focus will be on subjects that affect our lives—such as owning our own time, corporate impact on the physical environment and the human psyche, issues of economic fairness and alternatives to money obsession, gender, food, voting, animal rights, etc. You will be able to choose subjects that concern you and communicate your views. We'll explore and develop various means for making ideas for social change public. Work from this course is in the poster collection of the U.S. Library of Congress; on the website of the Center for Constitutional Rights; was produced for the Washington, DC subways; and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts.

 *Open to students from all departments.*

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

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Leban

This is the second part of a two-semester course. See DSD-3351 for course description.

 *Midyear entry is allowed with instructor's permission.*

DSD-3371**Storytelling in the Metaverse**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

Brands need to think of themselves symbolically, beyond purely the visual, if they are to succeed in the metaverse. Creatives in this space must foresee hybrid collaborations between audio, visual and experiential human-centered design and emerging technology to incorporate all of our senses to truly merge the digital realm with our physical world. Inspired by physical space, relational identity and reconstructive storytelling in the digital age, this course instills how principles of interdisciplinary new media provide spaces for the exchange of multisensory ideas. Experiment with technology and social messages to produce high-impact campaigns and art products that build your portfolio and contribute to the industry's discourse.

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

Course #	Semester
DSD-3371-A	fall
DSD-3371-B	spring

DSD-3378-A**Dynamic Data Visualization**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Daher

Whether on screens or in print, we encounter information graphics on a daily basis. This course will bring data to life through smart, strategic and creative visualization focusing on the creation of design solutions using animation and interaction design. Students will make their own infographics, collect and chart their own data, and further explore the field of interactive data visualization. After Effects and Figma will be the primary tools used for animating and prototyping designs; p5.js will be used to design data-driven animations.

 *Open to junior and senior design majors only.*

DSD-3380**Graphic Design x Fashion**

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructor: N. Kirsheh

The relationship between fashion and graphic design exists where style, aspiration and storytelling converge. This course offers students the opportunity to learn about, create and apply design skills and thinking to the needs of the fashion industry. With an emphasis on research, market identification and positioning, students will develop fashion-based design projects focused on creative direction, merchandising and retail environments combined with strategic marketing and business considerations. Throughout this course, projects will encourage students to consider their work across a variety of media, including traditional branding materials, exhibition design, social media ads, TikTok videos, AR and even NFTs. Opportunities for outside, real-world collaborations will also be explored.

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

Course #	Semester
DSD-3380-A	fall
DSD-3380-B	spring

DSD-3383

Building a Fashion Brand

Tuesday 3:20-6-10

One semester: 3 studio credits

Instructor: L. Singer

In the highly competitive fashion industry, established brands rely on a crafted design language, heritage story and brand promise that connects with and their customers. On the other hand, fashion start-ups often rely on sustainability, charitable components and a unique ethos to differentiate themselves and connect to customers on an ethical level. This course will ask students to conduct research, engage in discussions and offer critiques of existing brands in service of building their own fashion brand. Each student will define an objective, identify the personality and audience of their brand, and develop the assets needed for a successful brand, including brand guidelines, packaging, advertising, storefronts, digital content and interior design. Students will watch films, study fashion shows, read various texts on historical and contemporary fashion issues, and work individually or collaboratively on their fashion brands.

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

Course #	Semester
DSD-3383-A	fall
DSD-3383-B	spring

DSD-3392

Drawing Inside Out for the Designer: Intuitive Drawing

Thursday 12:00-3:00

One semester: 3 studio credits

Instructor: A. Leban

Drawing can be a very intimate exercise of personal freedom, and a lifelong source of inspiration. Intuitive drawing is the foundational theme of the course. We will concentrate on the self as the reservoir of creative energy from which to produce original drawings. We'll work on hand-heart rather than just hand-eye coordination. Our purpose isn't to compete with scanners, cameras, copiers and computers to reproduce the realities around us. Instead, attention will be shifted to our individual experience of our "inner" energy. Drawing from it intuitively, you'll develop a personal style that becomes an organic part of your creative repertoire. Originality is nurtured in this course.

 *Open to students from all departments.*

Course #	Semester
DSD-3392-A	fall
DSD-3392-B	spring

DSD-3426

Branding

One semester: 3 studio credits

Instructor: E. Baker

This course will explore identity design and the development of leading identity design programs. Researching, naming and designing an identity system will be assigned, including design explorations, presentation techniques, refinement and the application of a logo. Typographical, color standards and the design of a graphic standards manual will also be covered, as well as the application of systems—stationery, packaging, signage, and collateral materials. The study of identity and logo design will focus

on the works of designers and design firms such as Paul Rand, Saul Bass, Chermayeff and Geismar, Pentagram, Landor and Charles Anderson.

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

Course #	Day	Time	Semester
DSD-3426-A	Th	12:10-3:00	fall
DSD-3426-B	Th	3:20-6:10	fall
DSD-3426-C	Th	12:10-3:00	spring
DSD-3426-D	Th	3:20-6:10	spring

DSD-3426

Branding

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Kammerzell

Understanding the fundamentals of brand identity and how to create exciting and engaging brand experiences through design will be the focus of this course. Through exposure to a variety of visual identity issues, students will be challenged to create unique ideas and solutions that meet real-world concerns. An emphasis will be placed on understanding and capturing the essence of a chosen brand (corporation, product, service, organization, personality, etc.) to ultimately develop visual identities that target all platforms on which the brand has to perform (packaging, editorial, environmental design, online, advertising, etc.). We will begin with specific visual branding exercises and students will choose topics to approach them. These exercises will then be extended into a visual identity development that encompasses several branding challenges.

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

Course #	Semester
DSD-3426-E	fall
DSD-3426-F	spring

DSD-3431

Book Design for Today

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Ahlberg

Someone once said, “Everything old is new again”—and book design is no exception. As digital design has become more ubiquitous, interest in the book as object has been rediscovered and revitalized by a new generation—resulting in work that is more rarefied, lust-worthy and, of course, well designed. This course will examine how to conceptualize, design and, ultimately, produce books while challenging students to push their skills in typography, art direction and product design to the next level. Coursework will include a deep dive into the enduring and irreplaceable importance of the medium from a variety of historical and cultural viewpoints. Students will be encouraged to make use of the tools and technologies offered within the BFA Design Department, including bookbinding machinery, production tutorials and Risograph printing. Guest speakers/critics and field trips can be expected.

 *Open to junior and senior design majors only.*

Course #	Semester
DSD-3431-A	fall
DSD-3431-B	spring

DSD-3433

Package Design: Appetite Appeal Food Packaging

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: M. Bologna

Food packaging is not just clear plastic. The best package demands superb typography and startling graphic design in two and three dimensions. Type is unlimited and color must challenge the senses. In this course you will design an array of packages for specialty and fancy foods—from olive oil to pastas, candy and wine. You will understand the unique restrictions involved in producing functional package designs. And you will learn that good package design can make a product taste better.

 *Open to junior and senior design majors only.*

Course #	Semester
DSD-3433-A	fall
DSD-3433-B	spring

DSD-3436

Poster Design

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Beck

Think big! Think graphic! Think simple! These are the elements that make a great poster through traditional or digital means. Whether for indoor or outdoor use, for a subway station or a bus stop, for a billboard or a brick wall, a poster is a form of communication with often only a moment to grab someone's attention and get the message across. This course will focus on creating a strong, concise, visual metaphor with a seamless integration of image and typography, and playing with scale in a large format. Students will be encouraged to take risks, experiment and develop their own visual language. We will create three to four posters with a step-by-step process of research, thumbnails, sketches, comps and final art. We will also be using the Risograph printing process, including instruction on the machine. The course includes discussion of the sketches, guest speakers and a field trip.

 *Open to junior and senior design majors only.*

Course #	Semester
DSD-3436-A	fall
DSD-3436-B	spring

DSD-3448 (previously DSD-2863)

Basic Typography Letterpress Workshop

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: D. Riccardi

Letterpress printing has been used for centuries all over the world, from China and Korea to Europe and the Americas. By designing with movable wood and metal type students will explore a “back-to-basics” approach to design and typography and will create beautiful portfolio pieces. While the course will cover printing techniques and the use of the Vandercook presses, the focus will be on hand typesetting, typographic details and hand printing. Exercises will address type layout, hierarchy, typographic details and overall page composition.

 *Open to junior design majors only.*

 *Materials fee: \$300*

Course #	Semester
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DSD-3448-A	fall
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DSD-3448-B	spring
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DSD-3521

Editorial Design

One semester: 3 studio credits

In this course you will conceptualize and create a magazine, newspaper, or zine of your choice, honing your layout skills and developing your editorial style. A strong focus will be on typography, from large, impactful type solutions to the fine-tuning of information on the page—a must in the job market today. There is also a strong branding component to the course, one that can be carried forward in the rest of your design work. You will share your pages each week and will be encouraged to be verbal, insightful and helpful in critiques of your classmates’ work. We will begin by focusing on how to design features and the general look of a magazine, and then concentrate on finessing your magazine for a beautiful product to add to your portfolio.

 *Open to junior and senior design majors only.*

Course #	Day	Time	Semester	Instructor
DSD-3521-A	W	9:00-11:50	fall	R. Best
DSD-3521-B	Th	9:00-11:50	fall	M. Lenning
DSD-3521-C	W	12:10-3:00	spring	R. Best
DSD-3521-D	Th	9:00-11:50	spring	M. Lenning

DSD-3528

Experiential Design

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: A. Scerri

Brands are no longer defined by what they say, but ultimately their actions. Experiential marketing is about finding the emotional connection between a message and people. This course will examine how to create lasting memories and natural brand advocacy by using facts, instinct and creativity to reveal the power of simplicity. Unlock your potential to reshape cultural behaviors and experiment beyond traditional boundaries that can redefine human interactions.

 *Open to junior and senior design majors only.*

Course #	Semester
DSD-3528-A	fall
DSD-3528-B	spring

DSD-3529

Environmental Design: Spatial Branding

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: C. Flexon

The built environment is no less an opportunity for design and branding than the page or the screen. In this course students will learn to study, develop and create work in a three-dimensional and architectural space. They will be challenged to imagine, develop and execute branding-specific design work on a large scale. Core concepts, technical skills and essential knowledge required for bringing three-dimensional work to life in the real world will be introduced.

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

Course #	Semester
DSD-3529-A	fall
DSD-3529-B	spring

DSD-3531

Multimedia Storytelling for Designers

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: R. Rodrigues

This course will examine how to create engaging and dynamic visual narratives and user experiences for digital environments. Fundamental design principles such as composition, color, contrast and perspective will be combined with new tools and concepts, including audio, editing, sequencing, flow and rhythm, resulting in projects that are enriching and engaging experiences. Students will explore the primary tools of graphic design as part of a broader practice that includes space and time—and which, when used together, tell a visual story that has the power to connect with audiences on an emotional level. Projects include visual exercises, short video projects and the creation of a short documentary film.

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

Course #	Semester
DSD-3531-A	fall
DSD-3531-B	spring

ADD-3561-A**Hacking for Attention: Creative Advertising**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Gonzales

We live in a world where brands, people and ideas all compete for the most demanding currency—our attention. This course is focused on how you can hack your audience's attention to deliver purposeful work. Real-world scenarios will be examined to gain an understanding of strategic development, insightful design and executing a visual idea across multiple disciplines within an advertising agency.

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

ADD-3562-A**Authenticity in Advertising**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: G. Garrastegui

Many of life's culture-shaping ideas, products, businesses and brands were developed from personal problems and a bit of passion. This course is focused on identifying problems that you have (or may have) faced and finding culture-breaking creative solutions. Whether miniscule in scale (like waking up in the morning) or daunting life-altering issues (such as climate change)—you'll find innovative ways to tackle the issue and turn your passion into creative ideas that can get you noticed and eventually hired.

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

DSD-3611**Intermediate Typography I**

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

 *Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3611-A	M	12:10-3:00	J. Hansen
DSD-3611-B	M	6:30-9:20	D. Villouta
DSD-3611-C	Tu	9:00-11:50	P. Ahlberg
DSD-3611-D	Tu	12:10-3:00	J. Heuer
DSD-3611-E	Tu	12:10-3:00	P. Mendes
DSD-3611-F	Tu	3:20-6:10	P. DiBello
DSD-3611-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3611-H	W	12:10-3:00	R. Knopov
DSD-3611-J	Th	12:10-3:00	M. Lenning
DSD-3611-K	F	9:00-11:50	TBA
DSD-3611-L	F	9:00-11:50	E. Baker

DSD-3611-A**Intermediate Typography I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Villouta

How can type be used to communicate? This course will help you answer that question through using and creating type for both experimental and practical application. Through this course, you should gain a greater understanding of how to think about typography, and how to see typography.

 *Open to junior advertising and design majors only.*

DSD-3611-B**Intermediate Typography I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Villouta

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-C**Intermediate Typography I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

What is the meaning of the work we create? What can it say beyond its composition of text, images, colors and forms? In this course students will conceptualize, develop, execute and present design solutions that will be rigorously discussed and critiqued in class. Lectures, guest critics and occasional field trips will be included. Our goal will be to refine students' work and design practice to best prepare them for internship opportunities, as well as their final year of school.

 *Open to junior advertising and design majors only.*

DSD-3611-D**Intermediate Typography I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Heuer

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-E**Intermediate Typography I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Mendes

The goal of this course is to build upon your typographic skills, exploring the quality of letterforms and styles and applying them in layouts that show conceptual purpose, clarity of communication and compositional balance. This goal will be achieved by utilizing typography in various assignments and finished projects and process work will be reviewed throughout the course.

 *Open to junior advertising and design majors only.*

DSD-3611-F**Intermediate Typography I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. DiBello

Developing a designer's sensitivity to typography through both restrictive and open-ended assignments is the focus of this course. Projects will combine experimentation and formal exercises with an emphasis on typographic systems, as well as the details of macro and micro typography. Technological advancements of typography will be examined through readings and historical materials. Theory, dialogue, process and personal practice will be central themes of discussion to establish each student's opinions on design. Sessions include critique, workshops and one-on-one meetings, as well as occasional guest lectures.

 *Open to junior advertising and design majors only.*

DSD-3611-G**Intermediate Typography I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: K. Deegan, B. Harvey

Students will build on the foundations covered in the second year and focus on the conceptual, aesthetic and functional aspects of typography. We will explore typography through projects ranging from identity, print and environmental graphics to digital media. At the core is an emphasis on conceptual thinking and creativity, addressing the diverse nature of typographical applications through weekly projects and presentations. This course demands a professional approach to the class in terms of attendance, presentation, critiques and discussions. By the end of the course students will understand and challenge conventional perceptions of typography to create original and engaging design work.

 *Open to junior advertising and design majors only.*

DSD-3611-H**Intermediate Typography I**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: R. Knopov

This course offers an introduction to typography through slide presentations and experimental assignments to familiarize students with the concepts of oral and written communication and the crucial role of typography in communication. Emphasis will be on the importance of the psychology of perception, time-based narrative, pictorial and typographical ways of expressing the concept of time along with the concepts of gestalt, hierarchy and information architecture. The second semester will invite students into the genre of the artist's book as a form of expression of their personal content as opposed to a uniform and standard codex book. While working on the different projects (CD package, poster, newspaper, corporate identity, book), students will write down their initial thoughts and observations of their creative process, documenting their conceptual growth and progress in developing a personal visual language.

 *Open to junior advertising and design majors only.*

DSD-3611-J**Intermediate Typography I**

Thursday 12:00-3:00

Fall semester: 3 studio credits

Instructor: M. Lenning

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-K**Intermediate Typography I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

See DSD-3611-A for course description.

 *Open to junior advertising and design majors only.*

DSD-3611-L**Intermediate Typography I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Baker

This course takes a broad look at the importance and power of typography, with the intent of studying the typographic world that surrounds us. It will look at typography as the foundation of the communicated concept. An important aspect of the course is to build an understanding for the fine nuances of designing with type. Classical and modernist letterforms, as a reflection of the historical as well as contemporary graphic landscape, from ancient Roman to the circus posters of the 1930s to the Bauhaus and beatniks will be addressed. We will explore visual problem solving by experimenting with typographic form, function, meaning and aesthetics, and students will refine their typographic skills through specific assignments. Through a variety of projects, students will develop, design and execute substantial portfolio pieces in several mediums.

 *Open to junior advertising and design majors only.*

DSD-3612

Intermediate Typography II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See the corresponding sections of DSD-3611 for course descriptions.

 *Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3612-A	M	12:10-3:00	J. Hansen
DSD-3612-B	M	6:30-9:20	D. Villouta
DSD-3612-C	Tu	9:00-11:50	P. Ahlberg
DSD-3612-D	Tu	12:10-3:00	J. Heuer
DSD-3612-E	Tu	12:10-3:00	P. Mendes
DSD-3612-F	Tu	3:20-6:10	P. DiBello
DSD-3612-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3612-H	W	12:10-3:00	R. Knopov
DSD-3612-J	Th	12:10-3:00	M. Lenning
DSD-3612-K	F	9:00-11:50	TBA
DSD-3612-L	F	9:00-11:50	E. Baker

DSD-3637-A

Creative Computing for Interactive Experiences I

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Yoo

This course will introduce the basics of computer programming as a tool for visual communications and user experiences. With no programming experience required, students will study computer graphics programming through hands-on sessions. We will use p5.js (JavaScript library) to illustrate the fundamentals of computation. The course includes lectures and presentations with a short assignment after each session, culminating in a developed project in the second semester. We will also look at techniques to build generative designs, image manipulations and digital interactions.

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

DSD-3638-A

Creative Computing for Interactive Experiences II

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Yoo

This is the second part of a two-semester course. See DSD-3637 for course description.

 *No midyear entry.*

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

DSD-3653

Design Synthesis

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: N. Ray

Design today requires the ability to work across a variety of mediums and disciplines. This course provides students with the opportunity to synthesize their passions for design, advertising, image-making,

motion/video, typography, etc., and apply them in exciting, hybridized and interdisciplinary ways. Students will learn to combine their understanding of design fundamentals and tools with video-editing software through projects that include short videos, experimental editorial, 3D typography and stop motion. Embodying the interdisciplinary spirit, this course will include special presentations and projects that collaborate with dynamic guest speakers.

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

Course #	Semester
DSD-3653-A	fall
DSD-3653-B	spring

DSD-3667-A

Honors: Visual Identity and Multimedia

Monday 5:00-7:50

Fall semester: 3 studio credits

Instructors: T. Geismar, S. Haviv, M. Owens

Today's constantly evolving multimedia world demands that a successful graphic identity be simple, bold, memorable and flexible. Held in the Chermayeff & Geismar & Haviv studio, this course will teach students how to create powerful, concept-based identities that thrive in the multimedia realm. Chermayeff & Geismar & Haviv has developed an idea-driven methodology for identity design that has resulted in identities for hundreds of major clients like Chase Bank, NBC, Museum of Modern Art and the Library of Congress. Affording students the opportunity to design directly for real-world clients, the course will lead students through the firm's problem-solving approach to graphic design as they work with an organization or small business to develop a visual identity from start to finish. Students will be encouraged to explore opportunities for identity expression in new media.

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair. Limited to 12 students.*

 *This course is held online.*

DSD-3681-A

Honors: Finding Your Voice as a Graphic Designer I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Sahre

With the splintering of the discipline, it is more important than ever to have a specific point of view as a graphic designer. This course will focus on the journey each student has taken as a designer up to this point, and we will work toward identifying and developing each student's unique process, ideas, typography, form making and approach. The course will consist of a combination of lectures, field trips and individual (and group) design projects and in-class critiques. Projects will be geared toward empirical explorations to gain an understanding of each student's design process, whether working individually or in groups. The development of a critical judgment and unique "design voice" is encouraged.

 *Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3682-A

Honors: Finding Your Voice as a Graphic Designer II

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. Sahre

This is the second part of a two-semester course. See DSD-3681 for course description.



No midyear entry.



Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.

DSD-3693-A

Honors: Many Types of Creativity

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This one-of-a-kind honors course will ask students to bring the many—and sometimes varied—passions and skill sets they have but rarely get to use together, including contemporary typography, hand-drawn letterforms, illustration, photography, 3D, motion, and more. With an emphasis on narrative, students will be challenged to create original and, at times, extremely experimental work in varying scale, application and media that will culminate in a motion project.



Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.



It is recommended that students concurrently take a course in motion graphics.

DSD-3696-A

Honors: Design, Content, and Not Losing Yourself in the Deluge

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

Do you ever feel like your work isn't a true reflection of your true self? This course will encourage and instruct students on how to connect identity and creativity—on how to be a living representation of their work. Students will create both print and digital projects with a focus on how different approaches, media, and platforms can create connections between a designer and their audience. Individual and collaborative projects will combine complementary skill sets, as students also explore the influence in popular culture and the greater world around them.



Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.

DSD-3733-A

Introduction to Interaction Design

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Winchell

The fundamentals of user-centered interaction design are introduced in this course through design-thinking techniques and UX/UI design methodologies. Sessions will cover applications of interaction design, research and prototyping techniques, and digital design theory. Students will create user journeys across media and touchpoints while developing their UX/UI craft. The broad scope of the course provides a springboard for future study and career opportunities.

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

DSD-3741 (previously DSD-3741 through DSD-3754)

Interaction Design and Communication I

Fall semester: 3 studio credits

Working in today's digital world encompasses both the usability and aesthetic of a product, service, brand, or strategy that relies on technology. In this course you will learn how to tackle the unique challenges and opportunities that will be encountered on the job. Sessions will cover user interface design principles, information hierarchy and navigation, context and human-technology interactions, and how these elements combine to create a compelling experience. The course format will include lecture, discussion, exercises, interim presentations, and a thorough documentation of the research and design process.

 *This is the first part of a two-semester course. Students must register for the corresponding spring semester section of DSD-3771, Interaction and Communication II.*

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

Course #	Day	Time	Instructor(s)
DSD-3741-A	Tu	6:30-9:20	A. Zukofsky
DSD-3741-B	Tu	6:30-9:20	P. Colon, M. Turgut
DSD-3741-C	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3741-D	W	6:30-9:20	J. Lee, T. Loizeau
DSD-3741-E	W	6:30-9:20	K. Lyons, D. Rodriguez
DSD-3741-F	W	6:30-9:20	N. Lim, J. McKay
DSD-3741-G	Th	6:30-9:20	H. Huynh

DSD-3771 (previously DSD-3771 through DSD-3784)

Interaction Design and Communication II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3741 for course description.

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

Course #	Day	Time	Instructor(s)
DSD-3771-A	Tu	6:30-9:20	A. Zukofsky
DSD-3771-B	Tu	6:30-9:20	P. Colon, M. Turgut
DSD-3771-C	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3771-D	W	6:30-9:20	J. Lee, T. Loizeau
DSD-3771-E	W	6:30-9:20	K. Lyons, D. Rodriguez
DSD-3771-F	W	6:30-9:20	N. Lim, J. McKay
DSD-3771-G	Th	6:30-9:20	H. Huynh

DSD-3755-A (previously DSD-4754)

Honors: Yearbook I

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Newton

Every year a team of SVA's best designers creates and conceptualizes a unique book for the school's graduating class. Submitted portraits are combined with custom elements like lettering, illustration, student surveys, and infographics. Social media and video elements are also included, making the "yearbook" a one-of-a-kind visual experience.

 *Registration for this course is by invitation only.*

 *Students taking DSD-3755, Yearbook I, as juniors will take Yearbook II the fall semester of their senior year.*

DSD-4003 through DSD-4081

Graphic Design Portfolio I

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

 *For all sections of Graphic Design Portfolio I students must bring a portfolio to the first session of the fall semester for instructor review.*

 *Limited to 12 students per section.*

Course #	Day	Time	Instructor
DSD-4003-A	Tu	12:10-3:00	P. Ahlberg
DSD-4008-A	M	6:30-9:20	J. Han
DSD-4014-A	Tu	3:20-6:10	E. Carter
DSD-4017-A	Tu	6:30-9:20	A. Truch
DSD-4020-A	Tu	6:30-9:20	A. Trabucco-Campos
DSD-4023-A	Tu	6:30-9:20	T. Comrie, A. Merto
DSD-4033-A	Th	3:20-6:10	D. Kammerzell
DSD-4036-A	Th	6:30-9:20	S. Hasto
DSD-4038-A	F	12:10-3:00	E. Baker
DSD-4039-A	Th	5:00-7:50	K. Deegan, B. Harvey
DSD-4041-A	Th	6:30-9:20	E. Walker
DSD-4043-A	W	9:00-11:50	J. Kudos

Graphic Design Portfolio I: Motion Graphics

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4044-A	M	6:30-9:20	E. Li
DSD-4046-A	Tu	9:00-11:50	G. Soto
DSD-4054-A	Th	6:30-9:20	G. Lee, J. Yun

Graphic Design Portfolio I: Dynamic Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4059-A	M	6:30-9:20	E. Freer

Graphic Design Portfolio I: Interaction Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4064-A	Tu	6:30-9:20	H. Ko
DSD-4068-A	W	6:30-9:20	D. Poon
DSD-4074-A	Tu	6:30-9:20	J. Kim, F. Yamaoka

Graphic Design Portfolio I: UX/UI Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4079-A	M	6:30-9:20	H. Chung

Graphic Design Portfolio I: 3D Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4081-A	Tu	6:30-9:20	K. O'Callaghan

DSD-4003-A

Graphic Design Portfolio I

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Ahlberg

Through a rigorous set of assignments and portfolio preparation, this course will prepare the next generation of image-makers for the real world of graphic design. Students will undertake a major multicomponent, research-based, experimental thesis project as well as practical assignments in all media—old and new, static and kinetic, permanent and ephemeral, 2D and 3D—to ultimately craft a portfolio that sets them apart from their peers. With an emphasis on process, this course will demand a high level of idea forming, problem-solving and execution. Students will be encouraged to consider their work within the context of art, philosophy and society to explore and expand the role of design in the 21st century. Diversity of ideas, commitment to working hard and obsessive attention to detail are required.



Students must bring a portfolio to the first session for instructor review.



Open to senior design majors only. Limited to 12 students.

DSD-4008-A

Graphic Design Portfolio I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Han

This course will create a framework for designers to make a body of work that is expressive in its concept, experimental in its use of systems, and highly relevant via storytelling. Through comprehensive projects, designers will learn to articulate ideas through formalized system thinking and compelling narratives, and challenge established methods of connecting concept with form.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4014-A

Graphic Design Portfolio I

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: E. Carter

See DSD-4003 for course description.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4017-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: A. Truch

This course will enable each student to elevate the fundamentals of solid design with the end result being a strong and versatile portfolio based on the long-term career goals and interests of each individual. It will convey a timeless yet modern approach, allowing each student's talents to shine through. There will be a strong emphasis on typography, aesthetics, branding, attention to detail, communication and presentation. Additional focus on 'learning to see,' 'learning to edit' and learning to pick out 'what's good' from initial sketches and comps. Art direction will be suggested to help elevate each project to the highest level possible.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4020-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: A. Trabucco-Campo

Design revolves around tensions—history and future, black and white, analog and digital, art and commerce. In this course you will learn how to harness these tensions to develop identity projects—both cultural and commercial—as well as develop your own typography as a way to push the boundaries of making through emerging technologies like artificial intelligence. During this process you will continue to form your own voice and point of view in design, improve your ability to critique and edit your work and be encouraged to make some of your best work, while helping classmates be better designers. There will be a few large-scale projects and a number of small one-offs (posters, books, zines, typefaces). You will complete the course with an understanding of what it's like to be a professional in the field, what it's like to

pursue your own vision and passions, and to collaborate with other talented people around you. Guests will share their own path and critique your work.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4023-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: T. Comrie, A. Merto

See DSD-4003 for course description.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4033-A

Graphic Design Portfolio I: Branding/Brand Identity

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: D. Kammerzell

The goal of this course is to develop a portfolio with a focus on branding-related projects. We will address how best to present your work in an appealing and creative way when interviewing for a job at branding consultancies and design studios (where the work scope typically includes identity design, structural packaging, packaging graphics, web development, collateral design, POS applications). We will concentrate on: the types of projects that should be part of the portfolio to create a high degree of relevance; refining, optimizing, and extending existing work that students have done; selecting and creating new projects to fill gaps; structuring the portfolio in a way that tells a continuous story and ensures the “audience” stays interested and excited; “the personal touch” that presents the individual as someone who is interesting, creative and in-the-know.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4036-A

Graphic Design Portfolio I

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: S. Hasto

The focus of this course will be ideas first, design second. Projects will be a mix of conceptual and practical assignments that will further investigate your working methods, processes and your ability to think as a designer. The work created will push you to consider the context, concept and intent of your work, as well as how best to reach your audience. Emphasis will be placed on exploration, ideation and action. Work may span printed matter, 2D/3D, code, physical, environmental and experiential. Students must be self-motivated, take initiative, play with new formats and obsess over the process.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4038-A**Graphic Design Portfolio I**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: E. Baker

The work you do now will help establish a path that can lead to what you want to do. Through comprehensive projects, you will learn to establish a consistent system of color, typography, scale relationships and style of photography that reveals how you think, how you process information and your point of view as a designer. Your portfolio is your door to a new life. Make it good! You are your own brand.



Students must bring a portfolio to the first session for instructor review.



Open to senior design majors only. Limited to 12 students.

DSD-4039-A**Graphic Design Portfolio I**

Thursday 5:00-7:50

Fall semester: 3 studio credits

Instructors: K. Deegan, B. Harvey

The objectives of this portfolio course are to delve into and apply the concept of design systems to a variety of projects. Through this approach students will explore how design thinking permeates across all mediums, such as print, digital and spatial design. Each assignment will contain certain parameters that must be met and will include a review of each student's conceptual thinking, research and process. The course will have varying formats, including brief lectures, weekly critiques, screenings and guest lecturers. The outcome of each project will be reviewed at a professional level, thus seeking a highly considered execution and presentation.



Students must bring a portfolio to the first session for instructor review.



Open to senior design majors only. Limited to 12 students.

DSD-4041-A**Graphic Design Portfolio I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Walker

See DSD-4003 for course description.



Students must bring a portfolio to the first session for instructor review.



Open to senior design majors only. Limited to 12 students.

DSD-4043-A**Graphic Design Portfolio I**

Wednesday 9:00-11:5

Fall semester: 3 studio credits

Instructor: J. Kudos

See DSD-4003 for course description.



Students must bring a portfolio to the first session for instructor review.



Open to senior design majors only. Limited to 12 students.

DSD-4044-A

Graphic Design Portfolio I: Motion Graphics Portfolio

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Li

This course will help students develop a diverse and original motion portfolio while improving the skills needed to succeed in the motion graphics industry. Through a variety of projects students will explore the creative process from concept development to production. The goal is to guide students as they explore their own stylistic development and seek to define a unique style or skill set. A well-researched concept and treatment, mood boards, style frames, storyboards and animatics will be key to the evolution of each project. Presentations by design and motion professionals will complement studio work and provide students with a greater understanding of the many creative practices available in motion graphics.

 *Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

 *Prerequisite: DSD-3223, Motion Graphics II.*

DSD-4046-A

Graphic Design Portfolio I: Motion Graphics Portfolio

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Soto

This course will focus on real-world standards and expectations in the field of broadcast design. Achieving conceptualization and storytelling alongside infused designs are the focal points. You will learn what it takes to bring a project from concept to completion. Utilizing Apple Final Cut Pro, Adobe After Effects and other applications to create new visual media, students will design and animate network promos and IDs, film titles and show packages, and more. A well-rounded knowledge of After Effects is greatly beneficial.

 *Note: This course may be taken with another portfolio course. Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

 *Prerequisite: DSD-3223, Motion Graphics II.*

DSD-4054-A

Graphic Design Portfolio I: Motion Graphics Portfolio

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: G. Lee, J. Yun

This course will focus on creating a comprehensive motion portfolio and developing the skills to move into real-world production. You will take projects from concept to execution, learn how to use animation to tell a story or convey an idea, and develop a well-rounded collection of work that displays technical execution and the ability to concept and innovate. Each project will begin with a pitch process format to refine your presentation skills and consistently execute your vision. By breaking down real-world projects and hearing from guest professionals in the motion industry, we will examine all the pieces that go into creating a successful project: storyboards, animatic, style frames, pitch books, and more. We will explore real-world pipelines, and how that can be applied to working in a group or on personal projects. Assignments are designed to display your ability to tell a story and think creatively.

 *An intermediate knowledge of Adobe After Effects is recommended. Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

 *Prerequisite: DSD-3223, Motion Graphics II.*

DSD-4059-A

Graphic Design Portfolio I: Dynamic Design

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Freer

Interaction and motion offer entry points to viewers and participants not unique to our time but increasingly more utilized and familiar. The necessity to think about design through the lens of participation and narrative will be important for designers tasked with creating how we'll evolve and utilize visual communication in the future. In this course students will approach design through a multidisciplinary view that examines the interplay of interaction, motion and programming in design. There will be a strong emphasis on experimentation, presentation and process. In addition, we will discuss motion and interactive-based principles, practitioners and case studies.

 *It is recommended that students have taken an interaction and motion design course. Students must bring a portfolio to the first session for instructor review.*

 *Open to senior design majors only. Limited to 12 students.*

DSD-4064-A

Graphic Design Portfolio I: Interaction Design

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: H. Ko

As we become increasingly connected through technology, graphic design must create a paradigm of sustainability across disciplines. It requires designers to plan accordingly for this new ecosystem of connectedness, so we can collaborate with professionals in related disciplines. In this course several short- and long-term projects will be assigned. Each project will help students to generate ideas and develop strategies to design things in simple, bold and compelling ways. Student portfolios will showcase various approaches in media, channels and platforms that will demonstrate the ability to adapt to the skills required by the industry.

-  *Students must bring a portfolio to the first session for instructor review.*
-  *Open to senior design majors only. Limited to 12 students.*
-  *Prerequisite: DSD-3771, Interaction Design and Communication II.*

DSD-4068-A

Graphic Design Portfolio I: Interaction Design

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Poon

In the digital product and marketing world, UI and UX designers are expected to use methodologies to discover unmet user needs, conceptualize experiences and implement design solutions based on discovery findings. Students in this course will practice user-centric design, product development and design-thinking methodologies, and will apply these principles and approaches to several real-world product design problems. In the fall semester students will complete three projects, each built on each other in breadth and depth. In the spring, each student will work on two approved case study projects targeting the type of jobs they would like. In addition to solving real-world design problems and producing professional-grade deliverables, students will also learn to present and discuss their work in simulated client meetings and interviews.

-  *Students must bring a portfolio to the first session for instructor review.*
-  *Open to senior design majors only. Limited to 12 students.*
-  *Prerequisite: DSD-3771, Interaction Design and Communication II.*

DSD-4074-A

Graphic Design Portfolio I: Interaction Design

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: J. Kim, F. Yamaoka

Design is about communication and finding your voice. What is your unique take and view of the world and what do you want to add to it as a designer? In this course we will work to develop our voices, not only as designers and makers of things but also as storytellers, culture shapers and entrepreneurs. We will look at ourselves and determine what each of us, as designers, can add to the world. In the process we will develop digital design skills, learn how to bring an idea to fruition and create portfolio-quality work to help you get the job you want. Along the way you will learn about execution and craft, and what goes into a successful portfolio. We will work on projects big and small, learn and hear from industry leaders and develop our skills as presenters.

-  *Students must bring a portfolio to the first session for instructor review.*
-  *Open to senior design majors only. Limited to 12 students.*
-  *Prerequisite: DSD-3771, Interaction Design and Communication II.*

DSD-4079-A

Graphic Design Portfolio I: UX/UI Design

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: H. Chung

Your portfolio is your door to a new life, and this course will be the stepping stone. It aims to develop a product design / UI/UX / start-up design / future-tech design portfolio that reflects strong problem solving, design thinking, and impactful interactive design skills. You will learn to articulate problems and solutions through comprehensive projects through UX research, UX design and brand/UI designs, and take your design work to the next level. Own your narrative as you embark on showing your design story and talents to the world. How to present your portfolio for job interviews will be addressed.

-  *Students must bring a portfolio to the first session for instructor review.*
-  *Open to senior design majors only. Limited to 12 students.*
-  *Prerequisite: DSD-3771, Interaction Design and Communication II.*

DSD-4081-A

Graphic Design Portfolio I: Three-Dimensional Portfolio

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: K. O'Callaghan

This course will deal with the making of a three-dimensional portfolio consisting of highly finished samples from the redesign of a game board to the creation of a light fixture. Using various methods and materials, this course will allow you to produce personal yet professional work that demonstrates your talents and that can appeal to various design markets such as industrial, stage, product, packaging and toy design.

-  *Students must bring a portfolio to the first session for instructor review.*
-  *Open to senior design majors only. Limited to 12 students.*

DSD-4103 through DSD-4181

Graphic Design Portfolio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding sections of DSD-4003 through DSD-4081 for course descriptions.

 *Open to senior design majors only. Limited to 12 students.*

Course #	Day	Time	Instructor
DSD-4103-A	Tu	12:10-3:00	P. Ahlberg
DSD-4108-A	M	6:30-9:20	J. Han
DSD-4114-A	Tu	3:20-6:10	E. Carter
DSD-4117-A	Tu	6:30-9:20	A. Truch
DSD-4120-A	Tu	6:30-9:20	A. Trabucco-Campos
DSD-4123-A	Tu	6:30-9:20	T. Comrie, A. Merto
DSD-4133-A	Th	3:20-6:10	D. Kammerzell
DSD-4136-A	Th	6:30-9:20	S. Hasto
DSD-4138-A	F	12:10-3:00	E. Baker
DSD-4139-A	Th	5:00-7:50	K. Deegan, B. Harvey
DSD-4141-A	Th	6:30-9:20	E. Walker
DSD-4143-A	W	9:00-11:50	J. Kudos

Graphic Design Portfolio II: Motion Graphics

Spring semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4144-A	M	6:30-9:20	E. Li
DSD-4146-A	Tu	9:00-11:50	G. Soto
DSD-4154-A	Th	6:30-9:20	G. Lee, J. Yun

Graphic Design Portfolio II: Dynamic Design

Spring semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4159-A	M	6:30-9:20	E. Freer

Graphic Design Portfolio II: Interaction Design

Spring semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4164-A	Tu	6:30-9:20	H. Ko
DSD-4168-A	W	6:30-9:20	D. Poon
DSD-4174-A	Tu	6:30-9:20	J. Kim, F. Yamaoka

Graphic Design Portfolio II: UX/UI Design

Spring semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4179-A	M	6:30-9:20	H. Chung

Graphic Design Portfolio II: 3D Design

Spring semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4181-A	Tu	6:30-9:20	K. O'Callaghan

DSD-4300

Presentation Skills Seminar

Friday 12:10-2:10

Fall semester: no credit, 4 weeks

Instructor: A. Goldklang

Even the best work needs to be presented clearly and convincingly. This course will introduce students to industry standards and norms for constructing and presenting both themselves as well as their work—skills critical for all creatives. From the transformation of selling a story in the development of a deck to public speaking and personal representation, this partially asynchronous online seminar will examine a plethora of approaches and considerations when preparing to get a job, selling your ideas, being part of a team and, ultimately, navigating the waters on your way to success.



Open to senior advertising and design majors only.

This course is held online.

Course #	Begins
DSD-4300-A	9/9
DSD-4300-B	10/14

DSD-4400

Intellectual Property and the Law

Friday 9:00-11:50

One semester: no credit, 7 weeks

Instructor: F. Martinez

The general concepts of law and intellectual property law as they apply to the practice of design will be examined, including basic legal issues of contract and property law within the creative context. Among the topics explored will be the work-for-hire agreement, the consignment agreement and the agency agreement. The law of copyright, trademark and patents will also be explored. Issues such as registering a copyright, copyright infringement, registering a trademark and trade dress infringement and patents (in particular, design patents) will be examined from the perspective of the professional designer. In addition, design and information issues presented by current technology, such as the web, will be included throughout the course.



Open to senior advertising and design majors only.

This course is held online.

Course #	Begins	Semester
DSD-4400-A	9/8	fall
DSD-4400-B	11/3	fall
DSD-4400-C	1/12	spring
DSD-4400-D	3/15	spring

Independent Study: Design

One semester: 3 studio credits

Junior and senior design majors who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Senior Project Courses

These courses are intensive one- and two-semester offerings in specialized areas. Projects are geared toward additional diversity for student portfolios.

Two-Semester Senior Project Courses

Students who wish to register for the following two-semester courses must enroll for both semesters.

DSD-4706

3D Graphics and Motion in Cinema I

Fall semester: 3 studio credits

Whether your field of work is creative direction, design, film, AR/VR/XR, or motion graphics, Maxon Cinema 4D gives you all the tools you need to make your ideas reality. In this course students will learn and utilize Cinema 4D for the 3D image creation of storyboards, animations, designs and the “metaverse.” The software’s intuitive interface and logical workflow make it possible for those new to 3D artistry to dive in. The foundations of the application, including motion and design workflows between C4D and Adobe After Effects will be addressed. We will begin with the basics of modeling, lighting, materials and animation, laying the groundwork for more advanced work in the second semester. Assignments will cover a wide range of real-world projects, such as 3D type and animated logos to bumpers and title sequences.

 *Open to senior advertising and design majors only.*

 *Prerequisite: A working knowledge of Adobe After Effects or be concurrently attending an After Effects course.*

 *DSD-4706-C is held online.*

Course #	Day	Time	Instructor
DSD-4706-A	Tu	3:20-6:10	J. Daher
DSD-4706-B	Tu	6:30-9:20	H. Avanian
DSD-4706-C 	W	6:30-9:20	B. Bowman

DSD-4707

3D Graphics and Motion in Cinema 4D II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-4706 for course description.

 *Open to senior advertising and design majors only.*

 *Prerequisite: DSD-4706, 3D Graphics and Motion in Cinema 4D I.*

 *No midyear entry.*

 *DSD-4707-C is held online.*

Course #	Day	Time	Instructor
DSD-4707-A	Tu	3:20-6:10	J. Daher
DSD-4707-B	Tu	6:30-9:20	H. Avanian
DSD-4707-C 	W	6:30-9:20	B. Bowman

DSD-4723-A (previously DSD-3626)

Advanced Typography I: The Perfect Paragraph

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: R. Mehl

In this course students will examine the principles of typographic design and color theory, as well as the fundamentals of traditional typesetting. Experiments with letterform design will include an exploration of color theory as applied to typographic design. Typographic books, original type treatments, word marks

and logos for digital display and print will be created. Students will be encouraged to work with their own content, including original typeface designs.

 *Open to senior advertising and design majors only.*

DSD-4724-A (previously DSD-3627)

Advanced Typography II: The Perfect Paragraph

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: R. Mehl

This is the second part of a two-semester course. See DSD-4723 for course description.

 *Open to senior advertising and design majors only.*

One-Semester Senior Project Courses

DSD-4701

Production Studio for the Graphic Designer

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Wahler

Today's graphic artist is required to have technical knowledge and production ability. This course offers an opportunity to work on projects in the classroom and then watch the final production on-site at A2A Studio, a full-service production studio. Complete instruction in the skills necessary to produce and manufacture finished portfolio pieces will be given. Using Adobe Illustrator, Photoshop and InDesign, we'll examine all aspects of production as they relate to print, including correct document construction, color space and color systems, separations, trapping, preflighting, print production and paper considerations. Assignments will be produced in the studio using various output devices, from inkjet proofers and large-format digital printers to high-resolution film imagesetters. Students will be able to produce their work combining digital output, transfers, direct imaging, laser cutting, UV printing, plotter cutters, embossing and three-dimensional packaging construction. The opportunity to experiment and work with digital and analog print production tools will be an invaluable experience.

 *Open to senior advertising and design majors only.*

 *Prerequisite: A working knowledge of the Adobe design applications.*

Course #

DSD-4701-A

DSD-4701-B

Semester

fall

spring

DSD-4703

Fashion: The Campaign

Monday 3:20-6:10

One semester: 3 studio credits

Instructors: N. Kirsheh, TBA

Fashion and beauty are creative playgrounds for creative expression, experimentation and play in service of commercial needs and application. This course offers students the opportunity to develop and apply their voice and aesthetic style by taking on the role of creative director for a fashion/beauty project.

Throughout the semester we will explore techniques and best practices for creating memorable and thought-provoking concepts, building a simulated creative team and formulating a production plan—culminating in the creation of a 360° campaign presentation deck. Visual creatives, hair and make-up artists, prop stylists and producers will be invited to the class as guest speakers and critics. Opportunities for real world, industry-based projects will also be explored.

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

Course #	Semester
DSD-4703-A	fall
DSD-4703-B	spring

DSD-4711

Experimental Coding

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

This course provides an introduction to experimental coding for design through a series of hands-on technical exercises and projects. During the semester HTML, CSS and p5.js (JavaScript library) will be used to illustrate the fundamentals of computational design. We will learn techniques to build for responsive web design, generative design and digital interaction. This course is designed for students with no prior coding experience.

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

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

DSD-4713

Metaverse: Augmented and Virtual Reality

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: T. Martinez

From communication to commerce, much of our daily life has been defined by major shifts in technology. The latest major shift in technology is here, and it is the metaverse—immersive worlds and virtual objects augmenting the real world. All delivered on Web 3 via new protocols on the blockchain. In this course you will create for the metaverse by making 3D art, augmented reality and virtual reality through a series of hands-on exercises. Using visual prototyping tools, projects may include a blockchain NFT drop, memorable campaign, digital product, innovative service, or art installation. Knowing how to code is not necessary; the only prerequisites are an imagination and creative drive.

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

Course #	Semester
DSD-4713-A	fall
DSD-4713-B	spring

DSD-4716

Designing and Prototyping for Immersive Media (XR/AR/VR)

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: R. Dubois

To understand XR, spatial computing for immersive media, you need to understand the technologies that enable it, how they are used and what their future holds. In this course an introduction to XR will be introduced, using a broadly chronological approach—from historical milestones to the wide ranges of mainstream applications today. As you learn about the technology you will develop hands-on experience in the field. The course is structured to strengthen your knowledge of human-centered design principles and offers a dive deep into the design patterns of spatial computing. Lectures are directly tied to hands-on workshops, and you will be building small applications and prototypes across the entire mixed-reality spectrum; from Instagram AR filters and VR interfaces to social VR avatars, and even creating your own personal VR portfolio showcase. How to translate your artistic voice and style into the spatial context of the entire spectrum of immersive media will be included. This course is designed for beginners with very little practice in XR/AR/VR coding as well as those with experience who want to expand their practice. Although no coding knowledge is required, there is an element of coding HTML, CSS and JavaScript that will be taught and practiced in class and home assignments.

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

Course

DSD-4716-A

DSD-4716-B

Semester

fall

spring

DSD-4746

Differentiate or Die: How to Get a Job When You Graduate

One semester: 3 studio credits

Instructors: D. Millman, J. Cohen

You are about to graduate, and you might not have relatives that work at Apple or Google. You need to know how to sell, present, cold-call and talk about money to get a job. This course will address how to make a presentation with conviction and meaning; write a project proposal and how to talk about compensation; develop a unique point of view about design or advertising; craft a powerful résumé; sell your design services in the “real” world with more confidence and success; create persuasive, honest, and effective design presentations, and set yourself up to succeed after graduation.

 *This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor.*

 *Open to senior advertising and design majors only.*

DSD-4755

Honors: Yearbook II

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Newton

This is the second part of a two-semester course. See DSD-3755 for course description.

 *Registration for this course is by invitation only.*

 *Prerequisite: DSD-3755, Honors: Yearbook I, taken in the junior year.*

Facilities Access

Non-design majors interested in accessing the Digital Imaging Center may visit the Facilities Access section of this document for additional details.

Graduate students wishing to access the Digital Imaging Center can review the Facilities Access section of the graduate course listing.

EVA/Studio: English and the Visual Arts Program

In the fall and spring semesters, students in the EVA/Studio Program must register for a weekly minimum of 12 hours of study in English and the Visual Arts per semester. Students must register for EVD-0050/EVD-0055, Reading Strategies I and II, and EVD-0060/EVD-0065, Writing Strategies I and II. Students must also register for two EVA elective courses per semester in both the fall and spring semesters.

Students must register for studio and art history requirements in their field of study. Please refer to your studio department in the pages that follow for information on these required courses. Students must register for at least 12 credits per semester and may register for up to 15 credits per semester at no additional tuition charge.

Three semesters of English and the Visual Arts must be completed, beginning with the EVA/Studio Summer Program.

English and the Visual Arts General Course Listing

EVD-0050

Reading Strategies I

Fall semester: no credit

Students will develop their vocabulary and critical reading and thinking skills through discussion of essays, short stories and related media. Students will be required to keep a reading journal.

Course #	Day	Time	Instructor
EVD-0050-A	M	9:00-11:50	J. Loli
EVD-0050-B	Tu	9:00-11:50	P. Ricci
EVD-0050-C	F	9:00-11:50	E. Blacksberg
EVD-0050-D	F	12:10-3:00	P. Ricci
EVD-0050-E	Tu	3:20-6:10	P. Ricci

EVD-0055

Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0050 for course description.

Course #	Day	Time	Instructor
EVD-0055-A	M	9:00-11:50	J. Loli
EVD-0055-B	Tu	9:00-11:50	P. Ricci
EVD-0055-C	F	9:00-11:50	E. Blacksberg
EVD-0055-D	F	12:10-3:00	P. Ricci
EVD-0055-E	Tu	3:20-6:10	P. Ricci

EVD-0060

Writing Strategies I

Fall semester: no credit

This course will focus on essay writing using class readings and discussions as a basis for writing. Students will learn the fundamentals of grammar, sentence and paragraph logic, idea development, organization and sentence structure, as well as how to cite sources appropriately.

Course #	Day	Time	Instructor
EVD-0060-A	M	9:00-11:50	E. Upton
EVD-0060-B	Tu	9:00-11:50	S. Pulo
EVD-0060-C	Th	9:00-11:50	H. Rubinstein
EVD-0060-D	Th	3:20-6:10	E. Blacksberg
EVD-0060-E 	M	6:30-9:20	M. Guida



EVD-0060-E is held online.

EVD-0065

Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0060 for course description.

Course #	Day	Time	Instructor
EVD-0065-A	M	9:00-11:50	E. Upton
EVD-0065-B	Tu	9:00-11:50	S. Pulo
EVD-0065-C	Th	9:00-11:50	H. Rubinstein
EVD-0065-D	Th	3:20-6:10	E. Blacksberg
EVD-0065-E 	M	6:30-9:20	M. Guida



EVD-0065-E is held online.

EVD-0070-A

The Language of Art I: The New York Art Scene and You

Monday 6:30-9:20

Fall semester: no credit

Instructor: J. Goldberg

This course will highlight the art of emerging NY artists as well as famous and lesser-known artists from around the globe as a springboard for art discussion and critique strategies improvement. Students will view images by these artists, followed by in-depth discussions. They will develop critiquing skills, ask and answer thought-provoking questions, and build a substantial art vocabulary. Students will also give commentary on artists of their choice and engage in critiques of their own artwork.



This course is held online.

EVD-0070-B

The Language of Art I: World Culture in Character- and Time-Based Art

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: D. Maier

This course will introduce students to iconic works of Western sequential art, including single-panel cartoons and multi-panel strips. We will study narrative art in motion, from GIFs to short animations to feature films. Students will use life experience, dreams, readings and views of society to create personal responses to what we study each week, building to a longer work or portfolio pieces. We will learn

specific sequential art vocabulary, discuss and write about the process, critique each other's work, and view excellent narrative art during class sessions.

 *This course is held online.*

EVD-0070-C

The Language of Art I: Developing a Narrative Point of View

Friday 3:20-6:10

Fall semester: no credit

Instructor: J. Loli

The personal narrative is what defines us as artists and reflects our inner voices. The central focus of this course is to help students develop an individual point of view while engaging with the themes of artistic struggle, identity and the historic movements that helped shape the cultural landscape. Museum visits, in-class readings and selected films will provide fertile ground for discussion and debate. Students will also write about and give structured presentations, which help to expand each student's personal voice.

 *This course is held online.*

EVD-0071-A

The Language of Art II: The New York Art Scene in Global Perspective

Monday 6:30-9:20

Spring semester: no credit

Instructor: J. Goldberg

This course is a continuation of EVD-0070-A, The Language of Art I: The New York Art Scene and You. See EVD-0070-A for course description.

 *This course is held online.*

EVD-0071-B

The Language of Art II: World Culture in Character- and Time-Based Art

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: D. Maier

This course is a continuation of EVD-0070-B, The Language of Art I: World Culture in Character- and Time-Based Art. Students will explore more exemplars and broaden the discussion of the many artistic forms of character- and time-based media. We will delve into the artistic and philosophical questions surrounding the use of manipulated imagery, and visit exhibitions and artists' projects. Students will keep a journal or blog of their reactions and collaborative experiences, and create a hands-on group project and an individual project for live and/or web presentation and videotaping.

 *This course is held online.*

EVD-0071-C

The Language of Art II: Literature, Performing and Visual Arts

Friday 3:20-6:10

Spring semester: no credit

Instructor: J. Loli

We will explore how different art genres interrelate from World War II to the present. Students will be encouraged to examine their own artistic, social and cultural influences. We will use readings, films and museum visits as a springboard for discussion and class presentations.

 *This course is held online.*

EVD-0073-A**TOEFL Strategies**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Donnelly

The Internet-based Test of English as a Foreign Language (TOEFL iBT) will be used as the material for this course in improved academic language skills. Through reading selections, spoken English, problem solving, writing and listening exercises, participants will learn academic vocabulary, sharpen verbal skills and listening acuity. Writing practice, specifically targeting essay questions, will increase both grammar accuracy and critical thinking ability. Weekly discussions of topics typically brought up in the TOEFL will add an interactive component.

EVD-0078**Speak Fluently**

Tuesday 6:30-9:20

One semester: no credit

Instructor: C. Donnelly

Students will build fluency through acting and improvisation techniques. These exercises will help students to feel at ease with public speaking and class discussion of significant topics.

 *Themes will vary each semester.*

Course # Semester

EVD-0078-A fall

EVD-0078-B spring

EVD-0231**Improve Your Fluency**

One semester: no credit

This course will improve conversation, pronunciation and vocabulary through class discussion and structured debates to help students develop confidence and spontaneity. Reading and listening comprehension through select articles and videos will provide stimulating course content. Students will write short responses and keep a vocabulary journal.

Course #	Day	Time	Semester	Instructor
EVD-0231-A	M	3:20-6:10	fall	E. Upton
EVD-0231-B	Th	9:00-11:50	fall	E. Blacksberg
EVD-0231-C	M	3:20-6:10	spring	E. Upton
EVD-0231-D	Th	9:00-11:50	spring	E. Blacksberg

EVD-0283

Improve Your Vocabulary

Thursday 12:10-3:00

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news broadcasts, short video clips and articles, as well as participation in engaging discussions, presentations and exercises that elicit the natural use of words. You will study a wide variety of vocabulary words used in academic settings, and learn about word forms (noun, verb, adjective, adverb). A personal vocabulary journal will be required.

 *Themes will vary each semester.*

Course #	Semester
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EVD-0283-A	fall
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EVD-0283-B	spring
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EVD-0288

Acting the Memoir

Tuesday 6:30-9:20

One semester: no credit

Instructor: P. Ricci

In this course students will read published memoirs, write their own memoirs and enact them within the structure of the improvisational techniques of the famed acting technique, The Method. This multifaceted learning experience will enrich each student's communication and speaking skills.

 *Readings vary each semester.*

Course #	Semester
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EVD-0288-A	fall
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EVD-0288-B	spring
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EVD-0334

Contemporary Culture in Context

Wednesday 9:00-11:50

One semester: no credit

Instructor: E. Blacksberg

Experience contemporary English language and explore different cultures through selected readings and screenings that will cover exciting stories on a variety of topics. This will provide a springboard for class discussions. Students will be encouraged to reflect on the course material and draw cross-cultural comparisons.

Course #	Semester
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EVD-0334-A	fall
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EVD-0334-B	spring
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EVD-0336-A**English Through Popular Music**

Wednesday 6:30-9:20

Spring semester: no credit

Instructor: C. Donnelly

Drawing on materials from contemporary music, this course will focus on song lyrics as a means of targeting vocabulary and grammatical forms. These materials will also prompt discussions about arts and culture. The semester is divided according to genre, beginning with ballads and folk songs, and followed by classic rock & roll, hip-hop and recent music hits. There will be weekly vocabulary and grammar quizzes, and each student will give a multimedia presentation of a song of their choice during the semester.

EVD-0338**English for Everyday Use**

Tuesday 6:30-9:20

One semester: no credit

Instructor: S. Pulo

In this course students will learn useful idiomatic vocabulary and grammar while acting out real-life situations, such as shopping, a job interview, being at the airport, ordering food at a restaurant and negotiating apartment rentals in NY. We will dramatize a new real-life scenario in each session and students will see their communication skills grow.

 *Topics will vary each semester.*

Course #	Semester
EVD-0338-A	fall
EVD-0338-B	spring

EVD-0347-A**English through Role Play and Simulations**

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: S. Pulo

In this course students will express ideas and argue points of view emanating from real-life, interpersonal experiences and social issues such as homelessness, tenants' rights, conservation, immigration, and other topics inspired by current events. Case studies based on real-life events, followed by role playing and simulations will prompt students to read, review, discuss, debate and partake in a variety of activities to enhance spoken proficiency, acquire vocabulary and gain self-confidence.

EVD-0341**English for Professional Communication**

(6 weeks, begins 10/17)

Fall semester: no credit

This course will develop communication skills as they relate to formal correspondence for academic and professional environments, and interview skills for jobs or internships, as well as networking skills.

Fluency and pronunciation will be an important part of this course to build communicative confidence.



This course is open to all international students.



This course is held online.

Course #	Day	Time	Instructor
EVD-0341-A	Tu	9:00-11:00	H. Rubinstein
EVD-0341-B	Tu	12:00-2:00	TBA

EVA/Studio Program: 3D Animation and Visual Effects

3D animation and visual effects majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
SDD-1050	Narrative Workshop
SMD-1200	Imaging Tools and Workflows
SMD-1230	3D Animation Pipeline I
SMD-1235	3D Animation Pipeline II
SMD-1250	Introduction to Digital Tools and Techniques

One of the following groups:

Course #	Title
FID-1130	Drawing I
FID-1135	Drawing II
<i>or</i>	
AND-1060	Drawing for Animation I
AND-1065	Drawing for Animation II

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

One semester: 3 art history credits

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

AND-1060

Drawing for Animation I

Fall semester: 3 studio credits

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

 Available in EVA/Studio 3D Animation and Visual Effects foundation block 2.

AND-1065

Drawing for Animation II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See AND-1060 for course description.

 Available in EVA/Studio 3D Animation and Visual Effects foundation block 2.

FID-1130

Drawing I

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

 Available in EVA/Studio 3D Animation and Visual Effects foundation block 1.

FID-1135

Drawing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

 Available in EVA/Studio 3D Animation and Visual Effects foundation block 1.

SDD-1050

Narrative Workshop

One semester: 3 studio credits

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Translating a story to the screen will be explored through film language and shot construction. Students will tell and write their own stories, polish them in class and create illustrated storyboards.

SMD-1200

Imaging Tools and Workflows

Fall semester: 3 studio credits

The correlation of digital tools and content to their analog predecessors and equivalents will be the starting point for conversation and creation. We will discuss how to use cameras to capture both photographs and videos, and how to use basic lighting setups to change the mood of these images. From simple image manipulation of photographs to creating complex collages of layered images, students will use raster, vector and page-layout programs to create and present original images. We will explore the

basics of design skills and how to prepare images for a variety of output options. Basic visual computing skills, file-naming conventions, color management and color modes will be taught, and we will explore emerging technologies as they relate to the creation, delivery and consumption of content.

SMD-1230

3D Animation Pipeline I

Fall semester: 3 studio credits

In this course students will explore 3D computer-generated imagery concepts using Autodesk Maya. Through in-class exercises and assignments, students will create Maya projects as they investigate the stages in a visual effects pipeline. Projects will include basic poly modeling, creating textures and materials, and keyframe animation. How to manage paths, data and hierarchies will be addressed, and students will become familiar with rigs. An introduction to lighting and shading is included.

SMD-1235

3D Animation Pipeline II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See SMD-1230 for course description.

SMD-1250

Introduction to Digital Tools and Techniques

Spring semester: 3 studio credits

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

First-Year Foundation Block Schedules

Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

EVA/STUDIO 3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
AHD-1015-1C	Modern Art	M	12:10-3:00	S. Flach
SMD-1200-1C	Imaging Tools and Workflows	Tu	9:00-2:50	E. Reinfeld
FID-1130-1C	Drawing I	W	9:00-2:50	B. Larsen
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
SMD-1230-1C	3D Animation Pipeline I	F	9:00-11:50	B. Gallagher
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
SMD-1250-1C	Digital Tools and Techniques	M	3:20-6:10	E. Reinfeld
FID-1135-1C	Drawing II	W	9:00-2:50	B. Larsen
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
SDD-1050-1C	Narrative Workshop	Th	3:20-6:10	C. Mauch
SMD-1235-1C	3D Animation Pipeline II	F	9:00-11:50	B. Gallagher
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO 3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 2

FALL 2023				
Course #	Title	Day	Time	Instructor
SDD-1050-3C	Narrative Workshop	M	12:10-3:00	J. Calhoun
AND-1060-3C	Drawing for Animation I	Tu	9:00-2:50	R. Marshall
SMD-1200-3C	Imaging Tools and Workflows	W, F	9:00-11:50	A. Meyers
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
EVD-0050-C 	Reading Strategies I	F	9:00-11:50	E. Blacksberg
SMD-1230-3C	3D Animation Pipeline I	F	12:10-3:00	B. Gallagher
SPRING 2024				
Course #	Title	Day	Time	Instructor
AHD-1015-3C	Modern Art	M	9:00-11:50	K. Johansson
SMD-1250-3C	Digital Tools and Techniques	M	12:10-3:00	E. Reinfeld
AND-1065-3C	Drawing for Animation I	Tu	9:00-2:50	R. Marshall
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
EVD-0055-C 	Reading Strategies I	F	9:00-11:50	E. Blacksberg
SMD-1235-3C	3D Animation Pipeline II	F	12:10-3:00	B. Gallagher



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.



EVD-0050-C and EVD-0055-C are held online.

EVA/Studio Program: Advertising

Advertising majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
ADD-1030	Foundations of Drawing I
ADD-1035	Foundations of Drawing II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
DSD-1005	Thinking Design
DSD-1040	Fabrication and Innovation
SMD-1020	Foundations of Visual Computing

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

ADD-1010

Principles of Visual Language I

Fall semester: 3 studio credits

This studio course will explore the fundamental principles of two-dimensional design and how these principles relate to visual communication. Through direct, hands-on participation in assignments and independent projects, students will work toward developing their own “visual language.” Experimentation with composition, visual hierarchy, typographic design, color interaction and visual narrative will be stressed. Students will explore a wide range of visual concepts, including abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm and harmony. Class time is used for the creation and execution of design work, along with critiques and discussions. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

ADD-1015

Principles of Visual Language II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1010 for course description.

ADD-1030**Foundations of Drawing I**

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

ADD-1035**Foundations of Drawing II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1030 for course description.

AHD-1010**European Painting: Late Gothic to Romanticism**

Fall semester: 3 art history credits

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

AHD-1015**Modern Art: European (and American) Painting From Realism to Pop**

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

DSD-1005**Thinking Design**

Spring semester: no credit

This overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus.



Open to freshman advertising and design majors only.

This course is held online.

DSD-1040**Fabrication and Innovation**

One semester: 3 studio credits

A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

SMD-1020

Foundations of Visual Computing

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

First-Year Foundation Block Schedule

EVA/STUDIO ADVERTISING FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0050-A	Reading Strategies I	M	9:00-11:50	J. Loli
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
ADD-1010-1AD	Principles of Visual Language I	Tu	12:10-6:00	T. Simon
DSD-1040-1AD	Fabrication and Innovation	Th	12:10-6:00	K. O'Callaghan
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
ADD-1030-1AD	Foundations of Drawing I	F	9:00-2:50	R. Babboni
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0055-A	Reading Strategies II	M	9:00-11:50	J. Loli
EVD-0065-E 	Writing Strategies II	M	6:30-9:20	M. Guida
ADD-1015-1AD	Principles of Visual Language II	Tu	12:10-6:00	T. Simon
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
SMD-1020-1AD	Visual Computing	Th	1:10-5:00	T. Fong
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
ADD-1035-1AD	Foundations of Drawing II	F	9:00-2:50	R. Babboni



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.



EVD-0060-E, EVD-0065-E and DSD-1005-A are held online.

EVA/Studio Program: Comics

Comics majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
CID-1020	Introduction to Comics
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
SMD-1020	Foundations of Visual Computing

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

AHD-1010

European Painting: Late Gothic to Romanticism

Fall semester: 3 art history credits

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

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

CID-1020**Introduction to Comics**

One semester: 3 studio credits

Introduction to Comics is designed to channel your passion for making comics into the fundamentals of actually making them. We will begin with short-form exercises to help you to develop elemental storytelling skills and instincts by introducing the methods and techniques you need to effectively write, draw and tell interesting stories. Through this process, you will experiment with the basics of written story structure while exploring the foundations of what characters can be. Breaking a story to pages and panels and learning about framing, composition, perspective and flow of sequence will round up your basic training as a narrative artist.

FID-1130**Drawing I**

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135**Drawing II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220**Painting I**

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225**Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

SMD-1020**Foundations of Visual Computing**

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

EVA/STUDIO COMICS FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
SMD-1020-1CD	Visual Computing	Tu	1:10-5:00	T. Fong
FID-1130-1CD	Drawing I	W	9:00-2:50	T. Roniger
FID-1220-1CD	Painting I	Th	9:00-2:50	N. Chunn
EVD-0050-C 	Reading Strategies I	F	9:00-11:50	E. Blacksberg
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
CID-1020-1CD	Introduction to Comics	Tu	12:10-3:00	J. Bayer
FID-1135-1CD	Drawing II	W	9:00-2:50	T. Roniger
FID-1225-1CD	Painting II	Th	9:00-2:50	N. Chunn
EVD-0055-C 	Reading Strategies II	F	9:00-11:50	E. Blacksberg
AHD-1015-04	Modern Art	F	12:10-3:00	S. Koo



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.



EVD-0050-C and EVD-0055-C are held online.

EVA/STUDIO COMICS FOUNDATION BLOCK 2

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1220-2CD	Painting I	M	9:00-2:50	G. Boorujy
FID-1130-2CD	Drawing I	Tu	9:00-2:50	N. Touron
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
CID-1020-2CD	Introduction to Comics	F	12:10-3:00	A. Martinez
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1225-2CD	Painting II	M	9:00-2:50	G. Boorujy
FID-1135-2CD	Drawing II	Tu	9:00-2:50	N. Touron
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
SMD-1020-2CD	Visual Computing	F	9:00-12:50	M. Kovacevic



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO COMICS FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
CID-1020-3CD	Introduction to Comics	M	9:00-11:50	S. Maku
FID-1130-3CD	Drawing I	M	12:10-6:00	L. Scott
EVD-0050-B	Reading Strategies I	Tu	9:00-11:50	P. Ricci
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
FID-1220-3CD	Painting I	F	9:00-2:50	J. Jurayj
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-3CD	Drawing II	M	12:10-6:00	L. Scott
EVD-0055-B	Reading Strategies II	Tu	9:00-11:50	P. Ricci
SMD-1020-3CD	Visual Computing	Tu	1:10-5:00	T. Fong
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
FID-1225-3CD	Painting II	F	9:00-2:50	J. Jurayj



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO COMICS FOUNDATION BLOCK 4

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-4CD	Drawing I	M	9:00-2:50	J. Cohen
SMD-1020-4CD	Visual Computing	Tu, F	9:00-11:00	M. Kovacevic
FID-1220-4CD	Painting I	W	3:20-9:10	P. Lievano
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-4CD	Drawing II	M	9:00-2:50	J. Cohen
CID-1020-4CD	Introduction to Comics	W	9:00-11:50	A.T. Pratt
FID-1225-4CD	Painting II	W	3:20-9:10	P. Lievano
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci

-  *EVA/Studio Comics Foundation 4 will be made available after all other EVA/Studio Comics Foundation programs have reached capacity.*
-  *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

EVA/Studio Program: Design

Design majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

The BFA Design program offers students four curriculum tracks in the first year. Please look over each curriculum track and decide which best suits your needs.

Design Track 1 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
DSD-1005	Thinking Design
DSD-1040	Fabrication and Innovation
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
SMD-1020	Foundations of Visual Computing

Design Track 2 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
DSD-1005	Thinking Design
DSD-1050	Visual Computing in the Studio I
DSD-1055	Visual Computing in the Studio II
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II

Design Track 3 Requirements

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
DSD-1005	Thinking Design
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
SMD-1020	Foundations of Visual Computing

Design Track 4 Requirements

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
DSD-1005	Thinking Design
DSD-1010	Introduction to Visual Language
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
SMD-1020	Foundations of Visual Computing



In addition to the courses in any one of the tracks above, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

First-Year Course Listing

ADD-1010

Principles of Visual Language I

Fall semester: 3 studio credits

This studio course will explore the fundamental principles of two-dimensional design and how these principles relate to visual communication. Through direct, hands-on participation in assignments and independent projects, students will work toward developing their own “visual language.” Experimentation with composition, visual hierarchy, typographic design, color interaction and visual narrative will be stressed. Students will explore a wide range of visual concepts, including abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm and harmony. Class time is used for the creation

and execution of design work, along with critiques and discussions. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

 Available EVA/Studio design tracks 1 through 3.

ADD-1015

Principles of Visual Language II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See ADD-1010 for course description.

 Available EVA/Studio design tracks 1 through 3.

AHD-1010

European Painting: Late Gothic to Romanticism

Fall semester: 3 art history credits

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

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

DSD-1005

Thinking Design

Spring semester: no credit

This overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus.

 Open to freshman advertising and design majors only.

 This course is held online.

DSD-1010

Introduction to Visual Language

One semester: 3 studio credits

An exploration of the fundamentals of two-dimensional design and how they relate to visual communication will take place through experimentation and critique in this course. Through hands-on exercises, assignments and independent projects, students will develop and refine their own visual language. Students will also learn how to communicate effectively about their own artwork and that of their peers

 Available EVA/Studio design track 4.

DSD-1040

Fabrication and Innovation

One semester: 3 studio credits

A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

 Available EVA/Studio design track 4.

DSD-1050

Visual Computing in the Studio I

Fall semester: 3 studio credits

This two-semester course is an introduction to design techniques using the Adobe Creative Cloud applications as tools for visual creation. The essentials of Adobe Photoshop and Illustrator will be covered in the first semester, while InDesign and web design will be covered in the second. We will also touch upon other applications that can assist you in creating multifaceted visual solutions.

 Available EVA/Studio design track 2.

DSD-1055

Visual Computing in the Studio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see DSD-1050 for course description.

 Available EVA/Studio design track 2.

FID-1130

Drawing I

Fall semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

Painting I

Fall semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

 Available EVA/Studio design tracks 3 and 4.

FID-1225

Painting II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

 Available EVA/Studio design tracks 3 and 4.

SMD-1020

Foundations of Visual Computing

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

 Available EVA/Studio design tracks 1, 3 and 4.

First-Year Foundation Block Schedules

The BFA Design program offers students four curriculum track options in the first year, which may be selected from the block schedules that follow. Please look over each track and decide which best suits your needs. Each block has a limited number of seats; please select alternative choices in the event that your first preference has been filled. Design majors must take all of the courses in their track as well as all English and the Visual Arts (EVA) course requirements.

EVA/STUDIO DESIGN FOUNDATION BLOCK 1 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-A	Writing Strategies I	M	9:00-11:50	E. Upton
EVD-0050-B	Reading Strategies I	Tu	9:00-11:50	P. Ricci
DSD-1040-1DS	Fabrication and Innovation	W	12:10-6:00	S. Killman
FID-1130-1DS	Drawing I	Th	12:10-6:00	R. Babboni
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
ADD-1010-1DS	Principles of Visual Language I	F	9:00-2:50	R. Mehl
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-A	Writing Strategies II	M	9:00-11:50	E. Upton
EVD-0055-B	Reading Strategies II	Tu	9:00-11:50	P. Ricci
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
SMD-1020-1DS	Visual Computing	W	1:10-5:00	B. Bobkoff
FID-1135-1DS	Drawing II	Th	12:10-6:00	C. Fabricatore
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
ADD-1015-1DS	Principles of Visual Language II	F	9:00-2:50	R. Mehl

 DSD-1005-A is held online.

 In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 2 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0050-A	Reading Strategies I	M	9:00-11:50	J. Loli
ADD-1030-2DS	Drawing I	Tu	12:10-6:00	S. Maku
ADD-1010-2DS	Principles of Visual Language I	W	12:10-6:00	R. Mehl
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
SMD-1020-2DS	Visual Computing	Th	3:20-7:10	J. Daher
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0055-A	Reading Strategies II	M	9:00-11:50	J. Loli
ADD-1035-2DS	Drawing II	Tu	12:10-6:00	S. Maku
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
ADD-1015-2DS	Principles of Visual Language II	W	12:10-6:00	R. Mehl
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
DSD-1040-2DS	Fabrication and Innovation	Th	12:10-6:00	K. O'Callaghan
AHD-1015-04	Modern Art	F	12:10-3:00	S. Koo



DSD-1005-A is held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 3 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
DSD-1050-3DS	Visual Computing in the Studio I	M	9:00-11:50	J. Rosman
ADD-1010-3DS	Principles of Visual Language I	M	12:10-6:00	S. Fox
FID-1130-3DS	Drawing I	Tu	12:10-6:00	A. Fox
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
EVD-0050-C 	Reading Strategies I	F	9:00-11:50	E. Blacksberg
SPRING 2024				
Course #	Title	Day	Time	Instructor
DSD-1055-3DS	Visual Computing in the Studio II	M	9:00-11:50	J. Rosman
ADD-1015-3DS	Principles of Visual Language II	M	12:10-6:00	S. Fox
FID-1135-3DS	Drawing II	Tu	12:10-6:00	A. Fox
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
EVD-0055-C 	Reading Strategies II	F	9:00-11:50	E. Blacksberg



EVD-0050-C, EVD-0055-C and DSD-1005-A are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 4 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
ADD-1010-4DS	Principles of Visual Language I	M	12:10-6:00	T. Simon
FID-1130-4DS	Drawing I	Tu	9:00-2:50	C. Gerard
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
DSD-1050-4DS	Visual Computing in the Studio I	F	9:00-11:50	J. Rosman
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
ADD-1015-4DS	Principles of Visual Language II	M	12:10-6:00	T. Simon
FID-1135-4DS	Drawing II	Tu	9:00-2:50	C. Gerard
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
DSD-1055-4DS	Visual Computing in the Studio II	F	9:00-11:50	J. Rosman
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci



DSD-1005-A is held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 5 (TRACK 3)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0050-A	Reading Strategies I	M	9:00-11:50	J. Loli
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
FID-1220-5DS	Painting I	Tu	9:00-2:50	J. Jurayj
ADD-1010-5DS	Principles of Visual Language I	Th	9:00-2:50	S. Gaffney
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
FID-1130-5DS	Drawing I	F	12:10-6:00	S. Dentz
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0055-A	Reading Strategies II	M	9:00-11:50	J. Loli
EVD-0065-E 	Writing Strategies II	M	6:30-9:20	M. Guida
ADD-1015-5DS	Principles of Visual Language II	Tu	9:00-2:50	TBA
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
SMD-1020-5DS	Visual Computing	Th	9:00-12:50	TBA
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
FID-1135-5DS	Drawing II	F	12:10-6:00	S. Dentz



EVD-0060-E, EVD-0065-E and DSD-1005-A are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 6 (TRACK 3)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-A	Writing Strategies I	M	9:00-11:50	E. Upton
ADD-1010-6DS	Principles of Visual Language I	Tu	12:10-6:00	TBA
SMD-1020-6DS	Visual Computing	W	12:30-4:20	B. Bobkoff
FID-1130-6DS	Drawing I	Th	9:00-2:50	N. Karsten
AHD-1010-03	European Painting	F	9:00-11:50	L. Schiff
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-A	Writing Strategies II	M	9:00-11:50	E. Upton
FID-1220-6DS	Painting I	Tu	12:10-6:00	S. Sherman
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
ADD-1015-6DS	Principles of Visual Language II	W	12:10-6:00	M. Reddan
FID-1135-6DS	Drawing II	Th	9:00-2:50	N. Karsten
AHD-1015-03	Modern Art	F	9:00-11:50	L. Schiff
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci



DSD-1005-A is held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO DESIGN FOUNDATION BLOCK 7 (TRACK 4)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-7DS	Drawing I	M	12:10-6:00	I. Richer
EVD-0050-B	Reading Strategies I	Tu	9:00-11:50	P. Ricci
DSD-1010-7DS	Introduction to Visual Language	W	12:10-6:00	M. Reddan
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
FID-1220-7DS	Painting I	F	12:10-6:00	N. Karsten
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-7DS	Drawing II	M	12:10-6:00	I. Richer
SMD-1020-7DS	Visual Computing	M, W	9:00-11:00	M. Kovacevic
EVD-0055-B	Reading Strategies II	Tu	9:00-11:50	P. Ricci
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
FID-1225-7DS	Painting II	F	12:10-6:00	N. Karsten



DSD-1005-A is held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Program: Fine Arts

Fine Arts majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
FID-1530	Digital Fabrication

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

AHD-1010

European Painting: Late Gothic to Romanticism

Fall semester: 3 art history credits

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

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

FID-1130**Drawing I**

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135**Drawing II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220**Painting I**

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225**Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430**Sculpture**

One semester: 3 studio credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

FID-1530**Digital Fabrication**

One semester: 3 studio credits

This studio course is an introduction to computer-based fabrication techniques through fundamental software: Adobe Illustrator, Adobe Photoshop and Sculpttris. Along with studying the basic tools, terms and techniques of digital art, students will explore how computers can assist artists in the composition and conception of visual art as it relates to painting, drawing and sculpture. Applications and printed matter techniques that will be explored are fabric and photo printing, CNC laser and plasma cutting, and 3D digital sculpture.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

EVA/STUDIO FINE ARTS FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-1FA	Drawing I	W	9:00-2:50	S. DeFrank
FID-1220-1FA	Painting I	Th	12:10-6:00	M. Sheehan
FID-1530-1FA	Digital Fabrication	F	9:00-11:50	L. Navarro
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1135-1FA	Drawing II	W	9:00-2:50	S. DeFrank
FID-1225-1FA	Painting II	Th	12:10-6:00	M. Sheehan
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
FID-1430-1FA	Sculpture	F	9:00-2:50	S. Choi



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO FINE ARTS FOUNDATION BLOCK 2

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0050-A	Reading Strategies I	M	9:00-11:50	J. Loli
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
FID-1130-2FA	Drawing I	Tu	9:00-2:50	N. Karsten
FID-1220-2FA	Painting I	Th	12:10-6:00	D. Chow
AHD-1010-03	European Painting	F	9:00-11:50	L. Schiff
FID-1430-2FA	Sculpture	F	3:20-9:10	R. Dupont
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0055-A	Reading Strategies II	M	9:00-11:50	J. Loli
EVD-0065-E 	Writing Strategies II	M	6:30-9:20	M. Guida
FID-1135-2FA	Drawing II	Tu	9:00-2:50	N. Karsten
FID-1530-2FA	Digital Fabrication	W	9:00-2:50	G. Murillo
FID-1225-2FA	Painting II	Th	12:10-6:00	D. Chow
AHD-1015-03	Modern Art	F	9:00-11:50	L. Schiff



EVD-0060-E and EVD-0065-E are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO FINE ARTS FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-3FA	Drawing I	W	9:00-2:50	M. Komer
FID-1430-3FA	Sculpture	Th	12:10-6:00	J. Cohen
AHD-1010-03	European Painting	F	9:00-11:50	L. Schiff
FID-1220-3FA	Painting I	F	12:10-6:00	M. Mattelson
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1530-3FA	Digital Fabrication	M	12:10-6:00	F. Muelas
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1135-3FA	Drawing II	W	9:00-2:50	M. Komer
AHD-1015-03	Modern Art	F	9:00-11:50	L. Schiff
FID-1225-3FA	Painting II	F	12:10-6:00	M. Mattelson



EVA/Studio Fine Arts Foundation 3 will be made available after all other Fine Arts Foundation programs have reached capacity.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Program: Illustration

Illustration majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

The BFA Illustration program offers students two curriculum tracks in the first year. Please look over each curriculum track and decide which best suits your needs.

Illustration Track 1 Requirements

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
ILD-1020	Visual Computing for the Illustrator

Illustration Track 2 Requirements

Course #	Title
AHD-1010	European Painting: Late Gothic to Romanticism
AHD-1015	Modern Art: European (and American) Painting From Realism to Pop
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
SMD-1020	Foundations of Visual Computing

 *In addition to the courses in any one of the tracks above, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

AHD-1010

European Painting: Late Gothic to Romanticism

One semester: 3 art history credits

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

AHD-1015

Modern Art: European (and American) Painting From Realism to Pop

The transitions from 19th-century modernism to the advent of contemporary painting in the mid-20th century will be examined in this course. How trends in art influence and respond to major social transitions in the modern world will be considered.

FID-1130

Drawing I

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

Painting I

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430**Sculpture**

One semester: 3 studio credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

ILD-1020**Visual Computing for the Illustrator**

One semester: 3 studio credits

This course introduces illustration techniques using Adobe applications as a tool for visual creation. It will cover the essentials of Adobe Photoshop, Fresco, and other applications that can assist you in creating multifaceted visual solutions. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives. A minimum of three hours per week of lab time outside of class is required.

 Available in blocks 1 and 2.

SMD-1020**Foundations of Visual Computing**

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

 Available in blocks 3 through 11.

First-Year Foundation Block Schedules

The BFA Illustration program offers students two curriculum tracks in the first year, which may be selected from the block schedules that follow. Please look over each curriculum track and decide which best suits your needs. Each track has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 1 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
ILD-1020-01IL	Visual Computing for the Illustrator	M	9:00-12:50	TBA
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-01IL	Drawing I	Th	9:00-2:50	N. Touron
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
FID-1220-01IL	Painting I	F	9:00-2:50	S. Couto
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1135-01IL	Drawing II	Th	9:00-2:50	N. Touron
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
FID-1225-01IL	Painting II	F	9:00-2:50	S. Couto
FID-1430-01IL	Sculpture	Sa	9:00-2:50	J. Pastor



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 2 (TRACK 1)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
FID-1130-02IL	Drawing I	Tu	9:00-2:50	L. Shorin
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1430-02IL	Sculpture	Th	9:00-2:50	S. Choi
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
FID-1220-02IL	Painting I	F	9:00-2:50	E. Sisto
SPRING 2024				
Course #	Title	Day	Time	Instructor
ILD-1020-02IL	Visual Computing for the Illustrator	M	1:10-5:00	TBA
EVD-0065-E 	Writing Strategies II	M	6:30-9:20	M. Guida
FID-1135-02IL	Drawing II	Tu	9:00-2:50	L. Shorin
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
FID-1225-02IL	Painting II	F	9:00-2:50	E. Sisto



EVD-0060-E and EVD-0065-E are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 3 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1220-03IL	Painting I	M	9:00-2:50	L. Behnke
FID-1130-03IL	Drawing I	Th	9:00-2:50	I. Gonzalez-Lang
FID-1430-03IL	Sculpture	W	9:00-2:50	P. Dudek
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
EVD-0050-C 	Reading Strategies I	F	9:00-11:50	E. Blacksberg
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1225-03IL	Painting II	M	9:00-2:50	L. Behnke
SMD-1020-03IL	Visual Computing	Tu	9:00-12:50	S. Barrett
FID-1135-03IL	Drawing II	Th	9:00-2:50	I. Gonzalez-Lang
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
EVD-0055-C 	Reading Strategies II	F	9:00-11:50	E. Blacksberg
AHD-1015-04	Modern Art	F	12:10-3:00	S. Koo



EVD-0050-C and EVD-0055-E are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 4 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1220-04IL	Painting I	M	9:00-2:50	S. Victor
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-04IL	Drawing I	W	12:10-6:00	J. Jurayj
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
SMD-1020-04IL	Visual Computing	F	1:10-5:00	B. Bobkoff
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1225-04IL	Painting II	M	9:00-2:50	S. Victor
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1135-04IL	Drawing II	W	12:10-6:00	J. Jurayj
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
FID-1430-04IL	Sculpture	F	9:00-2:50	P. Dudek



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 5 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-05IL	Drawing I	M	12:10-6:00	B. Larsen
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1220-05IL	Painting I	W	9:00-2:50	T. Kahn
SMD-1020-05IL	Visual Computing	Th	9:00-12:50	B. Bobkoff
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-05IL	Drawing II	M	12:10-6:00	B. Larsen
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1225-05IL	Painting II	W	9:00-2:50	T. Kahn
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
FID-1430-05IL	Sculpture	F	9:00-2:50	D. Wapner



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 6 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
SMD-1020-06IL	Visual Computing	M	1:10-5:00	I. Moore
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-06IL	Drawing I	Th	12:10-6:00	T. Suzuki
AHD-1010-03	European Painting	F	9:00-11:50	L. Schiff
FID-1220-06IL	Painting I	F	12:10-6:00	K. Raina
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1430-06IL	Sculpture	M	9:00-2:50	J. Perlman
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1135-06IL	Drawing II	Th	12:10-6:00	T. Suzuki
AHD-1015-03	Modern Art	F	9:00-11:50	L. Schiff
FID-1225-06IL	Painting II	F	12:10-6:00	K. Raina



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 7 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-07IL	Drawing I	M	9:00-2:50	S. DeFrank
EVD-0050-B	Reading Strategies I	Tu	9:00-11:50	P. Ricci
FID-1220-07IL	Painting I	W	9:00-2:50	M. Sheehan
SMD-1020-07IL	Visual Computing	Th	9:00-12:50	T. Fong
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-07IL	Drawing II	M	9:00-2:50	S. DeFrank
EVD-0055-B	Reading Strategies II	Tu	9:00-11:50	P. Ricci
FID-1225-07IL	Painting II	W	9:00-2:50	M. Sheehan
FID-1430-07IL	Sculpture	Th	9:00-2:50	J. Silverthorne
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
AHD-1015-04	Modern Art	F	12:10-3:00	S. Koo



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 8 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1430-08IL	Sculpture	M	9:00-2:50	J. Perlman
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1220-08IL	Painting I	Th	12:10-6:00	B. Komoski
AHD-1010-02	European Painting	Th	6:30-9:20	S. Koo
FID-1130-08IL	Drawing I	F	9:00-2:50	I. Burnley
SPRING 2024				
Course #	Title	Day	Time	Instructor
SMD-1020-08IL	Visual Computing	M	9:00-12:50	T. Fong
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1225-08IL	Painting II	Th	12:10-6:00	B. Komoski
AHD-1015-02	Modern Art	Th	6:30-9:20	S. Koo
FID-1135-08IL	Drawing II	F	9:00-2:50	I. Burnley

 In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 9 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-09IL	Drawing I	M	3:20-9:10	M. Jones
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1220-09IL	Painting I	W	3:20-9:10	H. Anker
SMD-1020-09IL	Visual Computing	Th	5:20-9:10	S. McGiver
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-09IL	Drawing II	M	3:20-9:10	M. Jones
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1225-09IL	Painting II	W	3:20-9:10	H. Anker
FID-1430-09IL	Sculpture	Th	9:00-2:50	R. Baron
AHD-1015-03	Modern Art	F	12:10-3:00	S. Koo

 EVA/Studio Illustration Foundation 9 will be made available after all other EVA/Studio Illustration Foundation programs have reached capacity.

 In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 10 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
SMD-1020-10IL	Visual Computing	M	12:30-4:20	J. Rosman
EVD-0060-B	Writing Strategies I	Tu	9:00-11:50	S. Pulo
EVD-0050-E	Reading Strategies I	Tu	3:20-6:10	P. Ricci
FID-1130-10IL	Drawing I	Th	3:20-9:10	A. Hawley
AHD-1010-04	European Painting	F	12:10-3:00	S. Koo
FID-1220-10IL	Painting I	Sa	12:10-6:00	T. Bergstrom
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-B	Writing Strategies II	Tu	9:00-11:50	S. Pulo
EVD-0055-E	Reading Strategies II	Tu	3:20-6:10	P. Ricci
FID-1430-10IL	Sculpture	W	12:10-6:00	P. Jeong
FID-1135-10IL	Drawing II	Th	3:20-9:10	A. Hawley
AHD-1015-04	Modern Art	F	12:10-3:00	S. Koo
FID-1225-10IL	Painting II	Sa	12:10-6:00	T. Bergstrom

-  EVA/Studio Illustration Foundation 10 will be made available after all other EVA/Studio Illustration Foundation programs have reached capacity.
-  In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO ILLUSTRATION FOUNDATION BLOCK 11 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0060-A	Writing Strategies I	M	9:00-11:50	E. Upton
FID-1220-11IL	Painting I	M	3:20-9:10	P. Lievano
FID-1130-11IL	Drawing I	Tu	9:00-2:50	S. Grass
SMD-1020-11IL	Visual Computing	W	12:30-4:20	I. Moore
AHD-1010-01	European Painting	Th	3:20-6:10	TBA
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0065-A	Writing Strategies II	M	9:00-11:50	E. Upton
FID-1225-11IL	Painting II	M	3:20-9:10	P. Lievano
FID-1135-11IL	Drawing II	Tu	9:00-2:50	S. Grass
FID-1430-11IL	Sculpture	W	9:00-2:50	P. Jeong
AHD-1015-01	Modern Art	Th	3:20-6:10	TBA
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci

-  EVA/Studio Illustration Foundation 11 will be made available after all other EVA/Studio Illustration Foundation programs have reached capacity.
-  In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Program: Interior Design

Interior Design majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
IDD-1010	Drafting and Presentation Drawing
IDD-1020	Drawing: Perspective
IDD-1030	Drawing: Environment and Composition
IDD-1050	Principles of Interior Design
IDD-1060	Introduction to Designing Interiors
IDD-1130	Lecture Series I: Inside the Box
IDD-1135	Lecture Series II: Inside the Box
IDD-1160	Computer-Aided Drafting and Design
IDD-1170	Introduction to Computer Design
IDD-1240	Furniture and Furnishings

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

IDD-1010

Drafting and Presentation Drawing

One semester: 3 studio credits

This course will introduce students to the tools and methods of hand drafting, drawing and presentation techniques, and basic standards that help you create drawings that express your ideas. Topics will include: an introduction to the methods, tools and materials used in drafting; drawing symbols; surveying existing conditions; converting survey information into drawings; developing plans into sections and elevations; site plans; axonometric drawings; descriptive geometry principles; drawing details; and the characteristics of clear graphics and drawing skills. The important role of the hierarchy of line weights is emphasized. Guided by lectures and exercises, students will learn to create drawings that evoke clarity and skill, and will use that clarity and skill in developing a studio project.

IDD-1020

Drawing: Perspective

One semester: 3 studio credits

This course will focus on architectural sketching, perspectival drawing and graphic skills necessary to complete interior sketches that depict spatial depth. Students will learn how to develop and present interior ideas and concepts quickly, graphically and to a scale that reflects actual space dimensions.

IDD-1030

Drawing: Environment and Composition

One semester: 3 studio credits

The majority of class sessions will be spent at various New York City locations, learning to draw the particular details of different environments. Composition will be stressed, along with line drawing and the use of tone. Capturing the mood of a building and its locale will be emphasized.

IDD-1050

Principles of Interior Design

One semester: 3 studio credits

This course is designed to help each student explore design principles and develop a personal vision within the context of the design process. Basic design principles for interiors will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, balance, proportion, scale, rhythm, repetition, axis, alignment, light and color will be covered, and will provide the tools necessary for careful consideration of interior design issues in future projects.

IDD-1060

Introduction to Designing Interiors

One semester: 3 studio credits

This course will provide an introduction to the three types of interiors: retail, office and residential projects. Students will explore all three through analysis, sketching, design, presentation techniques and model building. We will build upon the investigation of concept, form and materials that began in the first semester.

IDD-1130

Lecture Series I: Inside the Box

Fall semester: no credit

This lecture series features leading design professionals from the interior design, product design and architecture fields. The series is thematically designed to learn about specific and diverse realms of the interior design industry. A range of world-class designers and professionals offer insight and perspective into the varied aspects of their highly successful practices, and give students the real-time opportunity to direct relevant questions and seek career advice. Lectures are offered periodically throughout the semester.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-1135

Lecture Series II: Inside the Box

Spring semester: no credit

This is the second part of a two-semester course. See IDD-1130 for course description.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-1160

Computer-Aided Drafting and Design

One semester: 3 studio credits

Serving as an introduction to computer-aided design and drafting (CAD), this course will explore ideas for layout, line weights, dimensions and annotation using AutoCAD. We will approach drawings as a visual communication tool that is both artistic and informative. Study will revolve around a semester-long project that contains various types of plans, elevations and sections of an interior space. *Note: Three hours per week of lab time is required.*

IDD-1170

Introduction to Computer Design

One semester: 3 studio credits

Digital tools are constantly in flux. As software continually evolves, technical problem solving becomes a necessary component of project creation. This course will explore art-making using many of the digital tools provided by Adobe Photoshop and Illustrator to create composite images, illustrations and graphics that have both narrative and conceptual components. Adobe InDesign will be used to combine work created in Photoshop and Illustrator into a final project. Key concepts such as resolution, basic color theory and project management are included.

IDD-1240

Furniture and Furnishings

One semester: 3 studio credits

This course will familiarize students with furniture and furnishings of the 20th century and the beginning of the 21st century. The evolution of furniture, including form, function, ergonomic and sustainable aspects of the design, will be considered. How to identify designers and manufacturers of freestanding and systems furniture will be examined. We will explore furnishings that are an integral component of interior design, such as carpets, lamps, artworks and plants. In addition, we will resource these products through field trips to museums, showrooms and workshops, as well as catalogs and online discovery.

First-Year Foundation Block Schedule

EVA/STUDIO INTERIOR DESIGN FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
IDD-1050-1D	Principles of Interior Design	M, Th	9:00-11:50	S. Mager
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
EVD-0050-B	Reading Strategies I	Tu	9:00-11:50	P. Ricci
IDD-1130-A 	Lecture Series I: Inside the Box	Tu	7:30-8:30	C. Bentel
IDD-1010-1D	Drafting and Presentation Drawing	W	6:30-9:20	E. Checkosky
IDD-1170-1D	Introduction to Computer Design	Th	3:20-6:10	B. Bobkoff
IDD-1030-1D	Drawing: Environment and Composition	F	12:10-4:10	J. Gonzalez
SPRING 2024				
Course #	Title	Day	Time	Instructor
IDD-1060-1D	Introduction to Designing Interiors	M, Th	9:00-11:50	E. Martin
IDD-1160-1D	Computer-Aided Drafting and Design	M	6:10-9:00	D. Chou
EVD-0055-B	Reading Strategies II	Tu	9:00-11:50	P. Ricci
IDD-1135-A 	Lecture Series II: Inside the Box	Tu	7:30-8:30	C. Bentel
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
IDD-1240-1D	Furniture and Furnishings	F	12:10-3:00	S. Mager
IDD-1020-1D	Drawing: Perspective	F	3:20-6:10	R. Spokowski



IDD-1130-A, IDD-1135-A and EVD-0060-E are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Program: Photography and Video

Photography and video majors must take the courses that follow, as well as all English and the Visual Arts (EVA) course requirements. These courses must be successfully completed by the end of the program.

 *If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take elective credits.*

First-Year Requirements

Course #	Title
AHD-1090	History of Photography
EVD-0050	Reading Strategies I
EVD-0055	Reading Strategies II
EVD-0060	Writing Strategies I
EVD-0065	Writing Strategies II
PHD-1030	Workshop I
PHD-1035	Workshop II
PHD-1060	Photography on Assignment
PHD-1080	Digital Photography I
PHD-1085	Digital Photography II
PHD-1110	Video I
PHD-1280	Picture Symposium

 *In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.*

First-Year Course Listing

AHD-1090

History of Photography

One semester: 3 art history credits

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach.

PHD-1030

Workshop I

One semester: 3 studio credits

With an emphasis on extensive darkroom work and group critique, this course will cover printing, negative development, spotting and mounting. Assignments will be given and students will submit a portfolio at the end of the semester.

 *Please bring your portfolio to the first session.*

PHD-1035**Workshop II**

One semester: 3 studio credits

A continuation of PHD-1030, Workshop I, this course will balance weekly critiques of student work with advanced black-and-white darkroom technique—both traditional and experimental. In the second half of the semester, students will have the opportunity to explore creative practices that address the similarities and differences between analog and digital workflow and processes. Color theory will also be discussed, and student video work will be critiqued as part of a larger conversation about developing one's visual style. Weekly assignments will be given, and students will submit a portfolio for review at the end of the semester.

PHD-1060**Photography on Assignment**

One semester: 3 studio credits

This course in photographic nuts and bolts will include technical demonstrations and assignments concerning the use of meters, filters, lighting and flash, among other topics. Students will be given location assignments, which will imitate those of a commercial or editorial photographer working in the current marketplace. The course emphasizes the practical, and will help students be flexible and resourceful in their problem-solving abilities. Students will receive individual critique of their work.

PHD-1080**Digital Photography I**

One semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, output options and digital printing. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

PHD-1085**Digital Photography II**

One semester: 3 studio credits

The emphasis of this course will be placed on an exploration of the full potential of Adobe Photoshop. Students will apply advanced digital imaging techniques to their work and critically examine the effects that imaging technologies have on the ways we see and make art. A variety of topics will be covered, including advanced selection techniques, shape-and-text tools, channels, paths, blending modes, filter effects, service bureaus, color management, monitor calibration, digital cameras and large-format digital printing.

PHD-1110**Video I**

One semester: 3 studio credits

The goal of this course is to familiarize students with video in its technical form as well as its conceptual possibilities. Various genres of the medium will be explored, and students will articulate their interests in narrative form.

PHD-1280

Picture Symposium

One semester: 3 studio credits

This foundational course unpacks students preexisting and potential relationships with pictures and image, two central elements of contemporary art, commerce, communication and exchange. Striving toward fluency in the making (speaking) and interpreting (reading) of pictures in all contexts, students will work collaboratively to build a foundation for how to create and circulate still and moving images with the necessary agency to distinguish their voices and identities while communicating with one another as well as audiences beyond their classroom. The current relationships between printed pictures and pictures on screens (computers, smartphones, tablets, etc.) will be closely examined, providing students with a stronger understanding of how to navigate their presence as picture makers in both physical and online spaces of the 21st century.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please choose alternative choices in the event that your first preference has been filled.

EVA/STUDIO PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1060-01P	Photography on Assignment	M	12:10-3:00	J. Sinnott
PHD-1030-01P	Workshop I	Tu	12:10-6:00	J. Astor
PHD-1080-01P	Digital Photography I	W	9:00-11:50	J. Seador
AHD-1090-01P	History of Photography	W	6:30-9:20	R. Leslie
EVD-0060-D	Writing Strategies I	Th	3:20-6:10	E. Blacksberg
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1110-01P	Video I	M	9:00-11:50	TBA
PHD-1035-01P	Workshop II	Tu	12:10-6:00	J. Astor
PHD-1085-01P	Digital Photography II	W	9:00-11:50	J. Seador
PHD-1280-01P	Picture Symposium	W	6:30-9:20	TBA
EVD-0065-D	Writing Strategies II	Th	3:20-6:10	E. Blacksberg
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 2

FALL 2023				
Course #	Title	Day	Time	Instructor
EVD-0050-A	Reading Strategies I	M	9:00-11:50	J. Loli
EVD-0060-E 	Writing Strategies I	M	6:30-9:20	M. Guida
AHD-1090-02P	History of Photography	Tu	12:10-3:00	K. Moscovitch
PHD-1080-02P	Digital Photography I	W	12:10-3:00	J. Seador
PHD-1280-02P	Picture Symposium	W	3:20-6:10	TBA
PHD-1030-02P	Workshop I	Th	9:00-2:50	A. Robinson
SPRING 2024				
Course #	Title	Day	Time	Instructor
EVD-0055-A	Reading Strategies II	M	9:00-11:50	J. Loli
EVD-0065-E 	Writing Strategies II	M	6:30-9:20	M. Guida
PHD-1060-02P	Photography on Assignment	Tu	9:00-11:50	TBA
PHD-1110-02P	Video I	Tu	12:10-3:00	TBA
PHD-1035-02P	Workshop II	Th	9:00-2:50	A. Robinson
PHD-1085-02P	Digital Photography II	F	9:00-11:50	J. Seador



EVD-0060-E and EVD-0065-E are held online.



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
PHD-1080-03P	Digital Photography I	M	9:00-11:50	J. Seador
PHD-1060-03P	Photography on Assignment	Tu	9:00-11:50	J. Sinnott
AHD-1090-03P	History of Photography	Tu	3:20-6:10	K. Moscovitch
PHD-1030-03P	Workshop I	W	12:10-6:00	G. Russomagno
EVD-0060-C	Writing Strategies I	Th	9:00-11:50	H. Rubinstein
EVD-0050-D	Reading Strategies I	F	12:10-3:00	P. Ricci
SPRING 2024				
Course #	Title	Day	Time	Instructor
PHD-1280-03P	Picture Symposium	M	12:10-3:00	TBA
PHD-1085-03P	Digital Photography II	Tu	3:20-6:10	J. Seador
PHD-1035-03P	Workshop II	W	12:10-6:00	G. Russomagno
EVD-0065-C	Writing Strategies II	Th	9:00-11:50	H. Rubinstein
PHD-1110-03P	Video I	Th	3:20-6:10	W. Lamson
EVD-0055-D	Reading Strategies II	F	12:10-3:00	P. Ricci



In addition to these courses, students must complete two EVA elective courses each semester. Please refer to the EVA/Studio course listing for elective choices.

BFA Film

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Film Department.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

Freshman film majors must take all the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Course #	Title
AHD-1070	Film History and Criticism
AHD-1075	Film History: Analysis of Genre
CFD-1020	Introduction to Production I
CFD-1025	Introduction to Production II
CFD-1075	Introduction to Sound
CVD-1080	Editing I
CVD-1085	Editing II
CFD-1140	Fundamentals of Narrative I
CFD-1145	Fundamentals of Narrative II
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the Honors Program should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

FILM FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1020-01F	Introduction to Production I	W	9:00-12:50	K. Dobrowolski
CVD-1080-01F	Editing I	W	3:20-6:10	J. Berger
CFD-1140-01F	Fundamentals of Narrative I	Th	9:00-11:50	R. Kolodny
CFD-1075-01F	Introduction to Sound	Th	12:10-1:40	A. Saizar
AHD-1070-01F	Film History and Criticism	Th	3:20-7:10	TBA
HCD-1020	Writing and Thinking	F	9:00-11:50	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1075-01F	Film History: Analysis of Genre	M	9:00-11:50	TBA
CFD-1025-01F	Introduction to Production II	W	9:00-12:50	K. Dobrowolski
CVD-1085-01F	Editing II	W	3:20-6:10	J. Berger
CFD-1145-01F	Fundamentals of Narrative II	Th	9:00-11:50	R. Kolodny
HCD-1025	Writing and Literature	F	9:00-11:50	TBA

FILM FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1140-02F	Fundamentals of Narrative I	M	9:00-11:50	G. Abatemarco
AHD-1070-02F	Film History and Criticism	M	3:20-7:10	TBA
HCD-1020	Writing and Thinking	Tu	12:10-3:00	TBA
CFD-1020-02F	Introduction to Production I	Tu	3:20-7:10	K. Hung
CFD-1075-02F	Introduction to Sound	Th	10:00-11:30	A. Saizar
CVD-1080-02F	Editing I	Th	12:10-3:00	K. Dobrowolski
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1145-02F	Fundamentals of Narrative II	M	9:00-11:50	G. Abatemarco
HCD-1025	Writing and Literature	Tu	12:10-3:00	TBA
CFD-1025-02F	Introduction to Production II	Tu	3:20-7:10	K. Hung
CVD-1085-02F	Editing II	Th	12:10-3:00	K. Dobrowolski
AHD-1075-02F	Film History: Analysis of Genre	F	9:00-11:50	TBA

FILM FOUNDATION BLOCK 3

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1075-03F	Introduction to Sound	M	10:00-11:30	P. Goodrich
AHD-1070-03F	Film History and Criticism	M	3:20-7:10	TBA
CFD-1020-03F	Introduction to Production I	Tu	9:00-12:50	A. Zeka
CVD-1080-03F	Editing I	Tu	3:20-6:10	M. Gregory
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
CFD-1140-03F	Fundamentals of Narrative I	W	12:10-3:00	C. Kipps
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1075-03F	Film History: Analysis of Genre	M	9:00-11:50	TBA
CFD-1025-03F	Introduction to Production II	Tu	9:00-12:50	A. Zeka
CVD-1085-03F	Editing II	Tu	3:20-6:10	M. Gregory
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
CFD-1145-03F	Fundamentals of Narrative II	W	12:10-3:00	C. Kipps

FILM FOUNDATION BLOCK 4

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1075-04F	Introduction to Sound	Tu	10:00-11:30	P. Goodrich
CFD-1020-04F	Introduction to Production I	Tu	12:10-4:00	I. Sunara
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
CFD-1140-04F	Fundamentals of Narrative I	W	12:10-3:00	R. Silverman
CVD-1080-04F	Editing I	Th	9:00-11:50	M. Artola
AHD-1070-04F	Film History and Criticism	Th	3:20-7:10	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
CFD-1025-04F	Introduction to Production II	Tu	12:10-4:00	I. Sunara
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
CFD-1145-04F	Fundamentals of Narrative II	W	12:10-3:00	R. Silverman
CVD-1085-04F	Editing II	Th	9:00-11:50	M. Artola
AHD-1075-04F	Film History: Analysis of Genre	F	9:00-11:50	TBA

FILM FOUNDATION BLOCK 5

FALL 2023				
Course #	Title	Day	Time	Instructor
HCD-1020	Writing and Thinking	Tu	9:00-11:50	TBA
CFD-1140-05F	Fundamentals of Narrative I	Tu	1:00-3:50	G. LaVoo
CFD-1075-05F	Introduction to Sound	Tu	4:20-5:50	C. Holley
CFD-1020-05F	Introduction to Production I	W	9:00-12:50	T. Stephens
CVD-1080-05F	Editing I	W	3:20-6:10	M. Artola
AHD-1070-05F	Film History and Criticism	Th	3:20-7:10	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
HCD-1025	Writing and Literature	Tu	9:00-11:50	TBA
CFD-1145-05F	Fundamentals of Narrative II	Tu	1:00-3:50	G. LaVoo
CFD-1025-05F	Introduction to Production II	W	9:00-12:50	T. Stephens
CVD-1085-05F	Editing II	W	3:20-6:10	M. Artola
AHD-1075-05F	Film History: Analysis of Genre	F	9:00-11:50	TBA



Film Foundation 5 will be made available after all other Film Foundation programs have reached capacity.

FILM FOUNDATION BLOCK 6

FALL 2023				
Course #	Title	Day	Time	Instructor
CFD-1075-06F	Introduction to Sound	M	10:00-11:30	TBA
CFD-1140-06F	Fundamentals of Narrative I	M	12:10-3:00	J. Ricker
AHD-1070-06F	Film History and Criticism	M	3:20-7:10	TBA
CVD-1080-06F	Editing I	W	9:00-11:50	K. Dobrowolski
CFD-1020-06F	Introduction to Production I	W	3:20-7:10	E. Anjou
HCD-1020	Writing and Thinking	F	9:00-11:50	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
AHD-1075-06F	Film History: Analysis of Genre	M	9:00-11:50	TBA
CFD-1145-06F	Fundamentals of Narrative II	M	12:10-3:00	J. Ricker
CVD-1085-06F	Editing II	W	9:00-11:50	K. Dobrowolski
CFD-1025-06F	Introduction to Production II	W	3:20-7:10	E. Anjou
HCD-1025	Writing and Literature	F	9:00-11:50	TBA



Film Foundation 6 will be made available after all other Film Foundation programs have reached capacity.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year students must choose a specialization in one of the following categories and must complete all required courses within that specialization. This concentration must be followed in the third and fourth years of study.

Cinematography

Course #	Title
CFD-2010	Production Workshop I
CFD-2015	Production Workshop II
or CFD-2017	Documentary Workshop I
CFD-2018	Documentary Workshop II
CFD-2070	Cinematography I
CFD-2080	Production Design
AHD-2068	The Language of Film
or AHD-2070	International Cinema

Directing

Course #	Title
CFD-2010	Production Workshop I
CFD-2015	Production Workshop II
or CFD-2017	Documentary Workshop I
CFD-2018	Documentary Workshop II
CFD-2128	Writing the Short Film
CFD-2134	Directing for Film: Working with Actors
AHD-2068	The Language of Film
or AHD-2070	International Cinema

Editing

Course #	Title
CFD-2010	Production Workshop I
CFD-2015	Production Workshop II
or CFD-2017	Documentary Workshop I
CFD-2018	Documentary Workshop II
CVD-2060	Avid I
CVD-2061	Avid II
CVD-2066	Advanced Final Cut Pro
or CVD-2067	Advanced Premiere Pro
AHD-2712	The Art of Editing
AHD-2068	The Language of Film
or AHD-2070	International Cinema

Screenwriting

Course #	Title
CFD-2128	Writing the Short Film
CFD-2140	Writing the Feature-Length Script I
CFD-2145	Writing the Feature-Length Script II
CFD-2350	Adaptation
AHD-2068	The Language of Film
or AHD-2070	International Cinema

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Cinematography

Course #	Title
CFD-3010	Advanced Production I
CFD-3015	Advanced Production II
or CFD-3326	Advanced Documentary Workshop I
CFD-3327	Advanced Documentary Workshop II
CFD-3030	Advanced Lighting/Cinematography I
CFD-3428	DaVinci Resolve: Color Correcting Your Film
HLD-3130	Film and Literature I
HLD-3135	Film and Literature II

Directing

Course #	Title
CFD-3010	Advanced Production I
CFD-3015	Advanced Production II
or CFD-3326	Advanced Documentary Workshop I
CFD-3327	Advanced Documentary Workshop II
CFD-3060	Advanced Writing and Directing I
CFD-3065	Advanced Writing and Directing II
HLD-3130	Film and Literature I
HLD-3135	Film and Literature II

Editing

Course #	Title
CFD-2162	Sound Design
or CFD-3428	DaVinci Resolve: Color Correcting Your Film
CFD-3432	Postproduction: Digital Workflow I
CFD-3436	Postproduction: Digital Workflow II
HLD-3130	Film and Literature I
HLD-3135	Film and Literature II

Screenwriting

Course #	Title
CFD-3170	Writing for Television I
CFD-3175	Writing for Television II
CFD-3140	Advanced Screenwriting I
CFD-3145	Advanced Screenwriting II
HLD-3130	Film and Literature I
HLD-3135	Film and Literature II

Sound

Course #	Title
CFD-3054	Advanced Sound
CFD-3056	New Audio Formats
CFD-3057	Scoring Your Film
HLD-3130	Film and Literature I
HLD-3135	Film and Literature II

Fourth-Year Requirements

The recommended course load is 15 credits each semester. Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate.

Course #	Title
CFD-4940	Film Thesis I
CFD-4945	Film Thesis II

General Course Listing

Film majors may register for courses in the BFA 3D Animation and Visual Effects Department with the proper prerequisites and permission from both department chairs. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate 3D animation and visual effects course listing.

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

AHD-1070

Film History and Criticism

One semester: 3 art history credits

Through an interdisciplinary approach to contemporary theoretical discourses of cinema, the goal of this course is to familiarize students with the formal and stylistic features of film history and analysis. We will examine forms of interpretation and subjects of representation via the evolution of the cinema. Beginning with the Lumière brothers, Georges Méliès and the early works of D. W. Griffith, we will trace the historical development of film with an exploration of genres that include American silent comedies, German expressionism, surrealism and Soviet formalism. Classical Hollywood films and the establishment of the studio system will also be examined. The final segment of the course will be devoted to an analysis of postwar European masters such as Rossellini, Truffaut, Godard, Bergman, Fellini and Antonioni.

AHD-1075

Film History: Analysis of Genre

Spring semester: 3 art history credits

This course will investigate a variety of cinematic genres, such as the Western, horror, experimental cinema, period drama, the musical and science fiction. Screening will be preceded by an overview of the genre in question, and a follow-up discussion of how each film represents and/or subverts conventions or traditions.

CFD-1020

Introduction to Production I

Fall semester: 3 studio credits

Utilizing a project-based curriculum, this course will provide students with the necessary skills to write, produce and execute a short film. The fundamentals of preproduction, cinematography, lighting and sound will be explored through structured exercises in order for students to practice and hone their skills. Working in tandem with both their writing and editing courses, students will complete a ten-minute film by the end of the spring semester.

 *Limited to 17 students per section.*

CFD-1025

Introduction to Production II

Spring semester: 3 studio credits

Serving as a continuation of CFD-1020, Introduction to Production I, in the spring semester students will develop and practice their craft through the preproduction, production and postproduction of their short films. Progressive cuts, including dailies, assemblies, rough and final cuts will be screened in class for review and critique.

 *Limited to 17 students per section.*

CFD-1075

Introduction to Sound

Fall semester: no credit

This course will examine sound theory, production sound mixing and postproduction sound finishing. We will embark on an exploration of sound and its impact on how and what we hear. Notable examples of sound mixes in cinema as well as students' recordings made in class will be heard. Hands-on instruction with sound equipment will offer students the opportunity to explore best practices for making a great recording. Production sound mixes will be analyzed and brought into postproduction for adjustment to improve student recordings.

 *Limited to 17 students per section.*

CVD-1080

Editing I

Fall semester: 3 studio credits

The grammar, structure and aesthetics of editing in the visual storytelling process will be the focus of this course. We will examine the theory and process of editing through lectures, screenings, assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pacing, and how each shot represents drama as it moves through a scene. Scene study and editing choices that maximize the actors' performances will be emphasized.

 *Limited to 17 students per section.*

CVD-1085

Editing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Students will continue to refine their skills as editors. Short films and scenes will be analyzed for their structure and meaning, and students will continue to hone their skills with the editing process through demonstration and assignments.

 *Limited to 17 students per section.*

CFD-1140

Fundamentals of Narrative I

Fall semester: 3 studio credits

Gaining the necessary skills for writing well-structured scripts will be the focus of this course. Geared to short screenplays that students can use in their production classes, assignments will emphasize the fundamentals of visual language, in-depth character development and narrative structure. We will explore the dramatic choices involved in fiction, nonfiction, and adapted narratives as ways of expressing their individual voices.

 *Students must have access to Final Draft software for home assignments.*

CFD-1145

Fundamentals of Narrative II

Spring semester: 3 studio credits

Building upon the basics introduced in CFD-1140, Fundamentals of Narrative I, this course will explore more advanced forms of storytelling for the screen. While assignments will include diverse categories, such as genre, documentary and webisodes, the focus is on the construction and sequencing of scenes within the context of the character-driven narrative.

 *Students must have access to Final Draft software for home assignments.*

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

CFD-2010

Production Workshop I

Fall semester: 3 studio credits

Production Workshop I is designed as a project-based course culminating in a short film by the end of spring semester. Advanced strategies in cinematography, lighting and sound will be introduced through

in-class and assigned exercises structured to advance each student's craft. Films will be nurtured through every step, reviewing footage, cuts, sound and color.

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CFD-2010-A	M	9:00-12:50	I. Sunara
CFD-2010-B	M	3:20-7:10	N. Isava
CFD-2010-C	Tu	9:00-12:50	G. LaVoo
CFD-2010-D	Tu	3:20-7:10	J. Brooker-Marks
CFD-2010-E	W	9:00-12:50	K. Hung

CFD-2015

Production Workshop II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See CFD-2010 for course description.

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CFD-2015-A	M	9:00-12:50	I. Sunara
CFD-2015-B	M	3:20-7:10	N. Isava
CFD-2015-C	Tu	9:00-12:50	G. LaVoo
CFD-2015-D	Tu	3:20-7:10	J. Brooker-Marks
CFD-2015-E	W	9:00-12:50	K. Hung

CFD-2017-A

Documentary Workshop I

Monday 3:20-7:10

Fall semester: 3 studio credits

Instructor: J. Brooker-Marks

Combining theory and practice, students will research, write, plan and execute a short documentary on a subject of their choice. Through various assigned exercises, students will also receive instruction in camera, sound and lighting, as well as evolving technology in postproduction. Progressive cuts will be reviewed in class, culminating in an end-of-year public screening.

 *This is the first part of a two-semester course.*

 *Open to film majors only.*

CFD-2018-A

Documentary Workshop II

Monday 3:20-7:10

Spring semester: 3 studio credits

Instructor: J. Brooker-Marks

This is the second part of a two-semester course. See CFD-2017 for course description.

 *Open to film majors only.*

CFD-2050

Sound Production I

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Agudo

This is a comprehensive course that analyzes the connection between sound and storytelling in filmmaking. Students will explore the role that sound plays in creating a scene and how to critically listen. To apply this knowledge, students will be introduced to the elements of recording on set—using a mixer, a recorder, a boom mic and Lavalier microphones. Students will also be introduced to the elements of postproduction sound.

 *Open to film majors only. Limited to 18 students per section.*

Course #	Semester
CFD-2050-A	fall
CFD-2050-B	spring

CFD-2051-A

Sound Production II

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Agudo

Students will perform recording lab exercises for video and film, utilizing state-of-the-art, multitrack sound recorders, expanded input sound mixers and video cameras. Advanced use of multiple radio microphones and boom microphones will be explored. Students will be introduced to the latest professional sound equipment, and be given independent recording assignments throughout the semester.

 *Open to film majors only.*

CFD-2053-A

Introduction to Mixing

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Goodrich

Mixing is the art of making a coherent whole of the various parts of sound for film. The mix influences the audience's perception of a film and helps express underlying emotional content. In this course students will explore notable examples to see how superlative mixes are accomplished, and will also examine the use of music and effects, including when one is more appropriate than the other. Students will work on projects through hands-on mixing.

 *Open to film majors only.*

CVD-2060-A**Avid I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Scherker

Working with the Avid Media Composers, this course will examine the concepts and principles of random-accessed digital editing. We will discuss various ways of editorial problem solving for postproduction projects that range from documentary to commercial spots, industrials and music videos. Projects will be digitized and edited to a final master.

 *Open to film majors only. Limited to 20 students per section.*

CVD-2061-A**Avid II**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: D. Scherker

Advanced editing features and techniques of Avid will be examined. Topics will include: media management, effect editing, multiclip editing, color correction, signal measurement, film-to-tape projects, EDLs and professional output methods. Integration with other programs such as Adobe After Effects, Photoshop and DVD Studio Pro, as well as how to upgrade an Apple Final Cut Pro project to Avid for professional finishing will be explored.

 *Open to film majors only. Limited to 20 students.*

 *CVD-2060, Avid I, or equivalent.*

CVD-2066-A**Advanced Final Cut Pro**

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Collins

The industry standard organizational and editing techniques required to take your film to the big screen will be the focus of this course. Topics include how to use keywords, roles, smart collections, rating for better organization, trimming using the precision editor, advanced masking, color grading, sound design techniques, integrating third-party plug-ins, media management, team collaboration, multi-cam, subtitles and captions, advanced online/offline workflows, versioning, outputting and archiving.

 *Open to film majors only. Limited to 17 students.*

CVD-2067

Advanced Premiere Pro

One semester: 3 studio credits

Students will advance their skills in Adobe Premiere Pro, examining the industry standard organizational and editing techniques required to take films to the big screen. Topics will include round tripping with other applications, such as Adobe After Effects, Photoshop and Audition; advanced organizational workflows; media management; advanced trimming; masking; color grading, sound design techniques; advanced online/offline workflows; subtitles and captions; team collaboration; multicam; versioning; outputting and archiving.

 *Open to film majors only. Limited to 17 students per section.*

Course #	Day	Time	Semester	Instructor
CVD-2067-A	Th	3:20-6:10	fall	M. Artola
CVD-2067-B	Tu	12:10-3:00	spring	I. Holden

AHD-2068

The Language of Film

Wednesday 3:20-6:10

One semester: 3 art history credits

Instructor: A. Sinha

Serving as an introduction to the basic terms and concepts of cinematic language, this course will explore the vocabulary, grammar, sign and syntax of film through screenings, lectures and discussion. Feature-length narratives as well as animated, experimental and documentary shorts will be addressed, with an emphasis on examining the function of the film as a formal construct—the basic principles of film form. We will also pay particular attention to the techniques of the film medium along with the questions of types and genres of films. The course is analytical but with a thoroughly pragmatic bent: to map the extraordinary diversity of contemporary cinematic practice in relation to editing, sound, cinematography, framing, genre, auteur and narration.

Course #	Semester
AHD-2068-A	fall
AHD-2068-B	spring

AHD-2070

International Cinema

Friday 12:10-3:00

One semester: 3 art history credits

Instructor: A. Sinha

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

Course #	Semester
AHD-2070-A	fall
AHD-2070-B	spring

CFD-2070

Cinematography I

Fall semester: 3 studio credits

The technical and aesthetic aspect of lighting for film and digital video will be explored in this course. We will begin with an examination of basic lighting instruments and their use in the art of lighting: composition, color, light-and-shadow, three-point lighting, cameras and lenses. The course will then focus on creating and controlling the cinematic style, and studying the differences between film and digital video. Exposure, latitude, interior, exterior, shooting, high-key and low-key styles, narrative and commercial production will all be covered. The spring semester will concentrate on lens, film stock, and digital video compression. Assignments will vary from 30-second commercials to tabletop and blue-screen productions to recreating scenes from feature films. The close relationship of production and postproduction in a computerized world will be examined.

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CFD-2070-A	M	3:20-7:10	K. Hung
CFD-2070-B	Tu	3:20-7:10	F. Prinzi

CFD-2075

Cinematography II

Spring semester: 3 studio credits

Limited to 16 students per section

This is the second part of a two-semester course. See CFD-2070 for course description.

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CFD-2075-A	M	3:20-7:10	K. Hung
CFD-2075-B	Tu	3:20-7:10	F. Prinzi

CFD-2080

Production Design

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: C. Nowak

Understanding the role of production design in the filmmaking process will be explored in this course. It will begin by tracing the history of art direction in the Hollywood studio system through the work of leading art directors. Particular attention will be given to William Cameron Menzies and how his contributions led to the advent of the production designer. The craft, process and working methods of the production designer will be explored in detail. How directors collaborate with designers to capture their vision on film will also be examined.

 *Open to film majors only.*

Course #	Semester
CFD-2080-A	fall
CFD-2080-B	spring

CFD-2088-A

Makeup for Film and Television

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Lindberg

Beginning with an overview of makeup design and application (painting, construction methods and prosthesis), this course will then focus on exploration and experimentation of various materials used in the field of makeup for broadcast media. Students will design and create their own full 'character' makeup, which may be used for their film projects.

 *Open to film majors only.*

 *Materials fee: \$375*

CFD-2128

Writing the Short Film

Fall semester: 3 studio credits

This course is designed to assist students in writing short screenplays for their second-year production courses. Through various exercises students will be exposed to multiple strategies for the development of scripts that are both highly visual and character-driven. Students will explore the elements of visual language to convey key elements of theme and story, and workshop in class with actors to deepen their understanding of characters. Scripts are read and discussed by class members with respect to style, structural elements and visualization.

 *Open to film majors only.*

Course #	Day	Time	Instructor
CFD-2128-A	M	6:30-9:20	R. Kolodny
CFD-2128-B	Tu	9:00-11:50	N. Isava
CFD-2128-C	W	6:30-9:20	G. LaVoo
CFD-2128-D	Th	3:20-6:10	G. Abatemarco

CFD-2134

Directing for Film: Working with Actors

Spring semester: 3 studio credits

Emphasizing the relationship between performer and camera this course will cover practical skills for soliciting great performances from actors by focusing on, and demystifying, the actor/director collaboration. By exploring directorial techniques and approaches, students will consider various ways to work effectively—with experienced actors and novices—to elicit spontaneous, authentic and nuanced performances. Character, scene and script analyses; casting protocols; rehearsal techniques and improvisation will be addressed. Each student will have the opportunity to direct scenes with professional actors.

 *Open to film majors only.*

Course #	Day	Time	Instructor
CFD-2134-A	M	6:30-9:20	R. Kolodny
CFD-2134-B	Tu	9:00-11:50	N. Isava
CFD-2134-C 	Tu	3:20-6:10	M. Mihut
CFD-2134-D	Th	3:20-6:10	G. Abatemarco

 *Directors of nonfiction should register for CFD-2134-C.*

CFD-2138-A**Acting**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Mihut

This course is designed as an introduction to the craft of acting. Students will learn how to create believable characters for the screen through sense memory, improvisation and intuitive use of the self. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism, which is essential to directing films.

 *Open to students from all departments.*

CFD-2140-A**Writing the Feature-Length Script I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: G. Abatemarco

Required for all screenwriting majors, this course will focus on constructing a character-driven screenplay in three-acts. Students are introduced to the Writers Guild Short-Form Contract and will develop their scripts through each stage of professional screenwriting processes, including character research, logline, synopsis, outline and drafts. Students will finish a full outline of their screenplay and a first draft of the first act by the end of the semester.

 *Open to film majors only. Limited to 12 students.*

CFD-2145-A**Writing the Feature-Length Script II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: G. Abatemarco

In this course students will revise the first act of their screenplays, and complete the second and third acts. Emphasis is on pacing, knowing what to take out as well as what to put in. Actors may be brought in to explore the dramatic potential in scenes and to help students write natural dialogue. Students will complete a second draft of their screenplay by the end of the semester.

 *Open to film majors only. Limited to 12 students.*

CFD-2162

Sound Design

One semester: 3 studio credits

Limited to 12 students per section

Filmmakers will tell you that sound is 50% of a film. Great sound can enhance a story. Through hands-on experience in a recording studio, students will explore recording dialogue, sound effects and Foley, and synchronize these elements to the moving image. Techniques in audio editing, using effects and mixing will also be covered with Pro Tools software. Students will record, create, mix and output sound for several projects throughout the course.

 *Open to film majors only. Limited to 12 students per section.*

Course #	Day	Time	Semester	Instructor
CFD-2162-A	Tu	12:10-3:00	fall	N. Simopoulos
CFD-2162-B	Th	12:10-3:00	fall	P. Goodrich
CFD-2162-C	Tu	12:10-3:00	spring	N. Simopoulos

CFD-2212

Shooting on Film

Friday 9:00-12:50

One semester: 3 studio credits

Instructor: I. Sunara

In this course students will become familiar with the history of 8mm, 16mm and 35mm film. Though screening dailies and rough cuts, we will explore filmmaking techniques from start to finish, culminating in each student producing a five-minute film. Camera operation, film stock choices, exposure and lenses will all be addressed. We will screen footage in class and discuss reshooting and editing options

 *Open to film majors only. Limited to 12 students.*

 *Materials fee: \$100*

Course #	Semester
CFD-2212-A	fall
CFD-2212-B	spring

CFD-2262-A

Creating Character

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructors: A. Rapoport, J. Ricker

Great stories rely on great characters. This multidisciplinary course is ideal for aspiring screenwriters and writer/directors who want to write more dynamic character-driven drama. You will work with professional actors and use techniques and exercises to make vivid characters come to life. A unique fusion of directing, writing and acting allows you to create scripts in action and to hone your skills for dialogue, unlocking the mysteries of specific characters. Taught by a screenwriter and an actor/director, the goal of this course is for students to develop exciting new material for film, both short and long form.

 *Open to film majors only.*

Course #	Semester
CFD-2262-A	fall
CFD-2262-B	spring

CFD-2344-A

Movement in Storytelling

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Heilman

This course will explore movement as a key component in storytelling and screenwriting, helping directors, writers, editors and visual artists to understand movement and its meaning. Students will investigate how internal motivations can be expressed externally without dialogue, and explore how we read—and write—body language, movement and stillness. Class time will be divided between moving the body, writing and discussion. Students will be given the opportunity to experience how movement affects expression and enhances creativity.

 *Open to film majors only.*

CFD-2346

Music and Sound

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Simopoulos

You don't have to be a professional musician to make great soundtracks for your films and videos. With a keyboard and cutting-edge computer software programs such as Reason and Pro Tools, you can create great music to sync with your images. Students will have hands-on experience in a recording studio and will learn techniques of songwriting, editing and mixing. Basic music theory will be explained as well as how to use prerecorded music and drum loops in various musical styles—hip-hop, world, jazz, rock and classical, among others. If you are a musician, you can enhance your compositions with these amazing tools.

 *No prior experience in music is required.*

 *Open to film majors only. Limited to 12 students.*

Course #	Semester
CFD-2346-A	fall
CFD-2346-B	spring

CFD-2350-A

Adaptation for the Short Film

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Kipps

The challenges in transforming material from other media onto the screen will be the focus of this course. Screenplays may be developed from virtually any source material—fiction, nonfiction, journalism, poetry—and students will investigate how to obtain screen rights for their work, including public domain, options and ownership. Emphasis is on short films that students can produce themselves.

 *Students are responsible for obtaining all rights to the works they choose to adapt, or must use public domain material.*

 *Open to film majors only. Limited to 12 students.*

CFD-2442

Improvisation

One semester: 3 studio credits

Instructor: A. Rapoport

Improvisation is not only the jazz of theater, it is also an important life skill. Improv skills encourage spontaneous and creative invention and the free use of mind and body to invent relevant action and reaction. This course teaches the foundational tools, language and philosophy behind improvisation through the use of drills, exercises and games. We will examine the basic elements of improvising a scene and developing characters. The class structure is completely collaborative, and the course requires full attendance and full participation.

 *Open to students from all departments.*

Course #	Day	Time	Semester
CFD-2442-A	M	3:20-6:10	fall
CFD-2442-B	W	6:30-9:20	spring

CFD-2563-A

Political Documentary

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

Students will study important political documentaries, both historic and recent, and investigate the political ideas and movements behind them by reading key political texts, news and journal articles. Students will be expected to examine their own political beliefs, and commit themselves to a proposal and treatment for their own political documentary.

 *Open to film majors only.*

CFD-2571-A

The Activist Film

Tuesday 3:20-6:10

Spring semester 3 studio credits

Instructor: TBA

Cinema doesn't just serve to reflect upon political realities or as a way of denouncing abuses or social injustice. For decades documentary filmmakers have used their work as a foundation for action, as tools for community organizing, and to advocate for social and political change. This course interweaves discussions on key political concepts—some explicitly heterodox—with screenings of important political documentary cinema. Students will produce a short, political, nonfiction piece.

 *Open to film majors only.*

AHD-2712

The Art of Editing

Tuesday 9:00-11:50

One semester: 3 art history credits

Instructor: K. Dobrowolski

Editing is the creative process by which visual and aural elements are rhythmically integrated to produce meaning in film. This historical survey investigates interrelations of storytelling and story-showing by screening classic and contemporary film scenes and sequences. Students explore how editing techniques across various genres shape character and story, inspiring one of the world's most powerful art forms.

 *Open to students from all departments.*

Course #	Day	Time	Semester
AHD-2712-A	Th	9:00-11:50	fall
AHD-2712-B	Th	9:00-11:50	spring

CFD-2733-A

Visually Planning Your Films: Storyboards for Live Action

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: B. Rodriguez

Students will gain hands-on experience in creating storyboards and storyboard animatics from their own short scripts, both on paper and digitally. We will explore a variety of storyboarding software, though emphasis will be placed on storyboard theory and psychology, thumbnail storyboards, and collaboration, as students work to strategically plan a film through sequential art.

 *No prior drafting experience is required.*

 *Open to film majors only. Limited to 17 students.*

CFD-2752

Marketing and Publicity

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: K. Fulton

Students will research the tools and techniques necessary to find an audience in the digital age. Topics include premarketing, social media profiles, sentiment analysis and other data-driven methods, how AI is transforming content marketing and the many-faceted roles of publicists. Students will meet guests from the industry as they create a marketing strategy for a film from packaging to distribution.

 *Open to film majors only.*

Course #	Semester
CFD-2752-A	fall
CFD-2752-B	spring

CVD-3010

Advanced Production I

Fall semester: 3 studio credits

This course will explore sophisticated and developing languages of the moving image. Through exercises, demonstrations and production, we will focus on the craft, aesthetics and content of film and moving-image making, as practiced in emerging and traditional forms.

 *It is recommended that students review the syllabus for each section and meet with the instructor before registering.*

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CVD-3010-A	M	1:00-5:50	G. LaVoo
CVD-3010-B	Tu	9:00-1:50	D. Georgevich
CVD-3010-C	Th	1:00-5:50	J. Brooker-Marks
CVD-3010-D	Th	3:20-8:10	T. Stephens

CVD-3015

Advanced Production II

Spring semester: 3 studio credits

This is the second part of a two-semester course. During the spring semester, each student will undertake a major project or series of smaller projects. Alternatively editing and cinematography majors may function as editors or cinematographers on two, third-year projects.

 *Open to film majors only. Limited to 16 students per section.*

Course #	Day	Time	Instructor
CVD-3015-A	M	1:00-5:50	G. LaVoo
CVD-3015-B	Tu	9:00-1:50	D. Georgevich
CVD-3015-C	Th	1:00-5:50	J. Brooker-Marks
CVD-3015-D	Th	3:20-8:10	T. Stephens

CFD-3030-A

Advanced Cinematography I

Wednesday 3:20-8:10

Fall semester: 3 studio credits

Instructor: F. Prinzi

Three interrelated areas of cinematography that are essential to the realization of the dramatic demands of the script—visualization of the script, communicating with actors, lighting and postproduction processes—will be the focus of this course. Through demonstrations, discussions, screenings, critiques and hands-on projects, students will explore sophisticated lighting techniques for film and digital cinematography. How to translate ideas into images, experiment with varied lighting styles and create specific moods for interiors and exteriors will be examined, as well as the collaboration between the director and director of photography in planning action scenes, structure, coverage and the interpretation of the script. We will discuss emulsions, tonality, contrast, the “quality” of light, exposure, angles, composition, movement, continuity, lenses, depth of field, filters, special effects, lab liaisons (timing lights, printing, digital mastering and transfers) and managing camera and lighting crews. Arriflex 16-SR camera, advanced digital cameras, super speed lenses, dolly, Jib-arm, Gear head, Steadicam, Tungsten, HMI and Kino-Flo lights will be used in class.

 *Open to cinematography specialists only. Limited to 16 students.*

CFD-3035-A

Advanced Cinematography II

Wednesday 3:20-8:10

Spring semester: 3 studio credits

Instructor: F. Prinzi

This is the second part of a two-semester course. See CFD-3030 for course description.

 *Open to cinematography specialists only. Limited to 16 students.*

CFD-3054-A

Advanced Sound

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Goodrich

Designed for those who want to pursue sound on a professional level, this course will explore advanced mixing techniques and automation tips and tricks. Projects will include setting up a mix to deliver to a dub stage, advanced routing and plug-in automation, and best practices when working with a complex mix. Projects will address mono to stereo to 5.1 up to Atmos mixing. We will also explore the issues involved in delivering your project in the correct form and levels. Mastering for sound as well as for delivery requirements will be addressed. Stem mixing and mastering levels will also be covered. The QC (Quality Control) process will be addressed.

 *Open to students from all departments.*

 *Limited to 12 students.*

 *Prerequisite: CFD-2053, Introduction to Mixing, or instructor's permission.*

CFD-3056-A

New Audio Formats

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Agudo

Students will be introduced to cutting-edge, multichannel technology, such as Dolby Atmos, and will explore techniques for recording to new audio standards. A comprehensive walkthrough of components, applications and workflow will be given, including hardware and software requirements for various setups. We will also discuss new ways of imagining sound design and the best practices to integrate them in different projects.

 *Open to students from all departments.*

 *Limited to 12 students.*

 *Prerequisite: CFD-2050, Sound Production I, or instructor's permission.*

CFD-3057-A

Scoring Your Film

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: N. Simopoulos

The focus on this course will be on creating musical scores for film. With the use of software such as Pro Tools, Reason and Logic Audio, students will learn the fundamentals of creating music that evokes suspense, nostalgia, romance, adventure, and more. With hands-on practice in a recording studio, students will compose, record and edit using synthesizers, samplers and loop players to make thematic musical cues while learning the techniques of film scoring.

 *Open to students from all departments.*

CFD-3060

Advanced Writing and Directing I

Fall semester: 3 studio credits

Building on the fused writing and directing approach introduced in second year, students will refine their scripts for third-year production courses, and begin their thesis films. Students will be exposed to innovative, professional techniques in screenwriting and storytelling, and encouraged to find their own styles. Working with actors, students will employ sophisticated directorial strategies, analyze their artistic choices and find their own strengths before going on set.

 *Open to film majors only. Limited to 12 students per section.*

Course #	Day	Time	Instructor
CFD-3060-A	W	3:20-6:10	J. Ricker
CFD-3060-B	W	3:20-6:10	T. Stephens
CFD-3060-C	Th	9:00-11:50	G. LaVoo

CFD-3065

Advanced Writing and Directing II

Spring semester: 3 studio credits

This is the second part of a two-semester course. It is intended to support the development of the thesis script. Students will have the opportunity to take creative risks and collaborate with actors. Scripts will be rehearsed, discussed and revised every week. As the scripts produced in the previous semester go into postproduction, films are screened with feedback to help students polish their final cuts.

 *Open to film majors only. Limited to 12 students per section.*

Course #	Day	Time	Instructor
CFD-3065-A	W	3:20-6:10	J. Ricker
CFD-3065-B	W	3:20-6:10	T. Stephens
CFD-3065-C	Th	9:00-11:50	G. LaVoo

HLD-3130

Film and Literature I

Fall semester: 3 humanities and sciences credits

Film and literature, two of the most important modes of storytelling, exist in a complex and dynamic relationship, each drawing from the other. This course explores the rich interaction between key films and texts, particularly drama and the novel, analyzing how filmmakers use literary structures, strategies and techniques in ways that have become synonymous with film. At the root is storytelling in all its ancient and

contemporary forms, and the goal is to enrich students' understanding of story, increase their ability to see films critically, improve their writing and help make them powerful storytellers in their own work

 *Open to film majors only.*

Course #	Day	Time	Instructor
HLD-3130-A	Tu	3:20-7:10	M. Grisanti
HLD-3130-B	W	9:00-12:50	G. LaVoo

HLD-3135

Film and Literature II

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course. See HLD-3130 for course description.

 *Open to film majors only.*

Course #	Day	Time	Instructor
HLD-3135-A	Tu	3:20-7:10	M. Grisanti
HLD-3135-B	W	9:00-12:50	G. LaVoo

CFD-3140-A

Advanced Screenwriting I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: C. Kipps

This course is designed to encourage the development of the writer's own style by exploring advanced strategies of character development and approaches. In the first semester students will write a proposal, outline and revised outline, and complete a first draft in accordance with the expectations of the Writers Guild short-form contract.

 *Open to film majors only. Limited to 12 students.*

CFD-3145-A

Advanced Screenwriting II

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: C. Kipps

This is the second part of a two-semester course. See CFD-3140 for course description. The spring semester begins with the first rewrite of the first draft and goes on through the second rewrite, in accordance with the Writers Guild contract. Students are expected to have a complete second draft by the end of the semester.

 *Open to film majors only. Limited to 12 students.*

CFD-3170-A**Writing for Television I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: C. Kipps

This intensive course in writing for television will begin with writing a spec script (hour or half hour) for an existing television show. Treatments, synopsis, story outlines, the pitch, log lines and career strategies will all be addressed and explored. Guest lecturers, both producers and writers, will share their experiences and offer strategies on how to break into the television market.

 *Open to film majors only. Limited to 12 students.*

CFD-3175-A**Writing for Television II**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: C. Kipps

This is the second part of a two-semester course. See CFD-3170 for course description. In the spring semester, students will create and write original pilot episodes for their own television show.

 *Open to film majors only. Limited to 12 students.*

CFD-3190-A**The Business and Craft of Writing for Television**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Kipps

The Business and Craft of Television Writing will prepare students for the challenges they will face when pursuing a career in television. Industry experts will provide insight into how the business works and ways to break in. The course will explore broadcast, cable and streaming television while defining the differences in creating shows for each format. Episodic versus serialized story structure will be addressed. What to do before writing a pilot will include how to concisely communicate a series concept in a one-page overview followed by a detailed beat sheet, essentially a script without dialogue. Beyond writing, students will develop skills designed to aid in successfully marketing their projects. Composing a query letter that gets results and using networking to broaden their television business contacts will be emphasized. The course will also cover how to verbally pitch an idea in an effective manner. To facilitate that effort, students will be supplied with documents from networks and production companies explaining what they want to hear in a pitch. By the end of the semester, students will have been exposed to the realities of being professional television writers and will be ready to write their pilot script.

 *Open to film majors only. Limited to 12 students.*

CFD-3194-A**Creative Producing**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: K. Fulton

This course will explore the responsibilities of the creative producer from project inception through distribution. Students will learn how to manage a project and about the principles and tools for creating and controlling their own work, as well as how to collaborate successfully with other film professionals and remain true to their artistic vision. From selecting the material, working with the writer, hiring the director, collaborating on casting choices and selecting a production crew to involvement with distribution

and marketing strategies, the focus will be on the creative skill and business acumen necessary to be a successful producer. Guest speakers will share their insights into producing for the film and television industries. Both narrative and documentary filmmaking will be examined.

 *Open to film majors only. Limited to 16 students.*

CFD-3241-A

Advanced Production Design

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Beech

Transforming the physical and psychological environments of a student's script into the visual reality of their own film will be explored in this course. Students will bring in scenes from their scripts to explore subtext, analyze character and discuss theme. Through sketches, location scouting, dressing the set, defining construction needs and research, students will begin the process of building an environmental visual palette for their story. Attention will be given to the psychology of the characters in order to study the impact of the characters on their environment and the environment's effect on the characters.

 *Open to film majors only.*

CFD-3248

VFX: Introduction to After Effects

One semester: 3 studio credits

Instructor: B. Aylward

In this course students will explore the techniques needed in creating seamless motion picture effects. The Adobe After Effects interface, including timeline navigation, render settings and output module templates, animation and geometric transformations through keyframes, plug-in effects and presets, keyboard shortcuts, basic motion graphics, shapes, masks, transfer modes and 3D space will be explored. Additionally, the process of matte making in Adobe Photoshop will be covered. Specifically, in-depth coverage of Bezier curves and other selection tools in Photoshop and After Effects will be covered in thorough detail. Examples of each technique will be shown to nurture an understanding of what's possible and to help in choosing the most efficient path to the desired results. Students will ultimately apply these techniques to live-action sequences.

 *Open to film majors only. Limited to 20 students per section.*

Course #	Day	Time	Semester
CFD-3248-A	M	12:10-3:00	fall
CFD-3248-B	M	3:20-6:10	spring

CFD-3249

VFX: Advanced After Effects

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: B. Aylward

A willing "suspension of disbelief" requires constant observation of the world around us. How does a leaf blow in the wind? How does a ball bounce on a sidewalk? What does an exploding rocket look like? Observing physical behavior informs believable effects in animation. Digitally fabricating or enhancing scenes to look real is essential in creating an impactful work of fiction. Along with a trained eye, Adobe After Effects can be a powerful tool. This course will cover the techniques needed in creating believable, seamless motion picture effects. Keying, compositing, motion tracking, image stabilization, rotoscoping, basic color correction and particle systems will be addressed in detail. The course will include examples

of each technique to nurture understanding of what's possible and choosing the most efficient path to the desired results.

 *Open to film majors only. Limited to 20 students.*

CFD-3273-A

Experimental Cinematography

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: B. Gonzalez

Cinematography does not just serve storytelling; it also expands our perception of what the story experience can be. Film inherently uses elements of photography, music, painting, dance, etc.; however, narrative and documentary films do not always use all of these artistic elements to their full potential. In this course we will mix and manipulate these elements as tools for the cinematographer's eye. We will study analog techniques including dry for wet to pinhole to contemporary approaches (including virtual reality), while balancing both technical and expressive awareness, drawing on influence not just from experimental cinema, but also from contemporary light artists who can expand how we experience emotion and narrative in exciting new ways and learn to craft one's own language of experimentation.

 *Open to film majors only.*

CFD-3342-A

Thesis Writing Workshop

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: M. Grisanti

This course is designed for students who intend to make a film for their thesis, but have not taken writing courses—generally, specialists in editing, cinematography and sound. Students will explore their ideas and outline, develop and revise a short script suitable for a thesis film.

 *Open to film majors only. Limited to 14 students.*

CFD-3428

DaVinci Resolve: Color Correcting Your Film

One semester: 3 studio credits

Instructor: F. Yang

The fundamentals of color grading and finishing with DaVinci Resolve software will be covered in this course. Students will explore the process of color grading from picture lock to final delivery. Topics include: creating a look for a project, enhancing storytelling by drawing the eye, scene matching and project management. The course will focus on both the technical and aesthetic requirements of finishing projects for broadcast, commercial and theatrical release.

 *Open to film majors only.*

Course #	Day	Time	Semester
CFD-3428-A	M	3:20-6:10	fall
CFD-3428-B	M	6:30-9:20	fall
CFD-3428-C	M	3:20-6:10	spring

CFD-3429-A**Introduction to Virtual Reality Filmmaking**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Zeka

The newest tools of immersive storytelling—360, virtual reality and augmented reality—will be introduced in this course. We will examine examples of key immersive experiences, and students will explore their storytelling potential in the areas of news, documentary, fine arts and advertising. Special focus will be placed on developing skills for directing a 360 film, including the use of 360 cameras, creating ambisonic landscapes and editing techniques. The final objective of the course will be to produce a series of 360 videos and demonstrate fluency in this new technology and its tools for production.

 *Open to film majors only.*

CFD-3432-A**Postproduction: Digital Workflow I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: K. Dobrowolski

Postproduction professionals must be fluent in the digital language of filmmaking for their creative projects. This course will address the technical side of postproduction and the principles integral to digital cinema workflows. Through lectures, screenings and assignments, students will explore how to problem solve technical hurdles. Subjects will include discussions on acquisition formats, resolutions, frame rates, aspect ratios, color space, codecs, compression techniques, bit depth and bit rate, media cards, computer technology and workstation set up. This is an indispensable course for editors.

 *Open to film majors only.*

CFD-3436-A**Postproduction: Digital Workflow II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: K. Dobrowolski

Be creative and technical and you're unstoppable. This course will examine digital language—from media acquisition to digital exhibition. Students will tackle real-world workflow hurdles and explore how to quickly get past them and get back to the creative process. We will focus on media storage on HDD, SSD, RAID, proxy and offline/online options, transcoding, remote editing, compression techniques, color grading, ARRI and RED RAW workflows, Pro Tools output and delivery and DCPs. Students will complete the course with a heightened knowledge of postproduction.

 *Open to film majors only.*

 *Prerequisite: CFD-3432, Postproduction: Digital Workflow I.*

CFD-3512-A**Film and Entertainment Law**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: M. Miles

This course will focus on the fundamentals of entertainment law by exploring the business and legal relationships within the broadcasting and film industries. How to anticipate and avoid legal problems prior to production will be addressed. Key issues in the areas of copyright law, sources of financing, distribution

agreements, insurance and union consideration will be discussed. There will be guest speakers from the field.

 *Open to film majors only.*

CFD-3614

Line Producing: The Nuts and Bolts of Production

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Herman

This course will examine the nuts and bolts of line producing in the entertainment industry. Students will learn how to manage a production and think like a line producer from preproduction through completion of production. We will explore the process of creating and managing budgets, schedules, calendars and negotiating deals within the production industry. Students will complete this course with an understanding of the management process from concept to screen by becoming proficient in scheduling and budgeting using industry standards.

 *Open to film majors only.*

Course #	Semester
CFD-3614-A	fall
CFD-3614-B	spring

CFD-4010

Career Strategies

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: K. Fulton

The goal of this course is to facilitate the successful transition from college to the professional world. Experts from key areas in the entertainment industry will provide insight in all areas of film specialization, covering such subjects as intellectual property rights, marketing and promotion, finance, agents, producer reps and distributors: the tactical information necessary to move your career to the next level. Emphasis will be given to each student's work, and on creating a market identity through social media and other strategies.

 *Open to film majors only. Limited to 35 students per section.*

 *This course is held online.*

Course #	Semester
CFD-4010-A	fall
CFD-4010-B	spring

CFD-4101-A

Master Class in Cinematography I

Wednesday 3:20-7:10

Fall semester: 3 studio credits

Instructor: D. Georgevich

This course is designed to challenge thesis cinematography students to refine their lighting skills by reproducing scenes from paintings by masters. Recent theorists and artists such as David Hockney contend that painters like Vermeer used optics in the form of lenses and mirrors to create distortions and soft focus effects that could not be seen by the naked eye. Included will be Georges de la Tour's paintings with stunning candlelight scenes, the heightened naturalism and strong lighting in Caravaggio's

work, and John Singer Sargent's use of precise patina to reveal mood and psychological nuance. Lectures by a distinguished group of guest cinematographers will complement coursework.

⚠️ *Open to senior cinematography specialists only.*

CFD-4102-A

Master Class in Cinematography II

Wednesday 3:20-7:10

Spring semester: 3 studio credits

Instructor: D. Georgevich

This is the second part of a two-semester course. See CFD-4101 for course description.

⚠️ *Open to senior cinematography specialists only.*

CFD-4940-A

Film Thesis I

Day/Time: TBA

Fall semester: 6 studio credits

Instructor: M. Grisanti

Students are required to complete a thesis project that demonstrates an advanced level of craft and technique. All candidates will meet with the Thesis Committee at the end of their third year for instructions and deadlines. The College may reproduce work in matters pertaining to accreditation and promotion.

⚠️ *Open to film majors only.*

CFD-4945-A

Film Thesis II

Day/Time: TBA

Spring semester: 6 studio credits

Instructor: M. Grisanti

This is the second part of a two-semester course. See CFD-4940 for course description.

⚠️ *Open to film majors only.*

Independent Study

One semester: 3 studio credits

Junior and senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by

their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Film Electives Open to Students From All Departments

CFD-2138-A

Acting

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Mihut

This course is designed as an introduction to the craft of acting. Students will learn how to create believable characters for the screen through sense memory, improvisation and intuitive use of the self. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism, which is essential to directing films.

CFD-2442

Improvisation

One semester: 3 studio credits

Instructor: A. Rapoport

Improvisation is not only the jazz of theater, it is also an important life skill. Improv skills encourage spontaneous and creative invention and the free use of mind and body to invent relevant action and reaction. This course teaches the foundational tools, language and philosophy behind improvisation through the use of drills, exercises and games. We will examine the basic elements of improvising a scene and developing characters. The class structure is completely collaborative, and the course requires full attendance and full participation.

Course #	Day	Time	Semester
CFD-2442-A	M	3:20-6:10	fall
CFD-2442-B	W	6:30-9:20	spring

CFD-3054-A

Advanced Sound

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Goodrich

Designed for those who want to pursue sound on a professional level, this course will explore advanced mixing techniques and automation tips and tricks. Projects will include setting up a mix to deliver to a dub stage, advanced routing and plug-in automation, and best practices when working with a complex mix. Projects will address mono to stereo to 5.1 up to Atmos mixing. We will also explore the issues involved in delivering your project in the correct form and levels. Mastering for sound as well as for delivery requirements will be addressed. Stem mixing and mastering levels will also be covered. The QC (Quality Control) process will be addressed.

 *Limited to 12 students.*

 *Prerequisite: CFD-2053, Introduction to Mixing, or instructor's permission.*

CFD-3056-A**New Audio Formats**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Agudo

Students will be introduced to cutting-edge, multichannel technology, such as Dolby Atmos, and will explore techniques for recording to new audio standards. A comprehensive walkthrough of components, applications and workflow will be given, including hardware and software requirements for various setups. We will also discuss new ways of imagining sound design and the best practices to integrate them in different projects.



Limited to 12 students.



Prerequisite: CFD-2050, Sound Production I, or instructor's permission.

CFD-3057-A**Scoring Your Film**

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: N. Simopoulos

The focus on this course will be on creating musical scores for film. With the use of software such as Pro Tools, Reason and Logic Audio, students will learn the fundamentals of creating music that evokes suspense, nostalgia, romance, adventure, and more. With hands-on practice in a recording studio, students will compose, record and edit using synthesizers, samplers and loop players to make thematic musical cues while learning the techniques of film scoring.

BFA Fine Arts

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 18 credits in art history courses that carry a prefix of AHD or VCD.
2. Students must meet all requirements of the BFA Fine Arts Department and complete a review of work at the end of each year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year fine arts majors must successfully complete all required foundation-year courses by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Freshmen who begin their studies in the spring 2024 semester should contact their academic advisor for the spring/summer course schedule.

Course #	Title
AHD-1018	Introduction to Modern Art
AHD-1019	Global Perspectives
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
FID-1530	Digital Fabrication
HCD-1020	Writing and Thinking: New York City
HCD-1025	Writing Visual Culture

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

FINE ARTS FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1130-1FA	Drawing I	W	9:00-2:50	S. DeFrank
AHD-1018-1FA	Modern Art	W	3:20-6:10	K. Johansson
HCD-1020-1FA	Writing and Thinking	Th	9:00-11:50	I. Deconinck
FID-1220-1FA	Painting I	Th	12:10-6:00	M. Sheehan
FID-1530-1FA	Digital Fabrication	F	9:00-11:50	L. Navarro
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1135-1FA	Drawing II	W	9:00-2:50	S. DeFrank
AHD-1019-1FA	Global Arts	W	3:20-6:10	TBA
HCD-1025-1FA	Writing Visual Culture	Th	9:00-11:50	I. Deconinck
FID-1225-1FA	Painting II	Th	12:10-6:00	M. Sheehan
FID-1430-1FA	Sculpture	F	9:00-2:50	S. Choi

FINE ARTS FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1130-2FA	Drawing I	Tu	9:00-2:50	N. Karsten
AHD-1018-2FA	Modern Art	W	3:20-6:10	C. Breed
HCD-1020-2FA	Writing and Thinking	Th	9:00-11:50	S. Morrison
FID-1220-2FA	Painting I	Th	12:10-6:00	D. Chow
FID-1430-2FA	Sculpture	F	3:20-9:10	R. Dupont
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1135-2FA	Drawing II	Tu	9:00-2:50	N. Karsten
FID-1530-2FA	Digital Fabrication	W	9:00-2:50	G. Murillo
AHD-1019-2FA	Global Arts	W	3:20-6:10	Y. Alipour
HCD-1025-2FA	Writing Visual Culture	Th	9:00-11:50	S. Morrison
FID-1225-2FA	Painting II	Th	12:10-6:00	D. Chow

FINE ARTS FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-3FA	Drawing I	W	9:00-2:50	M. Komer
HCD-1020-3FA	Writing and Thinking	Th	9:00-11:50	TBA
FID-1430-3FA	Sculpture	Th	12:10-6:00	J. Cohen
AHD-1018-3FA	Modern Art	F	9:00-11:50	L. Gamwell
FID-1220-3FA	Painting I	F	12:10-6:00	M. Mattelson
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1530-3FA	Digital Fabrication	M	12:10-6:00	F. Muelas
FID-1135-3FA	Drawing II	W	9:00-2:50	M. Komer
HCD-1025-3FA	Writing Visual Culture	Th	9:00-11:50	TBA
AHD-1019-3FA	Global Arts	F	9:00-11:50	R. Arnold
FID-1225-3FA	Painting II	F	12:10-6:00	M. Mattelson

 *Fine Arts Foundation 3 will be made available after all other Fine Arts Foundation programs have reached capacity.*

Second-Year Requirements

The recommended course load is 15 credits per semester. Second-year students must take 9 studio credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year fine arts majors must take:

Requirement A

One semester of:

Course #	Title
AHD-2010	The Origins of Art 
or AHD-2020	Modern Art Through Pop I 
AHD-2025	Modern Art Through Pop II 
FID-2020	Sophomore Seminar

 *Students who have completed AHD-1018, Introduction to Modern Art, must register for AHD-2010, The Origins of Art, and an elective course in art history in lieu of AHD-2020/AHD-2025, Modern Art Through Pop I and II. The elective course in art history may be taken in the junior year.*

Requirement B

Choose at least one of the following studio elective courses in drawing each semester:

FID-2120-FID-3168 Drawing
 Advanced Drawing
 Drawing the Figure
 Anatomy
 Anatomy in Motion
 Fur, Feathers and Scales: Comparative Animal Anatomy
 Urban Botanicals

Requirement C

Choose the remaining number of required studio credits from the following elective courses:

FID-2000 through FID-3999

Students should select courses that will benefit them in defining their studio practice. Second- and third-year level courses (FID-2000s and FID-3000s) are interchangeable.

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Third-year fine arts majors must take:

Requirement A

One semester of:

Course #	Title
AHD-3200	Ideas in Art
or AHD-2302	History of Video Art: 1965-1985
or AHD-2303	History of Video Art: 1985 to Present

Requirement B

Choose 9 studio credits per semester from among the following elective courses:

FID-2000 through FID-3999

Students should select courses that will benefit them in defining their studio practice. Second- and third-year level courses (FID-2000s and FID-3000s) are interchangeable.

Requirement C

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Refer to the Fourth-Year Seminars for schedule details.

Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, to be eligible to graduate.

Fourth-year fine arts majors must take:

Requirement A

One semester of:

Course #	Title
AHD-4140	Senior Seminar
or AHD-2302	History of Video Art: 1965-1985
or AHD-2303	History of Video Art: 1985 to Present
FID-4500	Senior Workshop I
FID-4505	Senior Workshop II
FID-4507-FID-4521	Senior Workshop III ⓘ
FID-4524-FID-4544	Senior Workshop III ⓘ
FID-4554-FID-4577	Senior Workshop IV ⓘ
FID-4582-FID-4596	Senior Workshop IV ⓘ
FID-4850	Thesis I
FID-4855	Thesis II



Students may substitute a fine arts digital, electronics or bio art course for two seven-week senior workshops. Both seven-week workshops to be substituted must be offered within the same semester.

Requirement B

A senior project consisting of a cohesive body of work and a written thesis that supports the ideas and concerns expressed in the work must be completed. All students must submit 15 high-resolution images (TIFF and JPEG formats) of artwork completed during the senior year.

Requirement C

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Refer to the Fourth-Year Seminars for schedule details.

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

First-Year Required Courses

AHD-1018

Introduction to Modern Art

One semester: 3 art history credits

Beginning with the invention of photography in 1839, this course will reflect the visual expansion of practices involving painting, sculpture, film and architecture. Surveying the discourses surrounding the prominent “isms” (impressionism, symbolism, cubism, etc.) of the 19th century and finally arriving at the inception of pop art in the 20th century, radical shifts in iconography, material applications and the infusion of media into fine arts will be cited. Seminal texts and visits to museums will augment this course.

AHD-1019

Global Perspectives

One semester: 3 art history credits

As much of the world is connected through the World Wide Web, a global perspective of the arts, crafts and architecture is relevant to contemporary understandings concerning non-Western art. Discussions of the indigenous, the colonized and the transcultural will be explored. From concepts such as memory, ceremony, domestic life, the body and beliefs about the natural and cosmic worlds will intersect with visual culture. The paintings, drawings, ceramics, architecture, textiles and food cultures from Africa, Asia, the Middle East, Latin America and Oceania will focus on how ideas are represented in objects and edifices reflecting cultural difference.

FID-1130

Drawing I

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220**Painting I**

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225**Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430**Sculpture**

One semester: 3 studio credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

FID-1530**Digital Fabrication**

One semester: 3 studio credits

This studio course is an introduction to computer-based fabrication techniques through fundamental software: Adobe Illustrator, Adobe Photoshop and Sculptiris. Along with studying the basic tools, terms and techniques of digital art, students will explore how computers can assist artists in the composition and conception of visual art as it relates to painting, drawing and sculpture. Applications and printed matter techniques that will be explored are fabric and photo printing, CNC laser and plasma cutting, and 3D digital sculpture.

HCD-1020**Writing and Thinking: New York City**

Fall semester: 3 humanities and sciences credits

This course assists students to become critical and independent writers by questioning and learning about New York City. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. We will read books, poems and articles as well as visit New York City locales—virtually or in person—such as the High Line and the Central Park. By the end of the course, students will have an enhanced understanding of writing as a means to think critically and better communicate their ideas.



Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.

HCD-1025

Writing Visual Culture

Spring semester: 3 humanities and sciences credits

In this writing-intensive course, students will learn how to consider artworks from aesthetic, social and political viewpoints to gain a better understanding of contemporary visual culture. Using writing as a means to clarify ideas and present them coherently, the course will first introduce students to methods of examining art by considering its intersections with history, literature and science, and current discussions on race, gender and sexuality. It will then explore the significant role visual culture plays in reflecting and shaping social values by looking at how cultural institutions engage with current issues, such as social practice and climate change, through exhibitions, commissioned works and provenance research. Topics include: the question of who owns antiquities; repatriation of artworks; representations of artworks from different cultures; public memorials; recent exhibits in response to discussions about diversity, equity and inclusivity.

 *Foundation-year students should register for the section of HCD-1025 that corresponds to their foundation program.*

Second-Year Art History Requirement

AHD-2010

The Origins of Art

Fall semester: 3 art history credits

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

 *Students who have completed AHD-1018, Introduction to Modern Art, must register for AHD-2010, The Origins of Art, and an elective course in art history in lieu of AHD-2020/AHD-2025, Modern Art Through Pop I and II. The elective course in art history may be taken in the junior year.*

Course #	Day	Time	Instructor
AHD-2010-A	M	9:00-11:50	J. Edwards
AHD-2010-B	M	3:20-6:10	C. Breed

AHD-2020

Modern Art Through Pop I

Fall semester: 3 art history credits

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing into the 20th century, including impressionism, postimpressionism, symbolism, fauvism, cubism, futurism, expressionism, Dada and surrealism. The art will be discussed in terms of the individual artist's intent as well as in terms of historical events and

cultural issues at the times in which they were created. Museum field trips are an important part of the course.

 *Students who have completed AHD-1018, Introduction to Modern Art, must register for AHD-2010, The Origins of Art, and an elective course in art history in lieu of AHD-2020/AHD-2025, Modern Art Through Pop I and II. The elective course in art history may be taken in the junior year.*

Course #	Day	Time	Instructor
AHD-2020-A	M	12:10-3:00	J. Avgikos
AHD-2020-B	Th	3:20-6:10	J. Harris

AHD-2025

Modern Art Through Pop II

Spring semester: 3 art history credits

This course is a survey of art from the emergence of “modernism” through the radical transformations in established modes of art-making of the postwar period. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from mid-century to the present.

 *Students who have completed AHD-1018, Introduction to Modern Art, must register for AHD-2010, The Origins of Art, and an elective course in art history in lieu of AHD-2020/AHD-2025, Modern Art Through Pop I and II. The elective course in art history may be taken in the junior year.*

Course #	Day	Time	Instructor
AHD-2025-A	M	12:10-3:00	J. Avgikos
AHD-2025-B	Th	3:20-6:10	J. Harris

Second-Year Seminar

FID-2020

Sophomore Seminar

One semester: 3 studio credits

Limited to 15 students per section

In this seminar, students will focus on the media image and its implications in their work. In practice, the photograph has become a drawing tool for the artist and we will explore photography and video in relation to painting and drawing. Projects in lighting and composition, as well as color and its effects will be explored in still photography and the moving image. Stop-motion video effects will be used to animate a drawing. Photography and related software will be employed to address space, texture and volume as formal concerns in image-making. Students will learn how to document their work, how to use a camera that goes beyond point-and-click and what range of possibilities can be achieved with these instruments. How to color correct prints and videos will also be covered. Sound and editing techniques as they apply to art production is included in this media primer.

Course #	Day	Time	Semester	Instructor
FID-2020-A	M	9:00-2:50	fall	F. Feng
FID-2020-B	Tu	9:00-2:50	fall	J. Tekippe
FID-2020-C	Th	9:00-2:50	spring	TBA
FID-2020-D	F	9:00-2:50	spring	J. Tekippe

Second- and Third-Year Drawing Courses



Second- and third-year drawing courses offered through the Fine Arts Department are open to students from all departments.

FID-2120-A

Anatomy I

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Gaffney

Anatomy can offer a concrete structure for drawing and painting the human figure. This course relates the study of the skeleton and the muscles to the live model. Students will complete three life-size drawings of the human skeletal system, which will include views of the skull, torso and extremities, establishing the core of the human figure. Two triptychs, each consisting of a nude, muscular and skeletal drawing of a male and a female body, will be completed. We will learn the landmarks of the skeletal system, their relationship to the muscular system and how they work together to define the human form. An anatomy text such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenő Barcsay is required.



Open to students from all departments.

FID-2120-B / FID-2120-C

Anatomy I

Fall semester: 3 studio credits

Instructor: G. Boorujy

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



Open to students from all departments.

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

FID-2120-D / FID-2120-E

Anatomy I

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Shorin

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

 *Open to students from all departments.*

Course #	Semester
FID-2120-D	fall
FID-2120-E	spring

FID-2123-A

Anatomy in Motion

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Gaffney

The study of human anatomy—its muscles and bones—is of great benefit to artistic practices. We will study the underlying anatomy of bones, joints and muscle groups as they function in action, as a form of gestural drawing. Demonstrations and supporting drawings from the past, such as Leonardo's anatomical studies, will provide a platform to explore expression of the human form.

 *Open to students from all departments.*

FID-2125-A

Anatomy II

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Gaffney

See FID-2120-A for course description.

 *Open to students from all departments.*

 *Prerequisite: FID-2120, Anatomy I.*

FID-2127

Fur, Feathers and Scales: Comparative Animal Anatomy

One semester: 3 studio credits

Instructor: G. Boorujy

Tracing the animal kingdom from jellyfish to insects to humans, students will gain a working knowledge of comparative animal anatomy. The focus will be on vertebrates (reptiles, birds, and mammals) and the morphological differences that constitute groups, families and individual species. There will be

discussions on ecology, evolution and the depiction of animals throughout art history. Students will work from specimens from the SVA Nature and Technology Lab, on-location drawings and photos.

 *FID-2127-B is open to fine arts majors only. All other sections are open to students from all departments.*

Course #	Day	Time	Semester
FID-2127-A	Tu	3:20-6:10	fall
FID-2127-B 	Tu	9:00-11:50	spring
FID-2127-C	Tu	12:10-3:00	spring
FID-2127-D	Tu	3:20-6:10	spring

FID-2131

Drawing: Perception Up Close

Wednesday 12:10-3:00

One semester: 3 studio credits

Instructor: S. Dentz

The premise of this course is that drawing constitutes the fundamental basis of all visual language. As such, drawing will be explored through the development of both technical skills and concepts. Dialogues will revolve around contemporary visual issues. Work will involve the use of all media. Experimentation and invention will be stressed. Drawing will be viewed as a primary vehicle through which an artist grows in the struggle for freedom of expression.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-2131-A	fall
FID-2131-B	spring

FID-2142-A

Figure Drawing

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: S. DeFrank

This course will focus on the model. We will concentrate on the figure in space, how to structure a picture, the use of the picture plane as an organizing tool, and plastic form. We'll use charcoal and then diversify media and scale. Students will approach the figure very directly, and then be encouraged to use the figure as a catalyst to explore other themes. Through direct observation, students will be encouraged to work with diverse materials as a means with which to approach the act of drawing.

 *Open to students from all departments.*

FID-2146-A

Figure Drawing

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: L. Wells

Using a model, this course will begin with 10 one-minute poses and then move into a series of 20-minute poses. All materials are acceptable: watercolor, pencil, and pen-and-ink, among others. And all styles are welcome. Students will develop their own distinctive process.

 *Open to students from all departments.*

FID-2159-A**What is 21st-Century Drawing?**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. DeFrank

What does it mean to draw? How is drawing relevant in today's art world? This course is about the experience of drawing and looking at drawings and about the possibilities of extending our traditional ideas concerning the limits of drawings. We will attempt to answer these questions through a series of discussions and exercises in and out of class. All types of materials are encouraged. Figurative and abstract imagery will be examined.

 *Open to students from all departments.*

FID-2173-A**Urban Botanicals**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Rhoda

This class will visit local sites in search of urban botanicals from which to draw creative inspiration. We'll explore micro and macro environments, and the fractal realm of self-similarity and symmetry. We'll see how the nature/nurture dialectic has been exploited by artists, and look to the less obvious lichens, molds and mosses as alternatives to the more ornamental botanicals. To meet the countless challenges that botanicals present, students will explore various mediums to create drawings/collages that range from the simple to the complex.

 *Open to students from all departments.*

FID-3113-A**Drawing**

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Hawley

This course studies the application of pigments to the surface of paper and equivalent materials. This implies the history and practice of drawing, as seen from different points of view. The course stresses looking as a process of perception and invention of inner and outer images and the observation of the work in its making.

 *Open to students from all departments.*

FID-3167

Conceptual Drawing

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Jurayj

What is drawing? Historically we think of graphite or charcoal on paper. Prior to the mid-19th century in Western cultures it was often a tool in a process, maybe in preparation for an oil painting or a sculpture. In the second half of the 19th century and early 20th century in the West, drawing finds a place to stand on its own as an art form employing ink, watercolor, collage, pastels, and various dry mediums. But what is drawing now? How can we securely differentiate drawing from painting, sculpture, photography and video? Do we even want to? Can the digital exist within the hand and vice versa? We live in an age of “the image” where our experience is mediated through simultaneous and multiple layers of information. How can drawing reflect and respond to the present?

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-3167-A	fall
FID-3167-B	spring

Second- and Third-Year Painting Courses

 *Second- and third-year painting courses offered through the Fine Arts Department are open to students from all departments.*

FID-2207

Painting and Mixed Media

Wednesday 9:00-2:50

One semester: 3 studio credits

Each session of this course will begin with a 20-minute warm-up assignment as a way to experiment with different approaches to painting and image-making. Students will then work on assigned and self-initiated projects. Working from observation, using systems to develop work and understanding drawing as a key to painting are just some of the approaches that will be explored. Experimentation with various materials and techniques is encouraged, as well as development of content through focusing on issues of identity, taste, politics, spirituality and philosophy. Home assignments, journal keeping and reviewing exhibitions are required. This is a rigorous course, as are the process of art-making and the discipline of being an artist.

 *This course may be repeated once for credit. Only approved, nontoxic materials can be used. Open to students from all departments.*

Course #	Semester	Instructor
FID-2207-A	fall	TBA
FID-2207-B	spring	P. Hristoff

FID-2214-A**Painting: The Narrative Image**

Thursday 9:00-2:50

Spring semester: 3 studio credits

Instructor: M. Gacek

This painting course will engage students in their development of the narrative image. Using traditional and experimental approaches to oil paint, acrylic and gouache, students will explore composition, color and process in relation to the narrative possibilities of the picture. Students will work from models, memory, and imagination and will explore the uses of the narrative image and its possibility to express ideas. The uses of narrative in contemporary art and storytelling in art history will be discussed. Students will develop their ideas as well as their technical skills.

 *Open to students from all departments.*

FID-2217**Painting: Out of Your Head, Onto the Page**

Thursday 9:00-2:50

One semester: 3 studio credits

Instructor: S. Irons

From an image's conception to its execution, ideas, materials and processes run together. In this workshop, we'll investigate the use of novel and traditional materials and the range of pictorial sources: fine art to pop art, everyday life to nightlife, institutions and the politics of space, objective and subjective analyses. What's your worldview? What's your comfort zone and how can you exploit it? With an emphasis on interpretation of work through the materials used (paint, honey, nail polish), the context in which they appear (wall, floor, street) and the formal elements of construction (scale, application, space, light, subject), we will look for ways to describe and strengthen your point of view. Instruction is one-on-one with class critiques. Discussions about work by artists who employ analytic, eccentric, comedic, political, romantic or intuitive points of view are included.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-2217-A	fall
FID-2217-B	spring

FID-2228-A**Sensational Painting and ...**

Wednesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: S. Joelson

What do we do when we look? What happens as we build pictures? What makes an image memorable? We will consider the context for these concerns from Cézanne to psychedelic art to current exhibitions. Learn to focus your intentions while fine-tuning your intuition. Work from observation, imagination or printed sources with an emphasis on the distinctly physiological experience of painting.

 *Open to students from all departments.*

FID-2236-A**Painting and Photographic Sources**

Wednesday 9:00-2:50

Spring semester: 3 studio credits

Instructor: S. Irons

This course will concentrate on both the technical aspects and conceptual basis for working from and with photography in painting. The apparent objectivity of photographs will be used to investigate their hidden codes: what the photograph documents, what is suggested, what is left out and the social role of subject matter. We will discuss the formal qualities of images and how they might change the reception of a painting. Some emphasis will be given to the categories of dreams and hallucinations, memory and time, pictures and politics, and commercial images.

 *Open to students from all departments.*

FID-2242-A**The Abstract Image**

Tuesday 3:20-9:10

Fall semester: 3 studio credits

Instructor: S. Sherman

In this course students will develop a painting practice that employs imagery and pictorial means from both abstract and representational realms. This painting tradition includes the work of Henri Matisse, Philip Guston, Elizabeth Murray and Gerhard Richter, to name a few. Students will be encouraged to create images that incorporate the formal languages of modes of abstraction. The development of a mature studio practice will be stressed.

 *This course may be repeated once for credit. Open to students from all departments.*

FID-2251-A**In Practice: Color Theory**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: R. Valverde

In this multimedia course, students will explore color and the principles of color theory. Each project will incorporate a specific lesson about color and light as a starting point, which is subsequently developed into a more complex and personal work. This is a challenging course that will help students to acquire the skills to make visually dynamic works, as well as expand the way they use, perceive and understand color. Projects will incorporate painting, photography, collage and digital images. In addition to home assignments, students are required to keep a sketchbook and to review exhibitions.

 *Please bring acrylic paints (approved, nontoxic materials only) to each session. Students must own or have access to a digital camera. Open to students from all departments.*

FID-2263-A**Contemporary Watercolor and Beyond**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: M. Meyer

This course is designed for adventurous students using watercolor—one of the ancient art-making mediums still in use. In the class, form, composition, color, and basic techniques will be discussed and students will explore the expressive and stylistic possibilities of the medium in the 21st century. As the course progresses, projects will focus on visual problem solving and unconventional uses of this paint: different formats, including personal books and diaries, multi-panel paintings using the model, collage,

narrative assignments and abstraction. Group and individual critiques, and discussions of historical and contemporary uses of watercolor will be included.

 *Open to students from all departments.*

FID-3217

Painting Workshop

Thursday 3:20-9:10

One semester: 3 studio credits

Instructor: L. Behnke

This course will explore methods and materials in relationship to individual goals as an examination of painting mediums. Inclusive of formats from representation through abstraction, artists working today utilize both historical and current practices. We will look at these applications through individual discussion, assignments and field trips. Focus will be on developing a personal vision and exploring the options for expression through the manipulation and understanding of materials. Students will be encouraged to consider how “thinking through their materials” will enable them to strengthen their work. We will consider the many technological innovations in media, leading to changes in the practice of painting that are specific to the 21st century, as well as the many historical practices that have been upgraded to utilize modern alternatives.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-3217-A	fall
FID-3217-B	spring

FID-3223

Representational Painting

Tuesday 12:10-6:00

One semester: 3 studio credits

Instructor: M. Levenstein

The goal of this course is to give students a strong foundation in both the intellectual and the formal aspects of painting. While representation in painting will be the subject, the focus will be on painting as a language and a process. Working from observation, various aspects of pictorial construction will be emphasized. Students will execute quick wet-into-wet paintings of the models to become more intimate with the material aspects of painting. Light and shadow will be discussed as a motor of representation. We will explore contrast of value, as well as warm and cool tonality, and then examine color and color theory and create paintings based on a complementary palette. Even while working within structured projects and a restricted palette, the expressive means of painting will be emphasized. The last phase of the course will focus on more complex projects in full palette. Students will be encouraged to develop their personal interests and subjects without abandoning formal aspects of painting. Group critiques emphasizing the verbalization of intent will be an essential element. Home assignments, slide presentations and museum visits are included.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-3223-A	fall
FID-3223-B	spring

FID-3236**Painting: Issues and Ideas in Painting**

Wednesday 3:20-9:10

One semester: 3 studio credits

Instructor: N. Chunn

This studio course is designed to strengthen your ideas through your materials, subject matter, content, context, technique and application. On an individual basis, we will discuss your sensibilities and how these may be encouraged toward developing a clear and unique voice. Contemporary and historical issues relevant to your practice are included, as in the exploration of formal and technical possibilities. Experimentation is encouraged. All disciplines are welcome and models are available on request. Group critiques will be held every five weeks.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
FID-3236-A	fall
FID-3236-B	spring

FID-3242-A**Constructed Painting**

Thursday 9:00-2:50

Spring semester: 3 studio credits

Instructor: R. Pierre Allain

This course is for painters who want to work with materials, processes and techniques other than, or in addition to, traditional techniques of brush and paint on canvas. Students can explore collage, assemblage, relief, wall sculpture, fresco, in situ wall paintings, new media and other approaches to extending the dimensionality of painting's surface. Any material can be used: fabrics, wood, metals, plaster, plastics, found objects, etc. We will critically examine differences between painting and sculpture in the context of picture plane, opticality, illusion, realness and objectness, and the way these terms are defined art historically, and look at how artists today engage these traditions. An assortment of hand tools and power tools are available for fabrication of projects, as well as access to the sculpture studio. Photographs of this course can be viewed at rpsavphotos.com.

 *Open to students from all departments.*

FID-3251**Painting: Studio Practices**

Friday 12:10-6:00

One semester: 3 studio credits

Instructor: M. Jones

Painting will be explored through experimentation and the development of images, techniques, materials and attentive observation. Color relationships, composition, glazing, figuration, abstraction and digital components of painting techniques will be covered. Painting will be investigated as an ongoing historical and cultural narrative, communicating through an evolving and evocative language of signs and as a site for both revision and critique. There will be a series of assigned projects with the goal of developing each student's unique hand and point of view. Group and individual critiques will deepen students' abilities to analyze and describe their works and ideas.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
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FID-3251-A	fall
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FID-3251-B	spring
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FID-3268**Painting: Refining Visual Language**

Friday 9:00-2:50

One semester: 3 studio credits

Instructor: T. Kahn

Together, we will examine our assumptions about traditional painting in relation to a more contemporary experience of art-making. All approaches are welcome. Focus will be on discovering the problems of interest to each student and finding the material/metaphor most appropriate to each person's objectives. Dialogue will center on developing the strengths of personal ideas in relation to the vast and rich community of painting's vital past and intriguing present. This is a project-based course for students interested in developing their own ideas through a range of work in various media, emphasizing painting, but also encouraging works in other media. Students will be encouraged to explore form and express content. We will visit galleries and museums, and students will review various exhibitions on a regular basis. There will be group critiques throughout the semester.

 *This course may be repeated once for credit. Open to students from all departments.*

Course #	Semester
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FID-3268-A	fall
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FID-3268-B	spring
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Second- and Third-Year Sculpture and Digital Courses



Second- and third-year sculpture and digital courses offered through the Fine Arts Department are open to students from all departments.

FID-2413

Ceramic and Mixed-Media Installation

Monday 3:20-9:10

One semester: 3 studio credits

Instructor: N. Touron

This course is an intensive production-based course focusing on the creation of mixed-media installations using ceramic as the starting medium. The course will be divided into two sections. The first will cover different aspects of plaster mold production and the use of liquid clay (slip) in order to produce duplicates of an object. The second section will focus on the students' project ideas through the review of work of artists producing installation art; group and individual critiques and exhibition reviews. Once a basic knowledge of mold-making and slip casting is established, students will propose a series of projects of which some will be selected during group critiques for full production. During group sessions specific analysis of mixed-media use for each student's project will be reviewed and organized in terms of production and aesthetics. Attention will be given to the context in which the installation is placed and viewed and its impact on the physical and cultural environment of society. Home assignments will be extensive in order to acquire an independent work ethic.



This course may be repeated once for credit. Open to students from all departments.



Equipment fee: \$200

Course #	Semester
FID-2413-A	fall
FID-2413-B	spring

FID-2421-A

Body Casting

Monday 3:20-9:10

Spring semester: 3 studio credits

Instructor: C. Paolino

Body casting is the art of replicating the human form in a plaster casting. Students will make body castings from live models; the castings will then be corrected to match the live subject. Other techniques will involve using oil-based clay to create a "skin" for the plaster. Silicone rubber will be explored for mold-making and as a casting material. Discussions will include commercial applications for body cast products, special-effects makeup, specialty costuming, animatronic characters, three-dimensional commercial sculptures and holiday event mask-making.



Open to students from all departments.



Equipment fee: \$200

FID-2426

Soft Sculpture

Friday 9:00-2:50

One semester: 3 studio credits

Coming into prominence during the 1960s, soft sculpture employs materials that are designed to integrate various components, such as cloth, rubber, foam, yarn, felt, paper, fibers, and other non-rigid materials. In

this course students will examine professional fabrication techniques as we engage in various processes to explore forms and surfaces through mechanisms and structures, such as sewing, casting, form building and pattern-making. Each session will begin with a presentation and discussion of creative visual practices utilizing soft materials. After the fourth class session, students will have time to work on their own projects. Individual critiques will be given, which will include fabrication logistics and planning.

 *Open to students from all departments.*

 *Equipment fee: \$200*

Course #	Semester
FID-2426-A	fall
FID-2426-B	spring

FID-2431

Sculpture Without Limits

Tuesday 9:00-2:50

One semester: 3 studio credits

Instructor: TBA

Sculpture without limits. Every kind of sculpture can be investigated. Every type of material can be used. Welding, building, carving, modeling, site-specific and mixed-media assemblage will be taught. Hands-on instruction and strong technical skills enable each sculptor to realize their own thoughts. Weekly critiques will discuss work done in class. The idea comes first and then the sculpture. Where it came from, what it means, how it got there. Visits to museums, galleries and studios will be assigned. Slide lectures will augment discussion.

 *This course may be repeated once for credit. Open to students from all departments.*

 *Equipment fee: \$200*

Course #	Semester
FID-2431-A	fall
FID-2431-B	spring

FID-2438

Sculpture: Materials, Methods and Practices

Tuesday 3:20-9:10

One semester: 3 studio credits

Instructor: J. Choi

This course is designed as a series of projects to encourage students to solve problems and discover working processes. Each project will begin with a discussion of contemporary artists, as well as current museum and gallery exhibitions. Various materials will be explored, from woodworking to mold-making, welding to video. We will meet for group critiques.

 *This course may be repeated once for credit. Open to students from all departments.*

 *Equipment fee: \$200*

Course #	Semester
FID-2438-A	fall
FID-2438-B	spring

FID-2461**Metalworking Techniques for Sculpture**

Thursday 12:10-6:00

One semester: 3 studio credits

The goal of this course is to enable students to work in metal for creating sculpture. Practical assignments will cover the fundamentals of welding, including MIG and TIG. We will explore techniques for shaping metal bars, sheets and plates (by machine and by hand), as well as how to grind, polish and finish metal, and then combine these techniques into finished projects. Students will be introduced to the computer-driven plasma cutter, which can cut steel up to a half inch in thickness.



This course may be repeated once for credit. Open to students from all departments.

Equipment fee: \$200

Course #	Semester	Instructor
FID-2461-A	fall	J. Wasson
FID-2461-B	spring	J. Choi

FID-2483**Silver Jewelry Making**

One semester: 3 studio credits

Instructor: T. Chin

This studio course will focus on basic metalworking for creating jewelry. Techniques covered will include: soldering and annealing, metal construction and forming, polishing and stone setting, as well as decorative finishes for surface treatment of metals, such as texturing, patinas, antiquing and stamping. Each student will begin with designing and creating a ring set with a stone, followed by personal projects that employ the areas covered in class. There will be time for experimentation. Individual instruction on additional techniques such as making chains, jump rings, clasps and hooks will be given for projects that require these techniques. Assignments vary each semester.



Previous design or metal experience not required.

Sections A and D are open to fine arts majors only. Other sections are open to students from all departments.



Equipment fee: \$45

Course #	Day	Time	Semester
FID-2483-A ⚠	M	12:10-3:00	fall
FID-2483-B	M	3:20-6:10	fall
FID-2483-C	Tu	12:10-3:00	fall
FID-2483-D ⚠	M	12:10-3:00	spring
FID-2483-E	M	3:20-6:10	spring
FID-2483-F	Tu	12:10-3:00	spring

FID-3403

Ceramics

Tuesday 9:00-2:50

One semester: 3 studio credits

Instructor: R. Baron

Ceramics is one of the oldest of all art forms with a fascinating history that reflects the development of human civilization culturally, artistically and technologically. In the mid-20th century ceramics experienced a profound shift of status from traditional craft to an expressive fine art material. Contemporary ceramic artists are employing ancient techniques and cutting-edge technology to create powerful, innovative artworks. In this studio-based course we will unearth the processes and origins behind these ceramic techniques with a focus on both sculpture and vessel making. Each student will create a unique body of ceramic work by developing personal concepts and a distinct artistic voice. Students will explore various forming methods, including slab construction, coil, extended pinch and throwing on the wheel. Tools such as the slab roller, extruder and the pottery wheel will be introduced. There will be glaze workshops with demonstrations of low-fire glazes, underglazes, china paints, slips, mason stains, decals and luster surfaces. Students will learn to operate the kiln and participate in loading and firing. Critiques, presentations, short readings, discussions and viewing exhibitions will be woven into the structure of the course.



This course may be repeated once for credit. Open to students from all departments.



Studio fee: \$200

Course #

Semester

FID-3403-A

fall

FID-3403-B

spring

FID-3413-A

Sculpture Now!

Monday 9:00-2:50

Fall semester: 3 studio credits

Equipment fee: \$200

Instructor: P. Dudek

This is a hands-on, lo-tech sculpture course for students who want to make stuff. What kind of stuff? Objects, installations, hard/soft, tiny/large, intuitive/conceptual; we will explore it all. The personal preferences of students will determine material and fabrication options. The goal is to expand the creative practice and then build on that. Making stuff is part of that process, along with individual critiques and group discussions. To broaden our experience we'll attend exhibitions, films, lectures and/or performances that relate to our activities. It's all part of having a large appetite for Sculpture Now!



Open to students from all departments.



Equipment fee: \$200

FID-3422-A

Transmedia Workshop

Monday 9:00-2:50

Spring semester: 3 studio credits

Instructor: A. Ginzel

Through exploration and invention, and by embracing all media, students will engage in a critical discourse about what is happening in real time in the visual arts now, through their work. A fully mixed-media orientation is receptive to all students, including those who are primarily painters, photographers or

video-makers, performers, etc., and to all approaches. The emphasis is on enabling students to experiment with a full range of traditional, unconventional and exotic materials, techniques and ideas: digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper, wood. The development of student concepts and personal interests will be strongly supported. Our thinking will be placed in contemporary and historical context through presentations of visual and textual resources: slide shows, video, articles, web-based online materials and a weekly update on current exhibitions. Among the many ideas that will be explored are: perception, transformation, performance, the body and language, as well as the environmental, political and site-specific in art. Resources will be discussed and extensive technical help will be provided. There will be group critiques. Instruction will be on an individual basis.



Open to students from all departments.

Equipment fee: \$200

FID-3446

Digital Sculpture: Designing the Future

Tuesday 3:20-9:10

One semester: 3 studio credits

Instructors: M. Falk, L. Navarro

This course introduces methods and concepts in sculpture using state-of-the-art technology. Students will work collaboratively on sculptural installations using CNC (computer numerically controlled) and rapid prototyping machines. Each project will focus on generating a component-based system where the whole is greater than the sum of the parts. The final, full-scale installation will include new spatial concepts and novel materials. Software and equipment instructions will be provided. Guest lectures and studio visits are included.



This course may be repeated once for credit. No previous experience with digital design or advanced machining is required. Open to students from all departments.

Equipment fee: \$200 each semester.

Course #	Semester
FID-3446-A	fall
FID-3446-B	spring

FID-3453

Video Installation: When Light Becomes Form

Tuesday 9:00-2:50

One semester: 3 studio credits

Instructor: F. Muelas

From low-tech projection to high-tech immersive environments, video installation has become a dominant medium for contemporary artists. Drawing from the history of film and video art, the students will explore some of the different techniques of analog and digital media in their work in the digital lab. This course will focus on developing students' knowledge of video installation and encourage experimentation with a variety of approaches to the projected image. Students will generate four projects throughout the semester. We will meet regularly as a group and on a one-on-one basis to discuss current exhibitions, readings and student projects, and screen film/video work by some of the major figures in the field. The remaining time will be spent in the studio/lab. Students are encouraged to incorporate their personal interests and perspectives into their work. Projects will relate to ideas and forms of light projection from conception and production to display and distribution; creative relationships between visual and audio; the physicality of light; narrative and non-narrative structure; original and appropriated material; public and

private exhibition; interaction with performance and objects/sculpture. The course will touch on issues of gender, social and political activism, and the history of media communication.



*This course may be repeated once for credit. Open to students from all departments.
Equipment fee: \$200*

Course #	Semester
FID-3453-A	fall
FID-3453-B	spring

Second- and Third-Year Interdisciplinary and New Media Courses



Second- and third-year interdisciplinary and new media courses offered through the Fine Arts Department are open to students from all departments.

FID-2513-A

Cut-and-Paste Workshop

Thursday 3:20-9:10

Spring semester: 3 studio credits

Instructor: TBA

This course will focus on cut-and-paste techniques as they are employed in image-making. The traditional underpinnings of collage will be investigated as a common thread to rethink, reposition and rework images and sound. Analog and digital approaches will be used to create a synthesis between popular and art-historical forms of collage. The course will be content driven and employ narrative, non-linear, representational and symbolic approaches to collage. We will begin using print media, then merge print with other mediums (paint, pastels, textures, found objects) to create mixed-media projects. We will transition into photo and digital collage/montage to analyze media as it has been used in the past and as it has developed with the advent of the Internet. Additionally, the course will explore cut-and-paste techniques using Adobe Photoshop and digital editing software.



*Open to students from all departments.
Studio fee: \$100*

FID-2661

Embroidery and the Digital Sewing Machine

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: J. Solodkin

Digital embroidery transforms a handcrafted couture into a fine arts media. Just like a tattoo where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a file that can be saved and repeated as a multiple or repeat pattern. The course will cover digital sewing using registration applications. Techniques related to fashion and the fine arts will be explored. A visit to a commercial embroidery atelier will be held at the conclusion of the course.



This course may be repeated once for credit. Open to students from all departments.



Limited to 12 students per section.



Equipment fee: \$200

Course #	Semester
FID-2661-A	fall
FID-2661-B	spring

FID-3521

Art and Fashion

Thursday 12:10-6:00

One semester: 3 studio credits

Instructor: L. Scott

In this course we will experiment with sewing, felting, weaving, collaging and knitting clothing and accessories, as well as different methods of embellishing and altering them, to make art in dialogue with fashion. We will look closely at what our materials and choices mean, and how the act of wearing something changes the art object and the body wearing it. Student projects may include clothing that turns the body into art; interactive wearable sculptures; conceptual or impossible garments; and costumes or objects for performances, installations and videos. Prerequisite: Students who wish to use digital embroidery must have taken FID-2661, Embroidery and the Digital Sewing Machine.



This course may be repeated once for credit. Open to students from all departments.



Equipment fee: \$200

Course #	Semester
FID-3521-A	fall
FID-3521-B	spring

FID-3542-A

Performance Art

Wednesday 12:10-6:00

Fall semester: 3 studio credits

Instructor: L. Scott

Performance art is a way of extending and expanding your studio practice. It's a way of working out ideas using your body as a time-based material. This course is designed for anyone interested in the inherent practices and narratives of performance art, and anyone who wants to push the disciplinary limits of their work. Each week students will make their own experimental performances while exploring the history and evolution of performance art. Group exercises will hone physical and vocal skills as well as build

confidence. We will look at and engage with a wide range of performance forms, including Dada, happenings, Fluxus, conceptual performance, punk, drag, social practice and mixed-media spectacles.

 *This course may be repeated once for credit. Open to students from all departments.*

FID-3611-A

Electronics and Interactivity

Thursday 12:10-6:00

Fall semester: 3 studio credits

Instructors: F. Muelas, J. Tekippe

If you've ever wanted to experiment with robotics, to make a video that "knows" when someone is watching it, or build a sculpture that beeps when you touch it, this is the course for you. In this course students will construct several electronics projects that illustrate the possibilities of physical computing, and to provide students with tools for further exploration. Using Max/MSP/Jitter we will build custom electronics and program these microcontrollers to create strange and meaningful forms of interaction.

 *No prior programming or soldering experience is required, but an interest in accessing your inner mad scientist is a must. Open to students from all departments.*

 *Equipment fee: \$200*

FID-3626-A (previously FID-3634)

Video Mapping

Wednesday 3:20-9:10

Fall semester: 3 studio credits

Instructor: F. Muelas

Video mapping (or spatial augmented reality) is an exciting projection medium that can turn almost any surface, regardless of its shape and size, into a dynamic video display. This course is intended for students who want to move into this powerful, creative medium and will focus on exploring popular video mapping software and hardware technology. Students will create a video-mapping project that will be featured on an architectural space in Manhattan.

 *Open to students from all departments.*

FID-3632-A

An Introduction to Bio Art

Wednesday 3:20-9:10

Fall semester: 3 studio credits

Instructors: S. Anker, T. Rhoda

Humans have been tampering with species development for thousands of years, and creating countless varieties of domesticated plants and animals. Today, advances in biotechnology allow for the creation of entirely novel life forms such as transgenic animals which can glow-in-the-dark by inserting jellyfish genes into their genomes. In this course students will be introduced to the emerging field of biological arts through hands-on laboratory practices and discussions. In the lab, students will create a "post-nature" journal, employ bacteria as a painting material, clone plant tissue, and grow biomaterials using mushrooms and other natural substances. Students will learn proper techniques for conducting experiments with controls. Discussion topics will range from bioethics, climate change and genetic manipulation to ideas embedded in science fiction. Guest speakers include scientists, bio artists and cultural critics. Students may work in a variety of media from drawing and painting to living sculpture to animation and performance.

 *Open to students from all departments.*

FID-3642-A**Projects in Bio Art**

Tuesday 3:20-9:10

Fall semester: 3 studio credits

Instructors: S. Anker, T. Rhoda

Altering nature is a current topic in the arts and sciences. From climate change to genetically modified organisms to novel ways to make vaccines, we are experiencing a biological revolution. Bio art has opened up the tools of science to make art, which in turn creates many practical and ethical questions about how we live. Projects in this course include working with live plants, painting with bacteria and constructing sculptures out of mushrooms as well as filming and photographing unseen entities made visible through the use of microscopes. Students will learn about eco-plastics, processes for making natural pigments, organic taxidermy and faux leather-like skins. In addition, we will examine food production, pollination and molecular cuisine. This hands-on course is supplemented by visiting artists and field trips. No prerequisite required.

 *Open to students from all departments.*

FID-3639-A**From the Laboratory to the Studio: Practices in Bio Art**

Wednesday 3:20-9:10

Spring semester: 3 studio credits

Instructors: S. Anker, T. Rhoda

From the decipherment of the human genome to industrialized food production, science has spilled out of the laboratory into our lives. As scientists engage in molecular engineering, the corporeal body and the manipulation of life forms have become a public and aesthetic discourse unto themselves. This course will examine intersections between laboratory practices and visual art production. Projects will employ video microscopes and scanning devices, scientific specimen collections, plant tissue engineering, new anatomical models and molecular cuisine. In addition, each student will design their own final project relating to the subjects covered in class. Students will be introduced to non-toxic plastics and natural pigments as well as other biomaterials. Field trips and guest lecturers will complement course material. Students may work in a variety of media, from drawing and painting to the digital and performing arts.

 *Open to students from all departments.*

FID-3643-A**Food in the Era of Climate Change**

Thursday 3:20-9:10

Spring semester: 3 studio credits

Instructor: TBA

You are what you eat—or are you? Do you know what is in your food? From farm to fork what happens in between? Is what the food producer tells you true? This course focuses on how food production, industrial farming and GMOs have become part of our daily life. Projects will consist of growing plants hydroponically, DNA analysis of local food, and time-lapse photography and microscopic imaging of foodstuffs. In addition, the cultural differences, taboos and evolution of eating practices will be explored. We will look at culinary styles around the world, and their social, economic and political ramifications. Urban farming, molecular cuisine and digital gastronomy, as well as pesticides and contaminants will be examined. Part forensic and part horticulture in practice, we will gather plants to extract pigments for watercolor; design food sculptures, including stencils for cakes; and use spices in novel ways. We will explore the effect microorganisms have on food—from cheese to E. coli to yogurt. From the good, the bad and the ugly, how has genetic engineering affected our lives? What effect is global warming having on

food sources? Performance, painting, sculpture, public art, photography, illustration and cartooning, as well as community-based projects are welcome.

 *Open to students from all departments.*

Second- and Third-Year Printmaking Courses

 *Second- and third-year printmaking courses offered through the Fine Arts Department are open to students from all departments. Printshop facilities are available outside of class hours.*

FID-2806

Printmaking: Silkscreen

One semester: 3 studio credits

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

 *Printshop facilities are available outside of class hours. This course may be repeated once for credit. Open to students from all departments.*

 *Materials fee: \$300*

Course #	Day	Time	Semester	Instructor
FID-2806-A	M	2:00-6:50	fall	N. Papparone
FID-2806-B	W	9:00-1:50	fall	L. Wright
FID-2806-C	W	2:00-6:50	fall	L. Wright
FID-2806-D	F	9:00-1:50	fall	G. Prande
FID-2806-E	F	2:00-6:50	fall	G. Prande
FID-2806-F	W	9:00-1:50	spring	L. Wright
FID-2806-G	W	2:00-6:50	spring	L. Wright
FID-2806-H	F	9:00-1:50	spring	G. Prande
FID-2806-J	F	2:00-6:50	spring	G. Prande

FID-2821-A

Printmaking: Etching

Wednesday 9:00-1:50

Spring semester: 3 studio credits

Instructor: G. Prande

This in-depth etching course explores the wide range of materials and techniques used to create the linear, tonal and photographic images of the intaglio print. Basic techniques cover line etching for pen-and-ink effects, drypoint for velvety lines, soft ground for both crayon-like lines and textures, aquatint for tones and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques, monoprints, collagraphs and

carborundum prints. Students will develop the skills to proof, edition and curate prints. On-going critiques will be included.

 *Printshop facilities are available outside of class hours. Open to students from all departments.*

 *Materials fee: \$300*

FID-2829-A

Printmaking: Monoprint, Woodcut, Linoleum

Tuesday 2:00-6:50

Spring semester: 3 studio credits

Instructor: S. Broder

This course will explore various printmaking processes, including woodcut, linocut, monoprint and collagraph to expand each student's skills and techniques. These methods can be interpreted for many different artistic styles, from fine art to illustration and bold graphic design. Students will learn the fundamentals of woodblock and relief printing. Relief printing involves carving away at a block of wood or linoleum and then inking the surface with oil-based ink. The block is then transferred to paper by being run through a printing press. This course begins with an exploration of techniques for planning and carving out prints, and then takes students through various approaches to making complex, multicolor relief images using reduction cut and jigsaw techniques.

 *Open to students from all departments.*

 *Materials fee: \$300*

FID-2834-A

Bound and Unbound: Relief Print in Book Form, Portfolio, Serial Image

Wednesday 2:00-6:50

Fall semester: 3 studio credits

Instructor: S. Broder

This course will use a variety of relief-printing techniques, including woodcut, linoleum, and monoprint to create original artists' books or portfolios of prints. Images will be carved into the block, the surface inked and transferred to paper. Students will have the option to create editions of each work or to work on a series of monoprints. Various bookbinding methods, including zines, Japanese stab bound, accordion and portfolio will be covered.

 *Open to students from all departments.*

 *Materials fee: \$300*

FID-2857

Textile Printing: An Introduction

Thursday 2:00-6:50

One semester: 3 studio credits

Instructor: L. Wright

This course will appeal to fine artists as well as graphic designers and emerging fashion designers. Demonstrations will demystify the process of printing on canvas, T-shirts or totes. Learn to use various methods of printing on fabric, from silkscreen to block printing and stencils. You will be guided through “step and repeat” color separation used in printing entire bolts of fabric, to “engineered” images for pre-made piece goods like jackets, hats and patches. Students will use textile inks that are permanent and washable for professional results. Start your own T-shirt business and know what to buy and where to buy it.



This course may be repeated once for credit. Open to students from all departments.

Materials fee: \$300

Course #	Semester
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FID-2857-A	fall
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FID-2857-B	spring
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FID-3827

Printmaking: Lithography

Thursday 9:00-1:50

One semester: 3 studio credits

Instructor: J. Solodkin

The majority of mass printing is produced by the lithographic process. It has the remarkable ability to reproduce all the subtle qualities of charcoal, pencil, ink, watercolor, and more. This innate characteristic is why so many artists over the years have chosen to work in lithography. Goya, Lautrec, Picasso, Rauschenberg, Johns and Bourgeois, to name a few. Lithography is a medium that readily lends itself equally to painting and drawing, as well as various digital and photographic media. This course will offer traditional hand-drawn and state-of-the-art methods in realizing multicolored, professionally printed editions or work resulting in unique monoprints. These will include the options to work with hand-drawn aluminum plates, Bavarian limestone, photographic plates or any combination of these techniques.



This course may be repeated once for credit. Open to students from all departments.

Materials fee: \$300

Course #	Semester
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FID-3827-A	fall
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FID-3827-B	spring
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FID-3846-A

Printmaking: Silkscreen and Painting/Combined Media

Tuesday 9:00-1:50

Spring semester: 3 studio credits

Instructor: N. Paparone

Once regarded as only a commercial process, silkscreen has been a real force in the art world for the past 60 years because it lends itself to almost any artistic endeavor. Hand-drawn work, photography and/or digital imagery are easily transformed through silkscreen. In this course students will discover how to make the most of the silkscreen process by printing on a variety of materials, such as paper, canvas,

wood, metal and plastic, among many others. The screen becomes another tool used in art-making with endless one-of-a-kind color variations. Students are encouraged to seek their own creative solutions.

 *Open to students from all departments.*

 *Materials fee: \$300*

FID-3847

Printmaking: Letterpress

Monday 9:00-1:50

One semester: 3 studio credits

Instructor: D. Faust

Letterpress is a versatile and adaptable printing medium that mixes easily with other processes and imparts a sense of depth and texture to impressions on paper. This course will give a thorough introduction to letterpress printing. Accurate color registration is easily accomplished and the experience of hand-setting vintage metal and wood typefaces will enhance each student's knowledge and understanding of typography. Die-cutting with letterpress allows students to shape their printed projects. Starting with handset wood and metal type we will move onto the use of photopolymer plates from digital files and linocut and collage plates (collagraph) for printing. Letterpress can print on T-shirts and bags as well as plastics and papers. Historical examples of futurist/Dada and 19th-century 'color explosion' printing will be shown. Each session begins with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions. Instruction in the operation and maintenance of several presses will be covered. Illustration students may explore animation techniques on the presses, design students can concentrate on letter/word/text, and seniors can build and print final portfolio packaging.

 *This course may be repeated once for credit. Open to students from all departments.*

 *Materials fee: \$300*

Course #	Semester
FID-3847-A	fall
FID-3847-B	spring

FID-3862

Printmaking: Silkscreen and the Artists' Book

One semester: 3 studio credits

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

 *Printshop facilities are available outside of class hours. Open to students from all departments.*

 *Materials fee: \$300*

Course #	Day	Time	Semester
FID-3862-A	Th	9:00-1:50	fall
FID-3862-B	Th	2:00-6:50	fall
FID-3862-C	Th	9:00-1:50	spring

FID-3876

Printmaking: Silkscreen Unlimited

Thursday 9:00-1:50

One semester: 3 studio credits

Instructor: L. Wright

This course will explore silkscreen printing possibilities for all levels from beginners to experienced printers. We will explore tools, materials and methods for printing on a variety of surfaces, including plastic, metal, canvas, textiles, T-shirts, ceramics and skateboards. Learn about jigs to drill and form metal and Plexiglas. Get studio tips and logic. This is a hands-on make anything tour de force. We will discuss how to set up a working silkscreen studio in your home. Students can work on projects to present for thesis and other studio courses.

 *This course may be repeated once for credit. A working knowledge of silkscreen is recommended. Open to students from all departments.*

 *Materials fee: \$300*

Course #	Semester
FID-3876-A	fall
FID-3876-B	spring

FID-3883-A

Printmaking: Graphic Image Silkscreen

Thursday 2:00-6:50

Spring semester: 3 studio credits

Instructor: D. Sandlin

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand and by computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

 *Open to students from all departments.*

 *Materials fee: \$300*

AHD-4140-G

Senior Seminar: Printmaking

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: G. Prande

This seminar will look at how new technologies affected what artists made and how artists adopted those new ways of printing to create prints, multiples and books throughout history. Various methods of printmaking have developed over hundreds of years and are constantly being updated, incorporating photography and digital methods of production. We will see how print editions are financed, produced and distributed and how artists and publishers deal with questions of materials, scale and cost of production in developing print editions. We will also explore ideas concerning “the original” and “the copy” and how the advent of digital reproduction and photography blur those lines. There will be weekly readings by artists, critics and curators concerning art in multiple as well as several visual projects and written assignments.

 *Open to students from all departments.*

VND-2134

Risograph Printing: An Introduction

One semester: 3 studio credits

Instructor: P. Terzis

As technology transforms our lives, many artists have turned to print media and Risograph printing—a vibrant and flexible medium that bridges digital and analog techniques. In this course we will explore the possibilities that this dynamic medium offers through print design assignments, readings and critiques. Students will receive technical training in print design for the Riso process through in-class printing, demonstrations and presentations. Feedback and guidance will be given in group and individual critiques. An overview of Risograph printing and its range of techniques, as well as examples of Risograph and printmaking-based work will be included. Each student will prepare and print a portfolio of various Risograph projects in the form of print editions, zines, cards, promotional flyers, and other printed matter. Group assignments will foster a spirit of collaborative problem solving. By the end of the course, students will have a clear understanding of the Risograph process as well as a new set of digital and analog design skills that can be applied to other mediums.



Open to students from all departments.

Studio fee: \$250

Course #	Day	Time	Semester
VND-2134-A	Tu	9:00-11:50	fall
VND-2134-B	W	12:10-3:00	fall
VND-2134-C	Tu	9:00-11:50	spring
VND-2134-D	W	12:10-3:00	spring

Third-Year Art History



Third-year fine arts majors must take one semester of AHD-3200, Ideas in Art, or AHD-2302, History of Video Art: 1965-1985, or AHD-2303, History of Video Art: 1985 to Present, unless they have already completed one of these courses at another institution.

AHD-2302-A

History of Video Art: 1965 to 1985

Monday 9:00-11:50

Fall semester: 3 art history credits

Instructor: D. Ross

What is referred to as “video art” has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works; discussion with artists, critics and curators, and in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video’s critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann,

Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

 *This course is held online.*

AHD-2303-A

History of Video Art: 1985 to Present

Monday 9:00-11:50

Spring semester: 3 art history credits

Instructor: D. Ross

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work and the emergence of the market for video art. The blurring of the lines among video art, digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

 *This course is held online.*

AHD-3200-A

Ideas in Art: 1960 to the Present

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: J. Jacobson

This course will examine art since the late 1960s with an emphasis on the ideas of canonical artists, as well as those who are beginning to receive recognition. Minimal, postminimal, conceptual, pop, and other genres will be thoroughly surveyed and considered in relation to current artistic practices. We will also examine thematic issues such as myth-making, do-it-yourself, self-criticism, withdrawal and, particularly, what artists, historians and critics mean by “contemporary art.” Throughout the semester, we will discuss and read critical texts and artists’ writings appropriate to each subject; students will make regular visits to museums, galleries, studios and other art spaces.

 *Prerequisite: Students must have completed 9 art history credits before registering for this course.*

AHD-3200-B

Ideas in Art: 1960 to the Present

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Moscovitch

This course will focus on the social and political nature of postmodern art, from the tumultuous 1960s to the present. Issues of race, class, gender and sexuality will be considered alongside more philosophical considerations such as the notion of what constitutes “art,” the meaning of originality and authorship and

the changing role of popular culture in art. We will study various styles, conceptual approaches and subcultures that have had significant influence, such as pop and performance-based art to postminimalism and the East Village scene. Emphasis will be placed on American artists. Prerequisite: Students must have completed 9 art history credits before registering for this course.

 *Prerequisite: Students must have completed 9 art history credits before registering for this course.*

 *This course is held online.*

AHD-3200-C

Ideas in Art: 1960 to the Present

Monday 6:30-9:20

Spring semester: 3 art history credits

Instructor: S. Paul

This course will investigate contemporary art, from pop art to postmodernism. Beginning with the 1960s, which witnessed the birth of pop art, minimalism, postminimalism and conceptual art, we will study how these movements continue to be relevant today. Readings include primary texts and critical works. There will be visits to museums and gallery exhibitions.

 *Prerequisite: Students must have completed 9 art history credits before registering for this course.*

AHD-3200-D

Ideas in Art: 1960 to the Present

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: R. Morgan

As the title for the course suggests, “ideas” are an intrinsic aspect of art and the aesthetic process. The focus will be given to ideas, both as intentional ingredients within works of art and as critical responses given to various works by artists, critics, art historians and theorists—primarily through an examination of the art and writing of the past four decades.

 *Prerequisite: Students must have completed 9 art history credits before registering for this course.*

Fourth-Year Seminars

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Renowned artists, critics and curators will present their work and ideas through visual presentations and dialogue. Attendance is mandatory. Lectures begin at 7:00 pm in the Amphitheatre on the following dates:

Fall semester: October 2 and November 13

Spring semester: February 5 and March 25

 *Visiting Artist/Critic Seminar lectures are required in both the junior and senior years.*

AHD-4140**Senior Seminar**

Thursday 3:20-6:10

One semester: 3 art history credits

Instructor: J. Avgikos

Unlike the historical avant-garde that situated itself outside of mass culture, today's emerging avant-garde art seems to anticipate ways of working from within and in relation to mass culture. Art is steadily moving out from the "white cube" to participate in a global continuum that's hosted by satellite TV and cable, the Internet, all forms of wireless communication and international biennials. The fractious history of art and mass culture has grown exponentially within the past two decades in direct proportion to the invention of new imaging technologies and the development of global economies. This course proposes to examine the scant, but rich, history of relations between art and mass culture, and to chart the rise of media-related art. We will immerse ourselves in screenings of contemporary video/multimedia work of the past two decades and seek out as many pertinent exhibitions as we can throughout the semester. We will also read interviews with artists and curators, as well as texts on media theory, globalism and the like.

 *Open to students from all departments.*

Course #	Semester
AHD-4140-A	fall
AHD-4140-B	spring

AHD-4140-C**Senior Seminar**

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged.

 *Open to students from all departments.*

AHD-4140-D**Senior Seminar**

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Hawley

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, reimagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

 *Open to students from all departments.*

AHD-4140-E**Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by both artists and audiences as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*.

 *Open to students from all departments.*

AHD-4140-F**Senior Seminar**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: C. Kotik

In the 1960s, installation art became a prominent tool for many artists to convey their ideas about the changing structure of society, the art market and, above all, art itself. The temporal and site-specific aspects of installation work corresponded well to the flux of artists' ideas. The practice of creating installations or environments has roots in history that can be traced back to the Counter-Reformation. This course will review the history of this medium, concentrating above all on the renewed interest in installations in the 1980s and emphasizing current work of both well- and lesser-known installation artists. Lectures, museum trips and gallery visits will be included.

 *Open to students from all departments.*

AHD-4140-G

Senior Seminar: Printmaking

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: G. Prande

This seminar will look at how new technologies affected what artists made and how artists adopted those new ways of printing to create prints, multiples and books throughout history. Various methods of printmaking have developed over hundreds of years and are constantly being updated, incorporating photography and digital methods of production. We will see how print editions are financed, produced and distributed and how artists and publishers deal with questions of materials, scale and cost of production in developing print editions. We will also explore ideas concerning “the original” and “the copy” and how the advent of digital reproduction and photography blur those lines. There will be weekly readings by artists, critics and curators concerning art in multiple as well as several visual projects and written assignments.

 *Open to students from all departments.*

Fourth-Year Fine Arts Studio Courses

The following courses are restricted to fourth-year fine arts majors.

 *In the senior year, fine arts majors have access to the printmaking, sculpture and fine arts digital facilities at no charge.*

FID-4500-A

Senior Workshop I: Painting, Drawing, Sculpture, Video Art, Multimedia

Monday 3:20-9:10

Fall semester: 3 studio credits

Instructors: S. Anker, A. Aycock, L. Buvoli, S. Miller, D. Ross, J. Winsor

Senior Workshop: (aka The Monday Night Team) is a mentorship program in which an individual student's art and working process are the subjects of discussion. The goal of the course is to aid students in developing a working methodology that produces a final body of work. One-on-one critiques, group critiques and outside evaluators (artists/critics) format the course. In addition, reading materials, group discussions and presentations complete the sessions.

 *Open to senior fine arts majors only.*

FID-4505-A

Senior Workshop II: Painting, Drawing, Sculpture, Video Art, Multimedia

Monday 3:20-9:10

Spring semester: 3 studio credits

Instructors: S. Anker, A. Aycock, J. Newman, D. Ross, J. Silverthorne, J. Winsor

This is the second part of a two-semester course. See FID-4500 for course description.

 *Open to senior fine arts majors only.*

FID-4507 through FID-4544

Senior Workshop III

Fall semester: 1.5 studio credits per section; 7 weeks per section

Senior Workshop is a tutorial in which students develop their senior project with two instructors. A finished studio project is required. Students are expected to be critically informed and historically aware of the conceptual underpinnings of their practice.

 *Students may substitute a fine arts digital, electronics or bio art course for two seven-week senior workshops. Both seven-week workshops to be substituted must be offered within the same semester.*

 *Open to senior fine arts majors only.*

Course #	Day	Time	Begins	Instructor
FID-4507-A	Tu	12:00-3:50	9/12	L. Wells
FID-4509-A	W	12:00-3:50	9/6	R. Dupont
FID-4512-A	W	12:00-3:50	9/6	S. Flach
FID-4516-A	Th	9:00-12:50	9/7	A. Ginzl
FID-4518-A	Th	9:00-12:50	9/7	D. Chow
FID-4524-A	Tu	12:00-3:50	10/31	J. Newman
FID-4527-A	Tu	3:00-6:50	10/31	J. Silverthorne
FID-4539-A	Th	9:00-12:50	10/26	TBA
FID-4542-A	Th	12:00-3:50	10/26	S. Joelson
FID-4544-A	Th	12:00-3:50	10/26	G. Brinkmann-Zhang

FID-4554 through FID-4596

Senior Workshop IV

Spring semester: 1.5 studio credits per section; 7 weeks per section

This is the second part of a two-semester course. Please see FID-4507 through FID-4544 for course description.

 *Students may substitute a fine arts digital, electronics or bio art course for two seven-week senior workshops. Both seven-week workshops to be substituted must be offered within the same semester.*

 *Open to senior fine arts majors only.*

Course #	Day	Time	Begins	Instructor
FID-4554-A	Tu	9:00-12:50	1/16	G. Brinkmann-Zhang
FID-4558-A	Tu	12:00-3:50	1/16	C. Beckley
FID-4562-A	W	9:00-12:50	1/17	TBA
FID-4567-A	W	9:00-12:50	1/17	Y. Alipour
FID-4571-A	Th	12:00-3:50	1/18	S. Flach
FID-4584-A	Tu	12:00-3:50	3/12	S. Joelson
FID-4587-A	Tu	9:00-12:50	3/12	D. Chow
FID-4589-A	W	9:00-12:50	3/13	N. Chunn
FID-4592-A	W	12:00-3:50	3/13	L. Behnke
FID-4594-A	Th	9:00-12:50	3/14	TBA

FID-4850

Thesis I

One semester: 3 studio credits

A studio-based project and accompanying written thesis are graduation requirements for the BFA Fine Arts program. Under the guidance of the instructor, students will work to formulate the ideas that will become the written thesis, and will consider appropriate strategies for the research, form, presentation and distribution of those ideas. The first goal is for students to express themselves clearly, critically and thoughtfully, using language that personifies their ideas. The second goal is for students to explore writing as a personal process and as an artist's tool. This course will explore a range of artists' writing forms, including exhibition statements, biographies, theses and grant applications. Students will develop an understanding of the research process, including finding sources, organization, and proper academic formatting and citation. A deeper appreciation of one's own writing in relation to the development of one's artistic practice will be underscored throughout the semester.

 *Open to senior fine arts majors only.*

Course #	Day	Time	Semester	Instructor
FID-4850-A	Tu	12:10-3:00	fall	D. Goldberg
FID-4850-B	W	3:20-6:10	fall	A. Woolbright
FID-4850-C	Th	9:00-11:50	fall	A. Hawley
FID-4850-D	Th	12:10-3:00	fall	T. Goodeve
FID-4850-E	M	9:00-11:50	spring	J. Avgikos

FID-4855

Thesis II

One semester: 3 studio credits

This course will continue to guide students through the BFA thesis process; initial ideas will be developed into a final presentation. The primary goal is to provide structure for the process of writing multiple drafts of the written thesis. To achieve that goal students will explore brainstorming, research and writing strategies, outlining, time management, topic development, mechanics and organization, writing style and voice, public speaking strategies and academic integrity. The course also examines the manifold opportunities that exist in visual culture today, from gallery exhibitions, public art and collaborative ventures to any entrepreneurial endeavors that may develop. By the end of the course students will be ready for a professional life, post-BFA.

 *Open to senior fine arts majors only.*

Course #	Day	Time	Semester	Instructor
FID-4855-A	M	9:00-11:50	fall	J. Avgikos
FID-4855-B	M	9:00-11:50	spring	A. Woolbright
FID-4855-C	Tu	12:10-3:00	spring	D. Goldberg
FID-4855-D	Th	9:00-11:50	spring	A. Hawley
FID-4855-E	Th	12:10-3:00	spring	TBA

Fine Arts Facilities Access

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students are responsible for all access fees and must have the proper prerequisites, as indicated in the individual course descriptions found in the Facilities Access section of this document.

Summer Residencies in Fine Arts

SVA is planning to offer a select number of artist residency programs both on-campus in New York City and online. Read more about the Fine Arts and other residency programs in the Artist Residency Programs section of this document, or by visiting sva.edu/residency.

Honors Program

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

Art History, Humanities and Sciences Requirements

First-Year Requirements in Art History, Humanities and Sciences

Art History

AHD-1040

History and Theory of Modern Art I

Fall semester: 1.5 art history credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to the changing composition of ideas in a globalized context. Topics include: the contested concepts of the “modern,” modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1040-HP1	M	9:00-10:25	J. Elm
AHD-1040-HP2	M	10:30-11:50	P. Crousillat
AHD-1040-HP3	W	9:00-10:25	P. Crousillat
AHD-1040-HP4	W	10:30-11:50	TBA

AHD-1045

History and Theory of Modern Art II

Spring semester: 1.5 art history credits

This is the second part of a two-semester course. See AHD-1040 for course description.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1045-HP1	M	9:00-10:25	J. Elm
AHD-1045-HP2	M	10:30-11:50	P. Crousillat
AHD-1045-HP3	W	9:00-10:25	P. Crousillat
AHD-1045-HP4	W	10:30-11:50	TBA

Humanities and Sciences

At the completion of the foundation-year Honors Program, students will receive exemptions from foundation-year humanities requirements, and will have fulfilled the Humanities Distribution Requirement (HDR) in History.

HHD-1040

Political History of the Modern World: 18th and 19th Centuries

Fall semester: 1.5 humanities and sciences credits

This course will examine three significant themes unique to the modern era: 1) the struggle for individual rights; 2) the expansion of capitalism; 3) the increasing prominence of government as an agent for social change. These themes are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state.

 *Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

Course #	Day	Time	Instructor
HHD-1040-HP1	M	10:30-11:50	C. Skutsch
HHD-1040-HP2	M	9:00-10:25	C. Skutsch
HHD-1040-HP3	W	1:40-3:00	C. Matlin
HHD-1040-HP4	Tu	10:30-11:50	TBA

HHD-1045

Political History of the 20th Century

Spring semester: 1.5 humanities and sciences credits

This course is a continuation of the themes and events covered in HHD-1040, and will explore the 20th century as an age of war and ideology, social conflict and change, technological transformation and globalization.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HHD-1045-HP1	M	10:30-11:50	C. Skutsch
HHD-1045-HP2	M	9:00-10:25	C. Skutsch
HHD-1045-HP3	W	1:40-3:00	C. Matlin
HHD-1045-HP4	Tu	10:30-11:50	TBA

HLD-1827

Modern Writing and Narrative Technique I

Fall semester: 1.5 humanities and sciences credits

What is modernity and what is modernism in the arts? What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? How do we account for the complex and puzzling literary techniques of the modern age? This course will examine the parallel problems of expression and composition that literature shared with the other arts, to empower students in the many ways they will be writing. It analyzes turning points in modern writing and narrative technique (e.g., realism, point of view, subjectivism, abstraction, time-compression, stream of consciousness, montage, absurdism) and how these have mattered for the visual arts.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1827-HP1	Tu	10:30-11:50	L. Blythe
HLD-1827-HP2	Tu	9:00-10:25	J. Sigler
HLD-1827-HP3	Th	10:30-11:50	J. Keesling
HLD-1827-HP4	F	3:20-4:50	TBA

HLD-1828

Modern Writing and Narrative Technique II

Spring semester: 1.5 humanities and sciences credits

This is the second part of a two-semester course. See HLD-1827 for course description.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1828-HP1	Tu	10:30-11:50	L. Blythe
HLD-1828-HP2	Tu	9:00-10:25	J. Sigler
HLD-1828-HP3	Th	10:30-11:50	J. Keesling
HLD-1828-HP4	F	3:20-4:50	TBA

HMD-1050

Modern Philosophy and Critical Theory: 18th and 19th Centuries

Fall semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory.

 *Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

Course #	Day	Time	Instructor
HMD-1050-HP1	Tu	9:00-10:25	J. Cohan
HMD-1050-HP2	Tu	10:30-11:50	C. Matlin
HMD-1050-HP3	W	12:10-1:35	T. Huhn
HMD-1050-HP4	Tu	9:00-10:25	TBA

HMD-1055

Modern Philosophy and Critical Theory: 20th Century

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HMD-1055-HP1	Tu	9:00-10:25	J. Cohan
HMD-1055-HP2	Tu	10:30-11:50	C. Matlin
HMD-1055-HP3	W	12:10-1:35	T. Huhn
HMD-1055-HP4	Tu	9:00-10:25	TBA

Second-Year Requirement in Art History

AHD-2010

The Origins of Art

One semester: 3 art history credits

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

 *Open to visual and critical studies majors and Honors Program students only.*

 *Successful completion of AHD-2010 will exempt Honors Program students from AHD-1010, AHD-1015 through AHD-1019 and AHD-1021.*

Course #	Day	Time	Semester	Instructor
AHD-2010-HP1	M	9:00-11:00	fall	C. Breed
AHD-2010-HP2	M	3:20-6:10	fall	R. Arnold
AHD-2010-HP3	Tu	12:10-3:00	spring	K. Johansson

Third-Year Requirement in Art History

Third-year Honors students are required to take one of the following courses.

AHD-3140-HP

Memory and History in Film

Tuesday 6:30-10:00

Fall semester: 3 art history credits

Instructor: A. Sinha

A range of issues will be addressed in this course, all intended to explore the relationship between history and memory in the films of Alain Resnais, Chris Marker, Andrei Tarkovsky and Alexander Kluge. How do the modernist and postmodernist discourses of memory and history take shape in these filmmakers' works? Questions crucial to the understanding of how cinema (re)works the ideas of history and memory through representation will be raised. What is the nature of this relationship? How do individual and social memories intersect? We will attempt to answer these and other questions as we trace the trajectories of two forces—memory and history—always at odds with each other in the films of these directors.

 *Open only to students enrolled in the Honors Program.*

AHD-3145-HP

Issues in Contemporary Art

Globalism—New Patterns of Practice, Shifting Grounds of Discourse

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: J. Avgikos

We will focus our attention this semester on the impact/influence of globalism on visual culture and contemporary art. On one hand, we will frame the idea of “globalism” by rifling through the bones of history, including post-World War II distribution networks and postcolonial legacies that begin to manifest in art in the 1960s and '70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on the 1980s to the present), all of which contributed to the thrilling complexity of “worldwide visual culture” and the “global communication continuum.” As Guy Davenport stated, “Art is the attention we pay to the wholeness of the world.” This idea will be our starting point.

 *Open only to students enrolled in the Honors Program.*

Second- and Third-Year Requirements in Humanities and Sciences

Students must take at least four of the following Honors Program humanities courses during their second and third years of study. They may take these courses as their schedules allow, keeping in mind that 12 humanities credits from this list must be completed during this time. It is recommended that students take at least one of these honors humanities courses per semester. Students must choose at least one course from three of the following four areas:

- Literature – HLD prefix
- Philosophy and Cultural Studies – HMD prefix
- Anthropology, Psychology, Sociology – HPD prefix
- Science – HSD prefix

By the end of their third year of the Honors Program, students will have completed all Humanities Distribution Requirements (HDR).

HLD-2123

Human and Divine

One semester: 3 humanities and sciences credits

Instructor: M. Lange

What is the relationship between sacred text and cultural practice? This course will examine themes and symbols that recur in pivotal philosophic and devotional texts in order to determine what might be considered essentially human and/or essentially divine. Beginning with ancient Babylonian, Judeo-Christian, Buddhist and Hindu texts and stretching into the modern, the class will study works from diverse origins, both spiritual and secular, to explore how language operates as a medium between physical and metaphysical worlds.

 *Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Semester
HLD-2123-HP1	Th	3:20-6:10	fall
HLD-2123-HP2	M	3:20-6:10	spring

HMD-2010

Self, Culture and Society

Tuesday 12:10-3:00

One semester: 3 humanities and sciences credits

Instructor: J. Cohan

This course studies problems basic to social, cultural and historical existence, as developed in foundational texts of economics, psychology, sociology and anthropology. In the midst of profound and rapid changes in our relationship to nature, to one another and to ourselves, these fields arose to turn a scientific eye inward. What the social sciences found was alternately sobering, revolutionary and terrifying. A new social and historical approach would be developed to the ancient command to know thyself. The course starts with the conceptual foundations of political economy, as well as theories of capitalism and modern society. Students will then consider the relation of nature, culture, society and lived experience. Finally, we will explore the social and cultural constitution of the person, with examination of class, race, gender and sexuality.

 *Open only to students enrolled in the Honors Program.*

Course #

Semester

HMD-2010-HP1

fall

HMD-2010-HP2

spring

HPD-2060-HP

From Ancient Myth to the Birth of Modern Science

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Stafford

In this course we will begin by discussing the earliest forms of human thinking—animism and magic—and see how from these seeds, the human mind has created polytheistic religions, philosophy and ideas of law. We will conclude the semester by examining how philosophical and religious thought, from Aristotle to Galileo, has led to the development of scientific theory.

 *Open only to students enrolled in the Honors Program.*

HPD-2073-HP

Modernity and Identity

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Stafford

The idea of mental health is now central to the idea of what it is to be human. With the decline of religious belief in the 19th century, a new scientific psychology emerges that aims to answer the different ways in which the human individual suffers from their own thoughts and ideas. In this course we will look at the creation of a science of the mind that goes beyond the purely neurological to the understanding of psychological dynamics, as well as forms of therapeutics that aim to heal and shape the self. We will look at how the understanding of these dynamics has influenced advertising, medicine, politics and economics, as well as our understanding of class, race, gender, sexuality and the self. Students will read works by Juliet Mitchell, Frantz Fanon, Herbert Marcuse, Michel Foucault, Christopher Lasch, Jonathan Metzler, Rubén Gallo, D.W. Winnicott, Alice Miller, Christopher Bollas, and others, along with analyzing surrealist artworks and the films of Adam Curtis.

 *Open only to students enrolled in the Honors Program.*

HSD-3003-R**Energy and the Modern World**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Boo

This introductory course will examine energy technologies in the modern world. Students will explore various nonrenewable and renewable energy sources with an emphasis on environmental and social impacts. Lectures will include discussions about natural resources, pollution, policies and climate change through an energy lens.

HSD-3114-R**Modern Art and Astronomy: The Expanding Universe**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: L. Gamwell

Where do stars come from? How big is the universe? What's inside an atom? Why is the sky blue? In the last century, scientists have given revolutionary answers to these questions, profoundly altering how modern society perceives reality. This course presents fascinating responses to these questions in plain, easy-to-understand English, along with illustrations of their impact on art and culture. Topics include Einstein's theory of the relativity of space and time, the discovery that the universe is expanding, space travel, the splitting of the atom, and the dawning of the nuclear age, as well as scientific metaphors in the arts.



This course is held online.

HSD-3115-R**Botany**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Negrin

In this course students will explore basic aspects of plant anatomy, physiology, plant types, and the historical and current importance of plants in human life. Students will actively participate in lab work to understand plant reproduction, propagation, cultivation and nutrition. The course will increase student awareness of and knowledge about the uses of plants and critical issues affecting ecology, including the threat and promise of science and agribusiness to modify plants for human and animal consumption. There will be two field trips.

HSD-3344-R**Ecological Economics**

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Lange

Economic progress in the industrialized world has been shaped by a profound and alarming reliance upon the Earth's ecosystem. This course will examine the logic, justifications and ideologies that have propelled society toward global capitalism, with an emphasis on the environmental conditions related to that growth. Readings from Adam Smith to John Maynard Keynes will reveal the scope of traditional economic thought as it relates to the natural world; while texts from authors such as Aldo Leopold, Herman Daly and Elinor Ostrom will employ the pragmatism of economic philosophy to offer solutions for our most dire ecological predicaments.

HSD-3523-R

Conservation Biology

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: M. Boo

Conservation biology is the study of the maintenance, loss and restoration of ecosystems of biodiversity. This course covers the basics of paleontology, evolution and ecology, as well as relevant issues in environmental science. The objective of the course is to introduce students to the issues related to our current extinction crisis and to enable them to make informed decisions on both national and local levels. Special attention will be paid to current debate and controversy in this quickly growing field of study.

Honors Program: 3D Animation and Visual Effects

First-Year Requirements

First-year 3D animation and visual effects majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

-  *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the 3D Animation and Visual Effects Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the 3D animation and visual effects general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
SDD-1050	Narrative Workshop
SMD-1200	Imaging Tools and Workflows
SMD-1230	3D Animation Pipeline I
SMD-1235	3D Animation Pipeline II
SMD-1250	Introduction to Digital Tools and Techniques

One of the following groups:

Course #	Title
FID-1130	Drawing I
FID-1135	Drawing II
<i>or</i>	
AND-1060	Drawing for Animation I
AND-1065	Drawing for Animation II

-  *FID-1130/1135 is available in 3D animation and visual effects honors block 1.
AND-1060/1065 is available in 3D animation and visual effects honors block 2.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedules

HONORS PROGRAM 3D ANIMATION AND VISUAL EFFECTS FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
HHD-1040-HP2	Political History of the Modern World: 18th and 19th Centuries	M	9:00-10:25	C. Skutsch
AHD-1040-HP2	History and Theory of Modern Art I	M	10:30-11:50	P. Crousillat
SMD-1200-HP2C	Imaging Tools and Workflows	M	12:10-6:00	S. Barrett
HLD-1827-HP2	Modern Writing and Narrative Technique I	Tu	9:00-10:25	J. Sigler
HMD-1050-HP2	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	10:30-11:50	C. Matlin
FID-1130-HP2C	Drawing I	W	9:00-2:50	S. Couto
SMD-1230-HP2C	3D Animation Pipeline I	Th	9:00-11:50	P. Skelton
SDD-1050-HP2C	Narrative Workshop	Th	3:20-6:10	C. Mauch
SPRING 2024				
Course #	Title	Day	Time	Instructor
HHD-1045-HP2	Political History of the 20th Century	M	9:00-10:25	C. Skutsch
AHD-1045-HP2	History and Theory of Modern Art II	M	10:30-11:50	P. Crousillat
HLD-1828-HP2	Modern Writing and Narrative Technique II	Tu	9:00-10:25	J. Sigler
HMD-1055-HP2	Modern Philosophy and Critical Theory: 20th Century	Tu	10:30-11:50	C. Matlin
FID-1135-HP2C	Drawing II	W	9:00-2:50	S. Couto
SMD-1235-HP2C	3D Animation Pipeline II	Th	9:00-11:50	P. Skelton
SMD-1250-HP2C	Digital Tools and Techniques	F	9:00-11:50	A. Meyers

Honors Program: Advertising

First-Year Requirements

First-year advertising majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the advertising general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
ADD-1010	Principles of Visual Language I
ADD-1015	Principles of Visual Language II
ADD-1030	Foundations of Drawing I
ADD-1035	Foundations of Drawing II
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
DSD-1005	Thinking Design
DSD-1040	Fabrication and Innovation
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM ADVERTISING FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ADD-1010-HP1AD	Principles of Visual Language I	Tu	12:10-6:00	T. Simon
AHD-1040-HP3	History and Theory of Modern Art I	W	9:00-10:25	P. Crousillat
HMD-1050-HP3	Modern Philosophy and Critical Theory: 18th and 19th Centuries	W	12:10-1:35	T. Huhn
HHD-1040-HP3	Political History of the Modern World: 18th and 19th Centuries	W	1:40-3:00	C. Matlin
HLD-1827-HP3	Modern Writing and Narrative Technique I	Th	10:30-11:50	J. Keesling
DSD-1040-HP1AD	Fabrication and Innovation	Th	12:10-6:00	K. O'Callaghan
ADD-1030-HP1AD	Foundations of Drawing I	F	9:00-2:50	R. Babboni
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ADD-1015-HP1AD	Principles of Visual Language II	Tu	12:10-6:00	T. Simon
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
AHD-1045-HP3	History and Theory of Modern Art II	W	9:00-10:25	P. Crousillat
HMD-1055-HP3	Modern Philosophy and Critical Theory: 20th Century	W	12:10-1:35	T. Huhn
HHD-1045-HP3	Political History of the 20th Century	W	1:40-3:00	C. Matlin
HLD-1828-HP3	Modern Writing and Narrative Technique II	Th	10:30-11:50	J. Keesling
SMD-1020-HP1AD	Foundations of Visual Computing	Th	1:10-5:00	T. Fong
ADD-1035-HP1AD	Foundations of Drawing II	F	9:00-2:50	R. Babboni



DSD-1005-A is held online.

Honors Program: Animation

First-Year Requirements

First-year animation majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Animation Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the animation general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
AHD-1170	Animation: From Paper to Pixels
AND-1020	Introduction to Animation I
AND-1025	Introduction to Animation II
AND-1060	Drawing for Animation I
AND-1065	Drawing for Animation II
AND-1140	Story I: Theory and Structure
AND-1145	Story II: Storyboarding
AND-1230	Digital Compositing
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedules

HONORS PROGRAM ANIMATION FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HHD-1040-HP2	Political History of the Modern World: 18th and 19th Centuries	M	9:00-10:25	C. Skutsch
AHD-1040-HP2	History and Theory of Modern Art I	M	10:30-11:50	P. Crousillat
HLD-1827-HP2	Modern Writing and Narrative Technique I	Tu	9:00-10:25	J. Sigler
HMD-1050-HP2	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	10:30-11:50	C. Matlin
AND-1060-HP1AN	Drawing for Animation I	W	9:00-2:50	E. Hoffman
AHD-1170-HP1AN	Animation: From Paper to Pixels	Th	12:10-3:00	T. Stathes
AND-1020-HP1AN	Introduction to Animation I	F	9:00-1:50	M. Menjivar
AND-1140-HP1AN	Story I: Theory and Structure	F	3:20-6:10	D. Guanzon
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HHD-1045-HP2	Political History of the 20th Century	M	9:00-10:25	C. Skutsch
AHD-1045-HP2	History and Theory of Modern Art II	M	10:30-11:50	P. Crousillat
HLD-1828-HP2	Modern Writing and Narrative Technique II	Tu	9:00-10:25	J. Sigler
HMD-1055-HP2	Modern Philosophy and Critical Theory: 20th Century	Tu	10:30-11:50	C. Matlin
AND-1230-HP1AN	Digital Compositing	Tu	12:10-3:00	K. Llewellyn
AND-1065-HP1AN	Drawing for Animation II	W	9:00-2:50	E. Hoffman
AND-1025-HP1AN	Introduction to Animation II	F	9:00-1:50	M. Menjivar
AND-1145-1AN	Story II: Storyboarding	F	3:20-6:10	D. Guanzon

HONORS PROGRAM ANIMATION FOUNDATION BLOCK 2

FALL 2023				
Course #	Title	Day	Time	Instructor
HHD-1040-HP2	Political History of the Modern World: 18th and 19th Centuries	M	9:00-10:25	C. Skutsch
AHD-1040-HP2	History and Theory of Modern Art I	M	10:30-11:50	P. Crousillat
AND-1020-HP2AN	Introduction to Animation I	M	3:20-8:10	E. Borja
HLD-1827-HP2	Modern Writing and Narrative Technique I	Tu	9:00-10:25	J. Sigler
HMD-1050-HP2	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	10:30-11:50	C. Matlin
AND-1140-HP2AN	Story I: Theory and Structure	W	9:00-11:50	R. Gorey
AND-1060-HP2AN	Drawing for Animation I	W	3:20-9:10	M. Menjivar
AHD-1170-HP2AN	Animation: From Paper to Pixels	F	3:20-6:10	T. Stathes
SPRING 2024				
Course #	Title	Day	Time	Instructor
HHD-1045-HP2	Political History of the 20th Century	M	9:00-10:25	C. Skutsch
AHD-1045-HP2	History and Theory of Modern Art II	M	10:30-11:50	P. Crousillat
AND-1025-HP2AN	Introduction to Animation II	M	3:20-8:10	E. Borja
HLD-1828-HP2	Modern Writing and Narrative Technique II	Tu	9:00-10:25	J. Sigler
HMD-1055-HP2	Modern Philosophy and Critical Theory: 20th Century	Tu	10:30-11:50	C. Matlin
AND-1145-HP2AN	Story II: Storyboarding	W	9:00-11:50	R. Gorey
AND-1065-HP2AN	Drawing for Animation II	W	3:20-9:10	M. Menjivar
AND-1230-HP2AN	Digital Compositing	Th	12:10-3:00	C. Vonada

Honors Program: Comics

First-Year Requirements

First-year comics majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the comics general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
CID-1020	Introduction to Comics
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM COMICS FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1040-HP1	History and Theory of Modern Art I	M	9:00-10:25	J. Elm
HHD-1040-HP1	Political History of the Modern World: 18th and 19th Centuries	M	10:30-11:50	C. Skutsch
HMD-1050-HP1	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	J. Cohan
HLD-1827-HP1	Modern Writing and Narrative Technique I	Tu	10:30-11:50	L. Blythe
FID-1220-HP1	Painting I	Tu	12:10-6:00	L. Behnke
FID-1130-HP1	Drawing I	Th	9:00-2:50	T. Roniger
CID-1020-HP2CD	Introduction to Comics	F	12:10-3:00	A. Martinez
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1045-HP1	History and Theory of Modern Art II	M	9:00-10:25	J. Elm
HHD-1045-HP1	Political History of the 20th Century	M	10:30-11:50	C. Skutsch
HMD-1055-HP1	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	J. Cohan
HLD-1828-HP1	Modern Writing and Narrative Technique II	Tu	10:30-11:50	L. Blythe
FID-1225-HP1	Painting II	Tu	12:10-6:00	L. Behnke
SMD-1020-HP1	Foundations of Visual Computing	W	1:10-5:00	S. McGiver
FID-1135-HP1	Drawing II	Th	9:00-2:50	T. Roniger

Honors Program: Design

First-Year Requirements

First-year design majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the design general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
DSD-1005	Thinking Design
DSD-1010	Introduction to Visual Language
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FiD-1225	Painting II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM DESIGN FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1040-HP1	History and Theory of Modern Art I	M	9:00-10:25	J. Elm
HHD-1040-HP1	Political History of the Modern World: 18th and 19th Centuries	M	10:30-11:50	C. Skutsch
HMD-1050-HP1	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	J. Cohan
HLD-1827-HP1	Modern Writing and Narrative Technique I	Tu	10:30-11:50	L. Blythe
FID-1220-HP1	Painting I	Tu	12:00-6:00	L. Behnke
DSD-1010-HP7DS	Introduction to Visual Language	W	12:10-6:00	M. Reddan
FID-1130-HP1	Drawing I	Th	9:00-2:50	T. Roniger
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1045-HP1	History and Theory of Modern Art II	M	9:00-10:25	J. Elm
HHD-1045-HP1	Political History of the 20th Century	M	10:30-11:50	C. Skutsch
HMD-1055-HP1	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	J. Cohan
HLD-1828-HP1	Modern Writing and Narrative Technique II	Tu	10:30-11:50	L. Blythe
FID-1225-HP1	Painting II	Tu	12:10-6:00	L. Behnke
DSD-1005-A 	Thinking Design	Tu	6:30-9:20	G. Anderson
SMD-1020-HP1	Foundations of Visual Computing	W	1:10-5:00	S. McGiver
FID-1135-HP1	Drawing II	Th	9:00-2:50	T. Roniger



DSD-1005-A is held online.

Honors Program: Film

First-Year Requirements

First-year film majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Film Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the film general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
AHD-1070	Film History and Criticism
AHD-1075	Film History: Analysis of Genre
CFD-1020	Introduction to Production I
CFD-1025	Introduction to Production II
CFD-1075	Introduction to Sound
CVD-1080	Editing I
CVD-1085	Editing II
CFD-1140	Fundamentals of Narrative I
CFD-1145	Fundamentals of Narrative II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM FILM FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HMD-1050-HP4	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	TBA
HHD-1040-HP4	Political History of the Modern World: 18th and 19th Centuries	Tu	10:30-11:50	TBA
CFD-1020-HP04F	Introduction to Production I	Tu	12:10-4:00	I. Sunara
AHD-1040-HP4	History and Theory of Modern Art I	W	10:30-11:50	TBA
CFD-1140-HP04F	Fundamentals of Narrative I	W	12:10-3:00	J. Brooker-Marks
CVD-1080-HP04F	Editing I	Th	9:00-11:50	M. Artola
CFD-1075-HP01F	Introduction to Sound	Th	12:10-1:40	A. Saizar
AHD-1070-04F	Film History and Criticism	Th	3:20-7:10	R. Brodsky
HLD-1827-HP4	Modern Writing and Narrative Technique I	F	3:20-4:50	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HMD-1055-HP4	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	TBA
HHD-1045-HP4	Political History of the 20th Century	Tu	10:30-11:50	TBA
CFD-1025-HP04F	Introduction to Production II	Tu	12:10-4:00	I. Sunara
AHD-1045-HP4	History and Theory of Modern Art II	W	10:30-11:50	TBA
CFD-1145-HP04F	Fundamentals of Narrative II	W	12:10-3:00	J. Brooker-Marks
CVD-1085-HP04F	Editing II	Th	9:00-11:50	M. Artola
AHD-1075-04F	Film History: Analysis of Genre	F	9:00-11:50	A. Taubin
HLD-1828-HP4	Modern Writing and Narrative Technique II	F	3:20-4:50	TBA

Honors Program: Fine Arts

First-Year Requirements

First-year fine arts majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the fine arts general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
FID-1530	Digital Fabrication
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM FINE ARTS FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1040-HP1	History and Theory of Modern Art I	M	9:00-10:25	J. Elm
HHD-1040-HP1	Political History of the Modern World: 18th and 19th Centuries	M	10:30-11:50	C. Skutsch
HMD-1050-HP1	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	J. Cohan
HLD-1827-HP1	Modern Writing and Narrative Technique I	Tu	10:30-11:50	L. Blythe
FID-1220-HP1	Painting I	Tu	12:10-6:00	L. Behnke
FID-1430-HP1	Sculpture	W	12:10-6:00	J. Silverthorne
FID-1130-HP1	Drawing I	Th	9:00-2:50	T. Roniger
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1045-HP1	History and Theory of Modern Art II	M	9:00-10:25	J. Elm
HHD-1045-HP1	Political History of the 20th Century	M	10:30-11:50	C. Skutsch
HMD-1055-HP1	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	J. Cohan
HLD-1828-HP1	Modern Writing and Narrative Technique II	Tu	10:30-11:50	L. Blythe
FID-1225-HP1	Painting II	Tu	12:10-6:00	L. Behnke
FID-1530-2FA	Digital Fabrication	W	9:00-2:50	G. Murillo
FID-1135-HP1	Drawing II	Th	9:00-2:50	T. Roniger

Honors Program: Illustration

First-Year Requirements

First-year illustration majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the illustration general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM ILLUSTRATION FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1040-HP1	History and Theory of Modern Art I	M	9:00-10:25	J. Elm
HHD-1040-HP1	Political History of the Modern World: 18th and 19th Centuries	M	10:30-11:50	C. Skutsch
HMD-1050-HP1	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	J. Cohan
HLD-1827-HP1	Modern Writing and Narrative Technique I	Tu	10:30-11:50	L. Blythe
FID-1220-HP1	Painting I	Tu	12:00-6:00	L. Behnke
FID-1430-HP1	Sculpture	W	12:10-6:00	J. Silverthorne
FID-1130-HP1	Drawing I	Th	9:00-2:50	T. Roniger
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1045-HP1	History and Theory of Modern Art II	M	9:00-10:25	J. Elm
HHD-1045-HP1	Political History of the 20th Century	M	10:30-11:50	C. Skutsch
HMD-1055-HP1	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	J. Cohan
HLD-1828-HP1	Modern Writing and Narrative Technique II	Tu	10:30-11:50	L. Blythe
FID-1225-HP1	Painting II	Tu	12:10-6:00	L. Behnke
SMD-1020-HP1	Foundations of Visual Computing	W	1:10-5:00	S. McGiver
FID-1135-HP1	Drawing II	Th	9:00-2:50	T. Roniger

Honors Program: Photography and Video

First-Year Requirements

First-year photography and video majors in the Honors Program must take all of the courses that follow as well as all Honors Program course requirements. These courses must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Photography and Video Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For course descriptions, visit the Honors Program course requirements listing and the photography and video general course listing, or select any of the hyperlinked course numbers below.

One semester of:

Course #	Title
AHD-1090	History of Photography
AHD-1040	History and Theory of Modern Art I
AHD-1045	History and Theory of Modern Art II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HHD-1045	Political History of the 20th Century
HLD-1827	Modern Writing and Narrative Technique I
HLD-1828	Modern Writing and Narrative Technique II
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
HMD-1055	Modern Philosophy and Critical Theory: 20th Century
PHD-1030	Workshop I
PHD-1035	Workshop II
PHD-1060	Photography on Assignment
PHD-1080	Digital Photography I
PHD-1085	Digital Photography II
PHD-1110	Video I
PHD-1280	Picture Symposium

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

HONORS PROGRAM PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1040-HP2	History and Theory of Modern Art I	M	10:30-11:50	P. Crousillat
PHD-1060-HP01P	Photography on Assignment	M	12:10-3:00	J. Sinnott
HMD-1050-HP4	Modern Philosophy and Critical Theory: 18th and 19th Centuries	Tu	9:00-10:25	TBA
HHD-1040-HP4	Political History of the Modern World: 18th and 19th Centuries	Tu	10:30-11:50	TBA
PHD-1030-HP01P	Workshop I	Tu	12:10-6:00	J. Astor
PHD-1080-HP01P	Digital Photography I	W	9:00-11:50	J. Seador
AHD-1090-HP01P	History of Photography	W	6:30-9:20	R. Leslie
HLD-1827-HP4	Modern Writing and Narrative Technique I	F	3:20-4:50	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1110-HP01P	Video I	M	9:00-11:50	TBA
AHD-1045-HP2	History and Theory of Modern Art II	M	10:30-11:50	P. Crousillat
HMD-1055-HP4	Modern Philosophy and Critical Theory: 20th Century	Tu	9:00-10:25	TBA
HHD-1045-HP4	Political History of the 20th Century	Tu	10:30-11:50	TBA
PHD-1035-HP01P	Workshop II	Tu	12:10-6:00	J. Astor
PHD-1085-HP01P	Digital Photography II	W	9:00-11:50	J. Seador
PHD-1280-HP01P	Picture Symposium	W	6:30-9:20	TBA
HLD-1828-HP4	Modern Writing and Narrative Technique II	F	3:20-4:50	TBA

Humanities and Sciences

Degree Requirements

- Successful completion of 30 humanities and sciences credits, including all required humanities and sciences courses. In addition to College-wide requirements, please refer to the specific humanities and sciences departmental requirements for your degree major.
- Register for a minimum of 3 humanities and sciences credits each semester. It is expected that students will have successfully completed at least 18 humanities and sciences credits by the end of their junior year. Students entering senior year will be allowed to register only if they can complete all of their remaining humanities and sciences credits and requirements within one academic year.
- **Humanities Distribution Requirements (HDR)**
In order to assure breadth of study, students are required to successfully complete one 3-credit course in four of the six categories that follow. Transfer students should consult with their advisor.
 - History – HHD prefix
 - Literature – HLD prefix
 - Philosophy and Cultural Studies – HMD prefix
 - Anthropology, Psychology, Sociology – HPD prefix
 - Science – HSD prefix
 - Writing – HWD prefix
- **PROFICIENCY EXAMINATION**
The Proficiency Examination (PE) is administered in Writing and Thinking (HCD-1020) and in Writing and Thinking for International Students (HCI-1020). All students must pass the PE in order to continue with upper-level humanities and sciences courses.

Transfer Students

Transfer students who have received a bachelor's degree at another institution prior to matriculation at SVA or who have been exempted from all humanities and sciences courses and requirements do not need to take the Proficiency Examination.

Information

The PE is given approximately six times a year and can be taken as many times as necessary. The exam tests reading comprehension and writing ability including grammar, spelling, sentence and paragraph logic. For dates and sample tests, please visit writingresourcecenter.com. Questions should be directed to your academic advisor or to Leslie Haller, administrative manager, via email: lhaller@sva.edu; phone: 212.592.2576.

History

Course #	Title	Day	Time	Semester	Instructor
HHD-2001-R	History of Ancient Civilizations	Th	9:00	spring	V. Eads
HHD-2011-R	Medieval and Renaissance History	F	12:10	fall	V. Eads
HHD-2022-R	Justice, Crime and Punishment in the West: From the Middle Ages to the Present	M	6:30	fall	P. Franz
HHD-2111-R	World History: Classical to Renaissance	Th	9:00	fall	V. Eads
HHD-2111-R1	World History: Classical to Renaissance	F	12:10	spring	V. Eads
HHD-2112-R	World History: Renaissance to the 21st Century	Tu	3:20	fall	C. Skutsch
HHD-2112-R1	World History: Renaissance to the 21st Century	W	9:00	spring	C. Skutsch
HHD-2144-R	Revolutions: From America 1776 to The Arab Spring 2011	Tu	9:00	fall	C. Skutsch
HHD-2144-R1	Revolutions: From America 1776 to The Arab Spring 2011	Tu	3:20	spring	C. Skutsch
HHD-2913-R	Political Ideologies: From Liberalism and Conservatism to the Alt-Right	W	12:10	spring	C. Skutsch
HHD-3011-R	History of Ideas: The 20th Century I	Tu	12:10	fall	S. Horowitz
HHD-3011-R1	History of Ideas: The 20th Century I	W	6:30	fall	S. Horowitz
HHD-3012-R	History of Ideas: The 20th Century II	Tu	12:10	spring	S. Horowitz
HHD-3012-R1	History of Ideas: The 20th Century II	W	6:30	spring	S. Horowitz
HHD-3017-R	The Enlightenment: Its Impact and Its Fate	M	3:20	spring	G. Ouwendijk
HHD-3022-R	Turning Points in History: From the French Revolution to the Present	F	3:20	fall	H. Kirkland
HHD-3022-R1	Turning Points in History: From the French Revolution to the Present	F	3:20	spring	H. Kirkland
HHD-3186-R	Global Crisis and Conflict from 1500 to the Present	Tu	9:00	spring	W. Rednour
HHD-3226-R	Science and History: Ideas and Controversies	W	9:00	fall	G. Ouwendijk
HHD-3328-R	The World Since 1945	W	12:10	fall	C. Skutsch
HHD-3328-R1	The World Since 1945	Tu	12:10	spring	C. Skutsch
HHD-3331-R	World War II	Tu	12:10	fall	W. Rednour
HHD-3334-R	Postcolonial Africa	Th	3:20	fall	R. Okonkwo

HHD-3367-R	U.S. History of Slavery and Resistance	W	3:20	fall	H. Kirkland
HHD-3367-R1	U.S. History of Slavery and Resistance	M	3:20	spring	H. Kirkland
HHD-3368-R	U.S. History of Civil Rights and Activism	W	3:20	spring	H. Kirkland
HHD-3369-R	History of Human Rights	W	12:10	fall	TBA
HHD-3369-R1	History of Human Rights	W	12:10	spring	A. Alvarado-Diaz
HHD-3371-R	21st-Century Social Movements	Tu	3:20	fall	Q. Ziegler
HHD-3371-R1	21st-Century Social Movements	Tu	3:20	spring	Q. Ziegler
HHD-3451-R	Creative and Destructive Personalities in History	F	9:00	fall	W. Rednour
HHD-3451-R1	Creative and Destructive Personalities in History	Tu	12:10	spring	W. Rednour
HHD-3454-R	Vikings: Fact, Fiction and Film	Tu	9:00	fall	V. Eads
HHD-3567-R	Comic Book Superheroes and American Society	Th	12:10	fall	W. Rednour
HHD-3567-R1	Comic Book Superheroes and American Society	F	9:00	spring	W. Rednour
HHD-3669-R	Modern Russian History	Tu	12:10	spring	N. Schiff
HHD-3726-R	Global Extremism: Forms and Consequences in Today's World	Th	12:10	spring	G. Ouwendijk
HHD-3766-R	Politics and Power in America: From FDR to the Present	M	3:20	fall	H. Kirkland
HHD-3788-R	China: Past and Present	W	9:00	spring	W. Rednour
HHD-3883-R	From Books to Blogs: A Cultural History of Communication	Th	6:30	fall	G. Ouwendijk
HHD-3883-R1	From Books to Blogs: A Cultural History of Communication	W	9:00	spring	G. Ouwendijk
HHD-3889-R	Totalitarianism Past and Present	Th	3:20	spring	G. Ouwendijk
HHD-3895-R	Latin American History	Th	3:20	fall	TBA
HHD-3895-R1	Latin American History	Tu	12:10	spring	A. Alvarado-Diaz
HHD-4011-R	Eco-History: Oil and Water, the 21st Century in Crisis	Th	3:20	spring	Q. Ziegler
HHD-4041-R	American Interventions from Vietnam to Iraq	Tu	12:10	fall	C. Skutsch
HHD-4118-R	World Geography	Th	12:10	fall	G. Ouwendijk
HHD-4118-R1	World Geography	M	12:10	spring	G. Ouwendijk
HHD-4119-R	Sea: History and Culture	F	9:00	fall	G. Ouwendijk
HHD-4119-R1	Sea: History and Culture	F	12:10	spring	G. Ouwendijk
HHD-4122-R	History of Classical Greece and Rome	Th	9:00	fall	W. Rednour
HHD-4288-R	Nature and Society: A Global Perspective	F	12:10	fall	W. Rednour
HHD-4288-R1	Nature and Society: A Global Perspective	Th	12:10	spring	W. Rednour
HHD-4333-R	African-American History I	W	3:20	fall	R. Jeffries
HHD-4334-R	African-American History II	W	3:20	spring	R. Jeffries

HHD-4348-R	The Wealth and Poverty of Nations	F	12:10	spring	W. Rednour
HHD-4397-R	Genocides	M	12:10	spring	C. Skutsch

Literature

Course #	Title	Day	Time	Semester	Instructor
HLD-2042-R	20th-Century Literature and Culture from Victorianism to Modernity	M	12:10	fall	F. Litvack
HLD-2043-R	20th-Century Literature and Culture from the Dystopian Novel to the Feminist Revolt and Beyond	M	12:10	spring	F. Litvack
HLD-2058-R	Fantasy	W	12:10	spring	C. Stine
HLD-2088-R	American Literature: 19th Century	Tu	9:00	fall	K. Wolfe
HLD-2089-R	20th-Century American Literature Now	Tu	12:10	fall	R. Clark
HLD-2089-R1	20th-Century American Literature Now	W	12:10	spring	R. Clark
HLD-2161-R	The Beat Generation	Th	12:10	fall	R. Weinreich
HLD-2161-R1	The Beat Generation	Th	12:10	spring	R. Weinreich
HLD-2211-R	Introduction to Poetry	W	12:10	fall	TBA
HLD-2211-R1	Introduction to Poetry	W	12:10	spring	TBA
HLD-2223-R	Short Fiction	W	12:10	fall	N. Schiff
HLD-2268-R	The Power and the Pity: Brutal Tales From Latin America	W	12:10	spring	E. Rivera
HLD-2279-R	Down These Mean Streets: The City in Fiction	Th	12:10	fall	E. Rivera
HLD-2281-R	The Haunted Psyche: Horror Fiction	Tu	12:10	spring	E. Rivera
HLD-2313-R	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2565-R	American Theater	W	12:10	fall	S. Bremer
HLD-2677-R	Fiction of the 19th Century: Love of Demophilia to the Psychosexual Anima	W	9:00	fall	F. Litvack
HLD-2678-R	Fiction of the 19th Century: From the Reemergence of the Superhero (Heroine) in Myth and Fairy Tale Tropes to the Darwinian Bête Humaine	W	9:00	spring	F. Litvack
HLD-2922-R	Medieval Literature	W	3:20	spring	V. Eads
HLD-2977-R	Shakespeare: Comedies and Histories	Th	9:00	fall	M. Curley

HLD-2978-R	Shakespeare: Tragedies and Romances	Th	9:00	spring	M. Curley
HLD-3033-R	Art and Revolution I: The Working-Class Hero	Tu	3:20	fall	D. Riccuito
HLD-3034-R	Art and Revolution II: The Rebel	Tu	3:20	spring	D. Riccuito
HLD-3051-R	Literature of Self-Knowledge	Th	12:10	fall	TBA
HLD-3224-R	Literature of Diversity	Th	12:10	spring	S. Pandit
HLD-3239-R	You Will Hear Thunder: The Masters of Russian Literature	Th	12:10	spring	TBA
HLD-3241-R	Contemporary Afrodiasporic Literature in America	Th	3:20	spring	R. Okonkwo
HLD-3341-R	20th-Century Italian Literature	W	6:30	spring	D. Riccuito
HLD-3367-R	Modern Japanese Literature in Translation	Th	12:10	fall	K. Miyabe
HLD-3477-R	Children's Literature for Illustrators	Tu	9:00	fall	B. Blum
HLD-3501-R	Tragedy	Th	12:10	spring	K. Miyabe
HLD-3521-R	The Arts and Forms of Comedy	M	6:30	spring	S. Van Booy
HLD-3553-R	Images of Artists in Literature	Tu	6:30	fall	M. Palmeri
HLD-3553-R1	Images of Artists in Literature	M	6:30	spring	M. Palmeri
HLD-3566-R	Civilization and Its Discontents	Th	3:20	fall	D. Riccuito
HLD-3951-R	Literature and Psychoanalysis	W	12:10	spring	J. Immerman
HLD-4022-R	Poetry and Art	Tu	12:10	fall	D. Riccuito
HLD-4044-R	Surrealist Literature	W	3:20	spring	D. Riccuito
HLD-4122-R	18th-Century Fiction: The Enlightenment to Romanticism	M	9:00	fall	F. Litvack
HLD-4123-R	18th-Century Fiction: Women and the Supremacy of the Passions	M	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	Tu	12:10	spring	T. Leonido
HLD-4193-R	Literature of Love	W	9:00	spring	J. Beardsley
HLD-4199-R	Antiheroes and Villains in Literature	M	3:20	fall	S. Van Booy
HLD-4288-R	Politics and Literature	Tu	12:10	spring	D. Sweet
HLD-4293-R	Literature and Environmental Justice	M	6:30	spring	E. Mendelsohn
HLD-4312-R	Modern Literary Survey: India and Asia	Tu	12:10	spring	D. Riccuito
HLD-4322-R	The American Novel Since 1900	Th	9:00	fall	J. Beardsley
HLD-4331-R	Portraits of the Self in Early Modern Narrative	M	3:20	spring	S. Van Booy
HLD-4336-R	Postcolonial Literature: Resistance and Recuperation	Th	9:00	spring	D. Sweet
HLD-4336-R1	Postcolonial Literature: Resistance and Recuperation	Th	12:10	spring	D. Sweet
HLD-4342-R	The Myth of Self-Creation in American Literature	W	9:00	fall	J. Beardsley
HLD-4342-R1	The Myth of Self-Creation in American Literature	Th	9:00	spring	J. Beardsley

HLD-4352-R	Lands of Memory: Literature Beyond Borders	Tu	3:20	fall	S. Mosakowski
HLD-4372-R	At the Crossroads: Utopia or Dystopia?	Tu	12:10	fall	V. Benedetto
HLD-4389-R	States of Exile	F	12:10	spring	A. Cooks
HLD-4389-R1	States of Exile	F	3:20	spring	A. Cooks

Social Sciences

Philosophy and Cultural Studies

Course #	Title	Day	Time	Semester	Instructor
HMD-2023-R	Masterpieces of Western Music: Medieval to Classical	W	3:20	fall	J. Wnek
HMD-2024-R	Masterpieces of Western Music: Early Romantic to the 20th Century	W	3:20	spring	J. Wnek
HMD-2031-R	Classical Music of the Early 20th Century	M	3:20	fall	J. Wnek
HMD-2032-R	Modern and Contemporary Music	M	3:20	spring	J. Wnek
HMD-2036-R	Music of Latin America	F	3:20	fall	J. Wnek
HMD-2046-R	Roots and Rhythms: Music in Culture 1920-1964	W	12:10	fall	TBA
HMD-2047-R	Beatles to Beyoncé: Music in Culture 1964-Present	W	12:10	spring	TBA
HMD-2051-R	Songs of Conscience: Music and Social Change	Tu	3:20	fall	TBA
HMD-2063-R	History of Jazz	Tu	3:20	spring	TBA
HMD-2069-R	The Magic of Opera	F	3:20	spring	J. Wnek
HMD-2244-R	Art Theory: From Modernism to Postmodernism	Th	12:10	fall	D. Riccuito
HMD-2244-R1	Art Theory: From Modernism to Postmodernism	M	3:20	spring	D. Riccuito
HMD-2247-R	Magic, Symbolism, Modernism and Art	Th	6:30	fall	D. Riccuito
HMD-2247-R1	Magic, Symbolism, Modernism and Art	Tu	9:00	spring	D. Riccuito
HMD-2267-R	African Art and Civilization	W	9:00	fall	R. Jeffries
HMD-2411-R	The Female Gaze	W	6:30	spring	M. Palmeri
HMD-2422-R	Art and Politics	M	12:10	spring	V. Benedetto
HMD-2422-R1	Art and Politics	Tu	12:10	spring	V. Benedetto
HMD-2432-R	Philosophy, Arts and Revolution	W	3:20	fall	TBA
HMD-2432-R1	Philosophy, Arts and Revolution	W	3:20	spring	A. Alvarado-Diaz
HMD-2513-R	The Artist as Activist	M	6:30	fall	Q. Ziegler

HMD-2513-R1	The Artist as Activist	W	12:10	spring	E. Corriel
HMD-2639-R	World Religions	W	9:00	spring	V. Eads
HMD-2931-R	The Mythology of War	W	12:10	fall	C. Bica
HMD-2939-R	Peace and Nonviolent Militancy	Tu	12:10	fall	TBA
HMD-2998-R	The Philosophy of Mind	Tu	12:10	fall	C. Matlin
HMD-2998-R1	The Philosophy of Mind	M	12:10	spring	C. Matlin
HMD-3016-R	Algorithms, Artificial Intelligence and You	Tu	6:30	spring	T. Benton
HMD-3021-R	Technology, Identity and Crisis	M	6:30	fall	G. Ouwendijk
HMD-3024-R	Art, Ethics and Moral Responsibility	Tu	12:10	spring	C. Bica
HMD-3129-R	Philosophy of Feminism	M	3:20	fall	S. Takata-Struble
HMD-3129-R1	Philosophy of Feminism	M	3:20	spring	S. Takata-Struble
HMD-3278-R	Environmental Philosophy	T	6:30	fall	K O'Dowd
HMD-3278-R1	Environmental Philosophy	T	6:30	spring	K. O'Dowd
HMD-3288-R	Introduction to Philosophy	W	3:20	fall	C. Bica
HMD-3442-R	Semiotics and the Philosophy of Language	F	12:10	fall	W. Beckley
HMD-3443-R	Semiotics and Visual Culture	F	12:10	spring	W. Beckley
HMD-3451-R	Introduction to Asian Thought	Tu	3:20	spring	C. Bica
HMD-3458-R	Ethics	F	3:20	spring	C. Bica
HMD-3466-R	Uncontrollable Beauty	F	9:00	fall	W. Beckley
HMD-3467-R	Beauty and the Contemporary Sublime	F	9:00	spring	W. Beckley
HMD-3473-R	Media Criticism	M	12:10	fall	C. Skutsch
HMD-3474-R	Understanding Media Culture	Th	12:10	spring	R. Leslie
HMD-3478-R	Digital Games and Culture	W	12:10	fall	S. Finch
HMD-3484-R	The Future Now	Th	3:20	fall	Q. Ziegler
HMD-3486-R	Advanced Studies in Collective Action	M	6:30	spring	Q. Ziegler
HMD-3494-R	Workers of the World: The Representation of Labor	W	3:20	fall	D. Riccuito
HMD-3496-R	Gods and Goddesses, Heroes and Tricksters in World Mythology	Tu	3:20	spring	P. Patrick

Anthropology, Psychology, Sociology

Course #	Title	Day	Time	Semester	Instructor
HPD-3511-R	Archaeology of New York City	Th	12:10	fall	L. Mollin-Kling
HPD-3514-R	Introduction to Anthropology	Th	12:10	spring	L. Mollin-Kling
HPD-3516-R	Power, Politics and Society	Th	3:20	fall	J. Cohan

HPD-3518-R	Storytelling and the Oral Tradition in the 21st Century: From Fairy Tales to Conspiracy Theories	Tu	9:00	spring	E. Spackman
HPD-3520-R	Men and Women in the Modern Workplace	Tu	9:00	spring	S. Horowitz
HPD-3526-R	Social Media and Psychology	Tu	12:10	spring	J. Villani
HPD-3530-R	Interpersonal Behavior	Tu	3:20	fall	D. Maat
HPD-3530-R1	Interpersonal Behavior	Th	3:20	fall	D. Maat
HPD-3530-R2	Interpersonal Behavior	M	3:20	spring	D. Maat
HPD-3531-R	Life Span Development: Child	M	9:00	fall	L. Torres
HPD-3532-R	Life Span Development: Adult	M	9:00	spring	L. Torres
HPD-3541-R	Introduction to Psychology	M	3:20	fall	L. Torres
HPD-3541-R1	Introduction to Psychology	Tu	3:20	fall	D. Borg
HPD-3541-R2	Introduction to Psychology	Tu	3:20	spring	L. Torres
HPD-3557-R	Income Inequality, Human Suffering and the Artist's Perspective	Th	6:30	fall	D. Borg
HPD-3623-R	Art and the Psyche	Th	6:30	fall	J. Mays
HPD-3627-R	The Psychology of Women	M	6:30	fall	J. Lange-Castronova
HPD-3636-R	Artists' Rights: Basic Theory and Practice	W	3:20	spring	C. Steinberg
HPD-3641-R	Abnormal Psychology I: Neurotic and Character Disorders	Tu	6:30	fall	D. Borg
HPD-3642-R	Abnormal Psychology I: Neurotic and Character Disorders	Tu	12:10	fall	J. Villani
HPD-3642-R1	Abnormal Psychology II: Psychotic and Character Disorders	Tu	3:20	spring	D. Borg
HPD-3644-R	Deviant Behavior and Social Control	Th	6:30	spring	D. Borg
HPD-3898-R	Theories of Personality I	M	6:30	spring	J. Lange-Castronova
HPD-3899-R	Theories of Personality II	Tu	12:10	spring	R. Dress Snider
HPD-3899-R1	Theories of Personality II	Tu	6:30	spring	D. Borg
HPD-4057-R	Modern Art and Psychology: The Secrets of the Soul	M	9:00	fall	L. Gamwell
HPD-4057-R1	Modern Art and Psychology: The Secrets of the Soul	M	9:00	spring	L. Gamwell
HPD-4282-R	The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage	Tu	9:00	fall	S. Horowitz
HPD-4286-R	Psychology of Relationships and Sexuality	Tu	6:30	fall	J. Mays
HPD-4289-R	Psychology of Happiness	Th	6:30	spring	J. Mays
HPD-4292-R	The Psychology of Stereotyping, Prejudice and Discrimination	Tu	6:30	spring	J. Mays

HPD-4298-R	Introduction to Queer/Gender Studies	W	9:00	spring	S.J. Langer
HPD-4299-R	Race and Ethnic Relations	W	9:00	spring	R. Jeffries
HPD-4481-R	Psychological Aspects of the Creative Process	W	12:10	fall	L. Kaufman-Balamuth

Science and Mathematics

Course #	Title	Day	Time	Semester	Instructor
HSD-2114-R	Evolution	Th	3:20	fall	T. Gorrell
HSD-2447-R	The Physics of Living Organisms	Tu	3:20	spring	C. Karaalioglu
HSD-2566-R	Biological Genetics	W	3:20	spring	T. Gorrell
HSD-2578-R	Germs and Gems	W	12:10	spring	T. Gorrell
HSD-2631-R	Neuroscience and Culture	Tu	9:00	fall	TBA
HSD-2631-R1	Neuroscience and Culture	M	12:10	spring	P. Garcia-Lopez
HSD-2642-R	Neuroscience and Artificial Intelligence	M	9:00	fall	TBA
HSD-2663-R	Metaphors in Science and Their Relation to Culture	M	9:00	spring	P. Garcia-Lopez
HSD-2666-R	Living Planet	M	3:20	spring	J. Bittle
HSD-2773-R	Urban Ecology: The Natural History of Cities	F	12:10	fall	J. Soloff
HSD-2774-R	Urban Zoology: The Natural History of Urban Wildlife	Tu	12:10	spring	M. Symons
HSD-2781-R	Introduction to Invertebrate Zoology	M	12:10	fall	J. Bittle
HSD-2863-R	Ornithology: The Natural History of Birds	M	12:10	spring	J. Bittle
HSD-2898-R	Warm and Cold Blooded: An Introduction to Vertebrate Species	M	3:20	fall	J. Bittle
HSD-2921-R	The History of Nature / The Nature of History	W	9:00	fall	J. Bittle
HSD-2987-R	Introduction to Mathematics I	W	3:20	fall	C. Karaalioglu
HSD-2988-R	Introduction to Mathematics II	W	3:20	spring	C. Karaalioglu
HSD-2992-R	Programming with Java	Tu	6:30	fall	T. Benton
HSD-3003-R	Energy and the Modern World	Tu	12:10	fall	M. Boo
HSD-3044-R	History of the Human Body: Society, Culture and Medicine	M	12:10	fall	G. Ouwendijk
HSD-3111-R	Astronomy	W	12:10	fall	G. Ouwendijk
HSD-3114-R	Modern Art and Astronomy: The Expanding Universe	M	6:30	spring	L. Gamwell
HSD-3115-R	Botany	Tu	3:20	fall	A. Negrin

HSD-3204-R	Science, Technology and War: A Historical Overview	W	3:20	spring	G. Ouwendijk
HSD-3211-R	The Material World	Tu	3:20	fall	C. Karaalioglu
HSD-3224-R	Art Meets Science	F	9:00	fall	A. Moutafis-Agelarakis
HSD-3224-R1	Art Meets Science	F	9:00	spring	A. Moutafis-Agelarakis
HSD-3253-R	Modern Art and Biology: The Mystery of Life	M	6:30	fall	L. Gamwell
HSD-3254-R	Science and Religion	W	12:10	spring	G. Ouwendijk
HSD-3311-R	World Water Resources	W	3:20	fall	M. Boo
HSD-3322-R	Environmental Studies	W	12:10	fall	M. Boo
HSD-3322-R1	Environmental Studies	Tu	12:10	spring	M. Boo
HSD-3344-R	Ecological Economics	Th	9:00	spring	M. Lange
HSD-3523-R	Conservation Biology	W	3:20	spring	M. Boo
HSD-3901-R	Human Diseases	Tu	9:00	spring	P. Garcia-Lopez
HSD-4026-R	Art, Science and the Spiritual	M	3:20	fall	L. Gamwell
HSD-4026-R1	Art, Science and the Spiritual	W	9:00	fall	L. Gamwell
HSD-4026-R2	Art, Science and the Spiritual	M	12:10	spring	L. Gamwell
HSD-4026-R3	Art, Science and the Spiritual	W	9:00	spring	L. Gamwell
HSD-4128-R	Paradigm Shift: Scientific Revolutions	Tu	12:10	fall	TBA
HSD-4129-R	Science, Art and Visual Culture	Tu	6:30	spring	P. Garcia-Lopez
HSD-4138-R	Brave New Worlds: Science and Science Fiction	M	12:10	fall	TBA
HSD-4139-R	Fantastic Voyage and Nanotechnology	M	3:20	fall	TBA
HSD-4204-R	Human Anatomy and Physiology	Th	12:10	fall	T. Gorrell
HSD-4204-R1	Human Anatomy and Physiology	Th	12:10	spring	T. Gorrell
HSD-4232-R	Light, Color and Vision	F	12:10	fall	T. Gorrell
HSD-4233-R	Vision, Perception and the Mind	F	12:10	spring	T. Gorrell
HSD-4289-R	Art, Mathematics and the Mystical	M	12:10	fall	L. Gamwell
HSD-4289-R1	Art, Mathematics and the Mystical	M	3:20	spring	L. Gamwell
HSD-4321-R	Sustainable Food Systems	W	12:10	spring	M. Boo

Writing

Critical Writing

Course #	Title	Day	Time	Semester	Instructor
HWD-2000-R	Writing About Art	Th	12:10	spring	E. Rivera
HWD-2103-R	Everybody's a Critic: Writing About Pop Culture	Tu	12:10	spring	TBA
HWD-2256-R	Words in Action: The Play's the Thing	Tu	3:20	spring	S. Mosakowski
HWD-2271-R	Images and Criticism	Tu	12:10	spring	R. Leslie
HWD-2323-R	About Comics	M	12:10	spring	M. Newgarden
HWD-2364-R	Becoming a Digital Critic	Tu	9:00	spring	M. Horan
HWD-2376-R	Leaving/Returning Home: Narratives of Migration	Th	3:20	spring	TBA
HWD-2381-R	Writing the Past	Th	12:10	spring	S. Morrison
HWD-2413-R	Art Objects: Writing Material Culture	Th	9:00	fall	E. Barnett

Creative Writing

Course #	Title	Day	Time	Semester	Instructor
HWD-3001-R	Writing Beat	W	12:10	fall	R. Weinreich
HWD-3002-R	Restructuring the Narrative	W	12:10	spring	R. Weinreich
HWD-3014-R	Storytelling and Narrative Art	W	12:10	fall	B. Gonzalez
HWD-3112-R	Reading and Writing Young Adult Books Across Genres	Tu	12:10	fall	M. Horan
HWD-3116-R	Writing the Short Story	W	12:10	fall	E. Rivera
HWD-3223-R	Artists Write the Fantastic	W	3:20	fall	C. Stine
HWD-3244-R	Journals: Yours and Theirs	Th	3:20	fall	M. Horan
HWD-3261-R	Visuality in Poetry	M	6:30	fall	J. Sigler
HWD-3354-R	The Digital Experience	W	6:30	spring	N. Schiff
HWD-3552-R	Writing, Multimedia and Performance	W	12:10	fall	D. Singer
HWD-3567-R	Writing the Chapbook	W	12:10	spring	D. Singer
HWD-3572-R	Adventures in Prosody	F	9:00	spring	D. King
HWD-3576-R	Writing for the Graphic Novel and Ongoing Series	W	3:20	fall	A. Chu

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

Foundation Requirements

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

Course #	Day	Time	Instructor
HCD-1020-A	M	12:10-3:00	TBA
HCD-1020-B	M	12:10-3:00	S. Pandit
HCD-1020-C	M	12:10-3:00	S. Van Booy
HCD-1020-D ⁱ	M	12:10-3:00	M. Horan
HCD-1020-E	Tu	9:00-11:50	J. Soloff
HCD-1020-F	Tu	9:00-11:50	S. Bremer
HCD-1020-G ⁱ	Tu	9:00-11:50	L. Thomas
HCD-1020-H	Tu	12:10-3:00	TBA
HCD-1020-J	Tu	12:10-3:00	M. Hyatt
HCD-1020-K	Tu	12:10-3:00	K. Wolfe
HCD-1020-L ⁱ	Tu	12:10-3:00	TBA
HCD-1020-M	Tu	3:20-6:10	K. Wolfe
HCD-1020-N	Tu	3:20-6:10	R. Clark
HCD-1020-P	Tu	3:20-6:10	E. Cisneros
HCD-1020-S ⁱ	Tu	3:20-6:10	TBA
HCD-1020-T	W	9:00-11:50	R. Clark
HCD-1020-V	W	9:00-11:50	E. Dunsky
HCD-1020-W	W	9:00-11:50	TBA
HCD-1020-X	W	9:00-11:50	TBA
HCD-1020-Y ⁱ	W	9:00-11:50	TBA
HCD-1020-Z	W	3:20-6:10	X. Price
HCD-1020-A1	W	3:20-6:10	R. Weinreich
HCD-1020-B1	W	3:20-6:10	D. Singer
HCD-1020-C1	W	3:20-6:10	TBA
HCD-1020-D1 ⁱ	W	3:20-6:10	B. Calderon

HCD-1020-E1	Th	9:00-11:50	K. Wolfe
HCD-1020-F1	Th	9:00-11:50	T. Leonido
HCD-1020-G1	Th	9:00-11:50	E. Dunsky
HCD-1020-1FA	Th	9:00-11:50	TBA
HCD-1020-2FA	Th	9:00-11:50	S. Morrison
HCD-1020-3FA	Th	9:00-11:50	D. Horowitz
HCD-1020-H1	Th	12:10-3:00	M. Horan
HCD-1020-J1	Th	12:10-3:00	E. Cisneros
HCD-1020-K1	Th	3:20-6:10	L. Thomas
HCD-1020-L1	Th	3:20-6:10	T. Leonido
HCD-1020-M1	Th	3:20-6:10	TBA
HCD-1020-N1	F	9:00-11:50	D. Horowitz
HCD-1020-P1	F	9:00-11:50	S. Bremer
HCD-1020-S1	F	9:00-11:50	J. Soloff
HCD-1020-T1	F	3:20-6:10	T. Leonido
HCD-1020-V1	F	3:20-6:10	E. Rivera
HCD-1020-W1	F	3:20-6:10	D. Singer
HCD-1020-X1	F	3:20-6:10	TBA

 *These sections will be made available after all other sections offered during the day and times indicated have reached capacity.*

 *HCD-1020-1FA through 3FA are open to fine arts majors only.*

HCI-1020

Writing and Thinking for International Students

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *HCI-1020, Writing and Thinking for International Students, is available only to international students whose first language is not English.*

 *Registration is by placement only; please consult with your academic advisor. Limited to 12 students per section.*

Course #	Day	Time	Instructor
HCI-1020-A	M	9:00-11:50	J. Beardsley
HCI-1020-B	M	9:00-11:50	S. Van Booy
HCI-1020-C	M	12:10-3:00	C. Donnelly
HCI-1020-D	M	12:10-3:00	TBA
HCI-1020-E	M	3:20-6:10	S. Pulo
HCI-1020-F	Tu	9:00-11:50	J. Beardsley
HCI-1020-G	Tu	9:00-11:50	TBA
HCI-1020-H	Tu	12:10-3:00	S. Pulo
HCI-1020-J	Tu	3:20-6:10	S. Pulo
HCI-1020-K	W	9:00-11:50	C. Donnelly
HCI-1020-L	W	12:10-3:00	J. Loli

HCI-1020-M	W	3:20-6:10	E. Blake
HCI-1020-N ⁱ	W	3:20-6:10	TBA
HCI-1020-P ⁱ	W	3:20-6:10	TBA
HCI-1020-S	W	6:30-9:20	E. Blake
HCI-1020-T ⁱ	Th	9:00-11:50	TBA
HCI-1020-V ⁱ	Th	12:10-3:00	TBA
HCI-1020-W	Th	3:20-6:10	E. Blake
HCI-1020-X ⁱ	Th	6:30-9:20	TBA
HCI-1020-Y	F	9:00-11:50	J. Beardsley
HCI-1020-Z	F	12:10-3:00	J. Loli
HCI-1020-A1	F	3:20-6:10	TBA

ⁱ *These sections will be made available after all other sections offered during the day and times indicated have reached capacity.*

HCD-1025

Writing and Literature

One semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

ⁱ *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. Please refer to your studio department for course scheduling information.*

Course #	Day	Time	Semester	Instructor
HCD-1025-01	M	9:00-11:50	fall	D. Sweet
HCD-1025-02	Tu	12:10-3:00	fall	E. Rivera
HCD-1025-03	F	12:10-3:00	fall	TBA
HCD-1025-A	M	12:10-3:00	spring	TBA
HCD-1025-B	M	12:10-3:00	spring	S. Pandit
HCD-1025-C	M	12:10-3:00	spring	S. Van Booy
HCD-1025-D ⁱ	M	12:10-3:00	spring	M. Horan
HCD-1025-E	Tu	9:00-11:50	spring	J. Soloff
HCD-1025-F	Tu	9:00-11:50	spring	S. Bremer
HCD-1025-G ⁱ	Tu	9:00-11:50	spring	L. Thomas
HCD-1025-H	Tu	12:10-3:00	spring	TBA
HCD-1025-J	Tu	12:10-3:00	spring	M. Hyatt
HCD-1025-K	Tu	12:10-3:00	spring	K. Wolfe
HCD-1025-L ⁱ	Tu	12:10-3:00	spring	G. Marten
HCD-1025-M	Tu	3:20-6:10	spring	K. Wolfe
HCD-1025-N	Tu	3:20-6:10	spring	R. Clark
HCD-1025-P	Tu	3:20-6:10	spring	E. Cisneros
HCD-1025-S ⁱ	Tu	3:20-6:10	spring	G. Marten
HCD-1025-T	W	9:00-11:50	spring	R. Clark
HCD-1025-V	W	9:00-11:50	spring	E. Dunsky
HCD-1025-W	W	9:00-11:50	spring	TBA

HCD-1025-X	W	9:00-11:50	spring	TBA
HCD-1025-Y ⁱ	W	9:00-11:50	spring	TBA
HCD-1025-Z	W	3:20-6:10	spring	X. Price
HCD-1025-A1	W	3:20-6:10	spring	R. Weinreich
HCD-1025-B1	W	3:20-6:10	spring	D. Singer
HCD-1025-C1	W	3:20-6:10	spring	TBA
HCD-1025-D1 ⁱ	W	3:20-6:10	spring	B. Calderon
HCD-1025-E1	Th	9:00-11:50	spring	K. Wolfe
HCD-1025-F1	Th	9:00-11:50	spring	T. Leonido
HCD-1025-G1 ⁱ	Th	9:00-11:50	spring	E. Dunsky
HCD-1025-1FA ^w	Th	9:00-11:50	spring	TBA
HCD-1025-2FA ^w	Th	9:00-11:50	spring	S. Morrison
HCD-1025-3FA ^w	Th	9:00-11:50	spring	D. Horowitz
HCD-1025-H1	Th	12:10-3:00	spring	M. Horan
HCD-1025-J1 ⁱ	Th	12:10-3:00	spring	E. Cisneros
HCD-1025-K1	Th	3:20-6:10	spring	L. Thomas
HCD-1025-L1	Th	3:20-6:10	spring	T. Leonido
HCD-1025-M1 ⁱ	Th	3:20-6:10	spring	TBA
HCD-1025-N1	F	9:00-11:50	spring	D. Horowitz
HCD-1025-P1	F	9:00-11:50	spring	S. Bremer
HCD-1025-S1 ⁱ	F	9:00-11:50	spring	J. Soloff
HCD-1025-T1	F	3:20-6:10	spring	T. Leonido
HCD-1025-V1	F	3:20-6:10	spring	E. Rivera
HCD-1025-W1	F	3:20-6:10	spring	D. Singer
HCD-1025-X1 ⁱ	F	3:20-6:10	spring	TBA

ⁱ *These sections will be made available after all other sections offered during the day and times indicated have reached capacity.*

^w *HCD-1025-1FA through 3FA are open to fine arts majors only.*

HCI-1025

Writing and Literature for International Students

Spring semester: 3 humanities and sciences credits

Limited to 12 students per section

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCI-1020, Writing and Thinking for International Students, in order to write more complex essays. Students will learn how to research, use proper citations and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *HCI-1025, Writing and Literature for International Students, is available only to international students whose first language is not English. Students are required to take and pass the Proficiency Examination by the end of this course in order to continue with any other humanities and sciences courses.*

 *Registration is by placement only; please consult with your academic advisor. Limited to 12 students per section.*

Course #	Day	Time	Instructor
HCI-1025-A	M	9:00-11:50	J. Beardsley
HCI-1025-B	M	9:00-11:50	S. Van Booy
HCI-1025-C	M	12:10-3:00	C. Donnelly
HCI-1025-D 	M	12:10-3:00	TBA
HCI-1025-E	M	3:20-6:10	S. Pulo
HCI-1025-F	Tu	9:00-11:50	J. Beardsley
HCI-1025-G 	Tu	9:00-11:50	TBA
HCI-1025-H	Tu	12:10-3:00	S. Pulo
HCI-1025-J	Tu	3:20-6:10	S. Pulo
HCI-1025-K	W	9:00-11:50	C. Donnelly
HCI-1025-L	W	12:10-3:00	J. Loli
HCI-1025-M	W	3:20-6:10	E. Blake
HCI-1025-N 	W	3:20-6:10	TBA
HCI-1025-P 	W	3:20-6:10	TBA
HCI-1025-S	W	6:30-9:20	E. Blake
HCI-1025-T 	Th	9:00-11:50	TBA
HCI-1025-V 	Th	12:10-3:00	TBA
HCI-1025-W	Th	3:20-6:10	E. Blake
HCI-1025-X	Th	6:30-9:20	TBA
HCI-1025-Y	F	9:00-11:50	J. Beardsley
HCI-1025-Z	F	12:10-3:00	J. Loli
HCI-1025-A1	F	3:20-6:10	TBA

 *These sections will be made available after all other sections offered during the day and times indicated have reached capacity.*

History

HHD-2001-R

History of Ancient Civilizations

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

In Egypt and Mesopotamia people built big and thought big. Between 3,500 to 500 BCE, they created technology that allowed them to live in cities. They invented writing and began to record their own story. They built the pyramids and charted the motion of the stars. Their “firsts” include the work of the world’s first-known author and the first medical description of cancer. They wrote about gods and heroes that walked among them, powerful queen-mothers and women who were kings; they also wrote the books that are the scriptures of some major world religions. This course will focus on the seminal urban cultures of Mesopotamia and Africa: Sumer, Egypt and Nubia, Akkad, Assyria, Hatti, Israel, Phoenicia, Crete and Mycenae, and Persia. Contacts with other cultures of Afro-Eurasia will be considered. Literary texts include Gilgamesh, Sinuhe and the hymns of Enheduanna.

HHD-2011-R

Medieval and Renaissance History

Friday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

People who lived during the thousand years between the end of the Roman Empire in the West and the discovery of the “New World” did not, of course, describe themselves as “medieval.” They thought they lived in “modern times.” This course will look at a selection of topics that were once “current events,” such as the last Romans, Anglo-Saxon England, monasticism, the Vikings, the Crusades, Arabic learning, the Eastern Roman Empire, the Black Death, the university, the communes, chivalry and war. We will also look into popular culture phenomena such as the work of J.R.R. Tolkien and George R.R. Martin and political medievalism. Throughout the course, emphasis will be on the work and words of medieval people (primary sources). Texts include Barbara Rosenwein’s *A Short History of the Middle Ages*, 5th ed. and *Reading the Middle Ages*, 3rd ed.

HHD-2022-R

Justice, Crime and Punishment in the West, from the Middle Ages to the Present

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: P. Franz

How a society defines crime and punishes offenders reveals much about its values and power structures. This course will explore the changing landscape of crime and punishment in the West, beginning with the judicial ordeal of the early Middle Ages and concluding with a survey of current trends and controversies. Topics covered will include the medieval Inquisition, the great witch hunts of the 16th and 17th centuries, the symbolic and pragmatic dimensions of public executions, gender-based crimes and punishments, and the prison movement of the late 18th and 19th centuries. In the process we’ll chart the shifting relationships among social ideals and fears, state power and the rights of the individual.

HHD-2111

World History: Classical to Renaissance

One semester: 3 humanities and sciences credits

Instructor: V. Eads

A whirlwind tour of the first 5,000 years of human history, this course will begin with the origins of humanity two million years ago, stopping for a closer look at key periods in the cultures of Afro-Eurasia, and continuing on until rejoining with the cultures of the Western Hemisphere at the end of the 15th century CE. We will focus on those events and people that were influential in shaping the identity of their cultures of origin and the global culture of humanity.

Course #	Day	Time	Semester
HHD-2111-R	Th	9:00-11:50	fall
HHD-2111-R1	F	12:10-3:00	spring

HHD-2112

World History: Renaissance to the 21st Century

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

This course will survey major landmarks in world history from the 15th century to the present. It will focus on significant political, economic, social and cultural developments from a global perspective. Topics will include: the Renaissance and the scientific revolution; the rise of Russia in Eastern Europe and Asia; modern revolutions in Europe, Asia, Africa and the Americas; global significance of the world wars; legacy of 19th-century thought for the present; unification of Europe and the prospects for peace.

Course #	Day	Time	Semester
HHD-2112-R	Tu	3:20-6:10	fall
HHD-2112-R1	W	9:00-11:50	spring

HHD-2144

Revolutions: From America 1776 to The Arab Spring 2011

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

What makes revolutions happen? Why do they fail or succeed? This course will examine the revolutions in modern history, beginning with the American, French and Haitian revolutions of the 18th century. We will then jump ahead to cover the Russian Revolution of 1917, Cuban Revolution of 1956-59 and Iranian Revolution of 1978-79, among others, concluding with recent movements including The Arab Spring.

Course #	Day	Time	Semester
HHD-2144-R	Tu	9:00-11:50	fall
HHD-2144-R1	Tu	3:20-6:10	spring

HHD-2913-R

Political Ideologies: From Liberalism and Conservatism to the Alt-Right

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Skutsch

From the first shots of the French Revolution, political ideologies have been driving modern human history; warring ideas sometimes turning into actual bloody wars. This course will begin with the 18th century liberal revolt (with the American and French revolutions) and continue to the present day, covering all the major political philosophies. Conservatism, from Edmund Burke to Ronald Reagan to Donald Trump; liberalism from John Locke to John Stuart Mill to Barack Obama; Socialism from Karl Marx to Mikhail Bakunin to Bernie Sanders; fascism from Joseph Arthur de Gobineau to Adolf Hitler to Marine

Le Pen; radical Islamism from Sayyid Qutb to Osama bin Laden; and modern identity politics, including bell hooks (feminism), John Corvino (LGBTQ rights) and Cornel West (race). The course will also cover today's movements, including the alt-right and antifa. Students will be assigned close readings of original sources by philosophers, politicians and activists. Lively debate will be encouraged.

HHD-3011

History of Ideas: The 20th Century I

Fall semester: 3 humanities and sciences credits

Instructor: S. Horowitz

This course will focus on the social, political and economic background of the 20th century. We will examine Victorianism, imperialism, World War I, the Russian Revolution and other developments, through the 1920s. The ideas of Marx, Lenin, Freud, Darwin, and others will be covered in historical context.

Course #	Day	Time
HHD-3011-R	Tu	12:10-3:00
HHD-3011-R1	W	6:30-9:20

HHD-3012

History of Ideas: The 20th Century II

Spring semester: 3 humanities and sciences credits

Instructor: S. Horowitz

This course is a continuation of HHD-3011, History of Ideas: The 20th Century I. Topics include: the Depression, New Deal, World War II, the Cold War, the turbulent 1960s, the civil rights movement, Vietnam, Watergate, Irangate, the third world. The ideas of Hitler; Mao; Martin Luther King, Jr.; and the issues behind McCarthyism, totalitarianism, socialism, capitalism and communism will be discussed.

 *There is no prerequisite for this course.*

Course #	Day	Time
HHD-3012-R	Tu	12:10-3:00
HHD-3012-R1	W	6:30-9:20

HHD-3017-R

The Enlightenment: Its Impact and Its Fate

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The Enlightenment inspired many ideas, like political equality, anti-authoritarianism, modern science, criticism of religion, and more. Enlightenment thinkers achieved this primarily by emphasizing the power of human reason. So profound was this development that many fundamental ideals and institutions of the modern world still base themselves upon Enlightenment principles. Several strands of modern thought and belief, however, have come to challenge many Enlightenment values, including the worth of reason in human affairs. This course will trace the trajectory of Enlightenment thought, first, by considering its key ideas and achievements, and then by examining the ways in which these contributions have been questioned (and occasionally rejected) in the modern day. Topics covered will be wide-ranging, from religion, to politics, aesthetics, philosophy, and science. Our goal is to understand the continuing role of the Enlightenment achievement in the modern world and the more recent ideas that seek to scale it back. Readings will include key contemporary sources as well as recent historical studies.

 *This course is held online.*

HHD-3022

Turning Points in History: From the French Revolution to the Present

Friday 3:20-6:10

One semester: 3 humanities and sciences credits

Instructor: H. Kirkland

This course will focus on some of the pivotal events—from the Enlightenment to the space race and beyond—that have shaped the modern world. The historical contributions of such thinkers as Locke, Voltaire, Darwin, Nietzsche, Einstein and Ellis will be examined.

Course #

Semester

HHD-3022-R

fall

HHD-3022-R1

spring

HHD-3186-R

Global Crisis and Conflict from 1500 to the Present

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Rednour

In the last 500 years, encounters between different cultures have taken place over the globe through trade, exploration, conquest, forced migrations and movements of people in search of food, water and shelter as well as religious, economic or political freedom. This course explores these encounters and their consequences with a focus on the resultant crisis and conflict that have shaped the changing landscape of geopolitics, social structures and social theories. We will also look at how the various interactions created perspectives about groups of newly encountered individuals, defining them as “the other.” By examining the underlying reasoning and motives, and the ensuing reaction brought about by direct contacts, we may better understand one another in an ever more interconnected world.

HHD-3226-R

Science and History: Ideas and Controversies

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Science as we know it today is relatively new to human society. Still, it has brought profound changes that affect our lives, beliefs and identities. This course will survey the main ideas in the emergence of modern science, as well as the cultural contexts and conflicts involved in its development. We will take a broad overview, from the late Middle Ages to the modern day, with a focus on key developments such as the Scientific Revolution, the Enlightenment, Industrial Revolution and the remarkable discoveries of the 20th century. We will also cover key controversies to get a fuller knowledge of the cultural context of science in different time periods. These controversies include Galileo’s trial, the challenge of mechanical theories to religious authority, the emergence of Darwin’s Theory of Evolution and its relation to current controversies about science teaching in schools and, lastly, issues related to science in modern concerns such as biomedical and military research. Readings will include key contemporary sources as well as recent historical studies.



No prior knowledge of science is required.

HHD-3328**The World Since 1945**

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

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

Course #	Day	Time	Semester
HHD-3328-R	W	12:10-3:00	fall
HHD-3328-R1	Tu	12:10-3:00	spring

HHD-3331-R**World War II**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: W. Rednour

The social, political and military roots of the Second World War will be addressed in this course. We will then trace their development throughout the war, with a focus on American involvement. Finally, we will look at the aftermath and consequences brought about by the hostilities. Through writings and films, we will read and screen firsthand accounts of those who experienced the war.

HHD-3334-R**Postcolonial Africa**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: R. Okonkwo

Africa is said to be the cradle of human civilization. Today, it is a continent of reemerging independent nations with a complex history and a changing pattern of indigenous ways of life. This course will explore the culture and history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and activists. Selected videos will be screened.

HHD-3367**U.S. History of Slavery and Resistance**

One semester: 3 humanities and sciences credits

Instructor: H. Kirkland

A historical overview of major themes from Columbus and the Colonial era to the Civil War will be provided in this course. Topics such as slavery, the emergence of a labor movement, women's role in society, westward expansion vs. indigenous resistance, urbanization vs. utopian reform movements and the development of what it meant to be "American" will be explored. Readings will include such works as "Complaint of an Indentured Servant"; petitions to the Massachusetts legislature; Tecumseh on American Indians and land; Orestes Brownson, "The Laboring Classes"; Judith Sargent Murray, "On the Equality of the Sexes"; Elizabeth Cady Stanton, "Declaration of Sentiments"; *Narrative of the Life of Frederick Douglass*. While the main focus of this course will be on slavery and resistance of the colonial era and the United States, making links to the present and other experiences will be discussed.

Course #	Day	Time	Semester
HHD-3367-R	W	3:20-6:10	fall
HHD-3367-R1	M	3:20-6:10	spring

HHD-3368-R**U.S. History of Civil Rights and Activism**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: H. Kirkland

American history since 1865 will be examined in this course. Such topics as reconstruction, the rise of labor unions, industrialization, political parties, civil rights, the peace movement and the emergence of identity politics will be discussed. Readings include works by Chief Joseph; Eugene V. Debs; Margaret Sanger; Marcus Garvey; Dr. Martin Luther King, Jr.; Allen Ginsberg and César Chavez.

HHD-3369**History of Human Rights**

Wednesday 12:10-3:00

One semester: 3 humanities and sciences credits

The evolution in the history of rights from 1789 to today will be examined in this course. Economic justice, racial equality, gender inclusion, environmental protection, privacy, immigration and reproductive rights will be among the issues addressed. We will explore the history of human rights activism from the Nuremberg trials to the formation of truth and reconciliation commissions and human rights grassroots organizations today. Through historical documents and documentary projects by contemporary journalists, visual artists and filmmakers, we will consider the intellectual and historical trajectory of human rights politics in different geographies. Works by and on Hannah Arendt, Martin Luther King Jr., Rigoberta Menchú, Nelson Mandela, Alfredo Jaar, Patricio Guzmán, Ernesto Sábato, Desmond Tutu, Edward Snowden, Julian Assange, Vandana Shiva and Joshua Oppenheimer will be included.

Course #	Semester	Instructor
HHD-3369-R	fall	TBA
HHD-3369-R1	spring	A. Alvarado-Diaz

HHD-3371

21st-Century Social Movements

Tuesday 3:20-6:10

One semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course is designed for students who wish to be more engaged with active social movements confronting the realities of the climate crisis, racial justice, a failing economy and our militarized world. Another world is possible—but how do we get from here to there? Each week we will examine a different movement that puts possibility into action, bringing together people and institutions to address the long-term impacts of colonization, capitalism, patriarchy and transphobia. Indigenous movements, prison abolition, abortion rights, undocumented immigration, and the sex workers' movement will all be considered. We will also dive into theories of change, strategies of community organizing, truth and reconciliation, and historic movements that helped lead us to the current moment. Class discussions play a central role as students expand their political consciousness and ethics, develop confidence in expressing themselves politically and build community with other students who are doing this work. We will also learn by doing—getting involved in active movements, then reflecting on those experiences and what it means to take action.

 *While the primary focus will be on recent movements in the United States, students who are curious about movements elsewhere in the world are also welcome.*

Course #	Semester
HHD-3371-R	fall
HHD-3371-R1	spring

HHD-3451

Creative and Destructive Personalities in History

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

Individuals can make a profound impression on history. Whether they are founding new institutions or destroying civilizations, unique personalities can be seen as a powerful source for changes in society. In this course we will look at a variety of significant people—from Buddha to The Beatles, from Julius Caesar to Genghis Khan, and others—to see how their actions and their legacies influenced the world.

Course #	Day	Time	Semester
HHD-3451-R	F	9:00-11:50	fall
HHD-3451-R1	Tu	12:10-3:00	spring

HHD-3454-R

Vikings: Fact, Fiction and Film

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

An overview of the history, culture, art and literature of the peoples of northern Europe from the Iron Age to the waning of the Middle Ages is the focus of this course. Readings will include descriptions of the Vikings as fearsome raiders, the story of the conversion to Christianity, their service as the elite Varangian Guard of the Byzantine emperors and the story of the Vinland (Newfoundland) expedition, as well as selections of Norse literature from the Elder Edda, skaldic poetry and sagas. Important archaeological sites (Birka, Snartemo, L'Anse aux Meadows) will be studied. Students will also read excerpts from works of fiction and view excerpts from films based on Viking history or Norse texts.

HHD-3567

Comic Book Superheroes and American Society

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course will examine the social, political and cultural history of American comic books, beginning with the creation of *Superman* in 1938 to the present day. Focusing on Marvel and DC comics as well as independent houses such as Dark Horse and Pacific Comics, we will explore the historical forces that shaped and influenced the comic book world, while addressing issues of power, authority and immigration. Topics covered include: the development of the horror genre in the 1950s and the Great Comic-Book Scare during the era of McCarthyism; the Silver Age of comic books and the reality-based superheroes, including the *Fantastic Four*; the impact of the Cold War on *Iron Man* and *S.H.I.E.L.D.*; the 1960s popular culture and the birth of *Silver Surfer*; and “Stan’s Soapbox” columns on the Civil Rights movement and the Vietnam War. We will conclude with a discussion of the comic books of the last few decades, and how the emergence of new storytellers such as Christopher Priest have brought new perspectives on cultural, racial and gender issues.

Course #	Day	Time	Semester
HHD-3567-R	Th	12:10-3:00	fall
HHD-3567-R1	F	9:00-11:50	spring

HHD-3669-R

Modern Russian History

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: N. Schiff

We must understand Russia to understand ourselves. – Timothy Snyder

During the 19th century, Russia was one of the world’s great powers; during the 20th century, it became one of two superpowers in the Cold War; in the 21st, it has made a dramatic return to the world stage after the dissolution of the USSR. The Soviet Union and its successor states forged unique visions of modern culture, art, society, economy and politics that have exerted active influence in every region of the globe. In order to “understand ourselves” we will investigate the history of Soviet and post-Soviet Eurasia from the First World War to the present day. From the innovations of Bolshevik propaganda to the contemporary resistance against suppression of creative freedom, artists have had a prominent role in shaping the course of Russian history, and thus special attention will be paid in this course to visual art, graphic design, filmmaking and literature. Other key topics include the Soviet Empire and nation-building; ideology and dictatorship; global geopolitics; relations with the United States, China, Japan and Europe; and the attempt to build a noncapitalist civilization in a capitalist world.

HHD-3726-R

Global Extremism: Forms and Consequences in Today’s World

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Providing an introduction to the phenomenon of extremism in a variety of forms, this course will focus on movements that have had a significant impact on human societies since the late-19th century. Examples include: religious groups such as ISIS, the Lord’s Resistance Army in Central Africa, the Dominion Theology movement in the United States; nationalist and race-oriented movements, including the Pan-Slavic nationalism and the Hindutva Movement in South Asia; political movements, such as right-wing authoritarianism and its left-wing anarchist counterparts. Class discussions will consider extremist violence as well as nonviolent extremist ideologies and economic views that have led to wealth inequality,

corruption and social tension. As these problems continue to extend worldwide, facilitated by our modern technology and globally interconnected world, this course will also explore how extremist views propagate and find new adherents.

HHD-3766-R

Politics and Power in America: From FDR to the Present

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: H. Kirkland

The Cold War, the civil rights movement, the 1960s, Watergate, Reagan's "revolution" and Iran-Contra: What did each of these reveal about politics and power in American society? We'll read and screen videos about these topics along with the Great Depression, McCarthyism, Vietnam and the future of American politics. Issues of social justice and democracy will be major themes. The course will be conducted in a lecture-discussion format.

HHD-3788-R

China: Past and Present

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Rednour

After a generation of isolation, the world is now in full communication with the globe's most populous nation. The course aims to provide a broad background in China's history and culture. We will examine the impact of Confucianism and Buddhism on China's political and social development and China's role in politics, industry and global relations in view of the new, major changes in Chinese communism. The scope ranges from the classic ancient dynasties of Shang, Han, Tang, Sung and Ming to contemporary times. A selection of films will supplement the lectures and study projects.

HHD-3883

From Books to Blogs: A Cultural History of Communication

One semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

One way to view the history of the world from the Renaissance to the present day is to see it as an ongoing revolution in the production and communication of information. From the invention of movable type in Europe in the 15th century to the still-evolving technology of the Internet, societies around the globe have benefited from the spread of ideas but often at the cost of experiencing the anxiety and pain typically associated with rapid and profound change. This course will explore ways in which communication technologies have shaped and continue to influence global cultures. We will not only examine the ways in which printing and other forms of information exchange changed the preindustrial world, but will also consider the ramifications of more recent communications technologies, such as the burgeoning effects of radio, television, and the internet. Throughout, our concern will be focused on the larger cultural, social, and political consequences of communications technologies from the Renaissance to the present.

Course #	Day	Time	Semester
HHD-3883-R	Th	6:30-9:20	fall
HHD-3883-R1	W	9:00-11:50	spring

HHD-3889-R

Totalitarianism Past and Present

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The forms of totalitarianism that have convulsed global history from World War I to the present will be explored in this course. We will study the social, economic and cultural circumstances that led to the creation of totalitarian regimes as well as those forces that continue to sustain them. The origins of the Soviet Union and the fascist regimes of Italy and Germany, and how and to what extent they succeeded, will be examined. We will also consider the responses to totalitarianism that have sought to change such regimes or, at the very least, have allowed individuals to maintain some level of normal material and cultural life within them. Ultimately, we will address totalitarian trends in the modern day, from long-standing regimes like North Korea to the rise of radical right-wing movements elsewhere. Readings will include modern studies on the nature and history of totalitarianism as well as primary sources, such as memoirs.

HHD-3895

Latin American History

One semester: 3 humanities and sciences credits

This course will introduce students to the major events, topics and protagonists in the history of Latin America from pre-Columbian times to the present. Writings by Columbus, Hernán Cortés, Sor Juana Inés, Simón Bolívar, José Martí, Che Guevara, Fidel Castro, Gloria Anzaldúa and Rigoberta Menchú will be analyzed and discussed through critical lenses. Connections to art and politics will enrich the narrative of Latin American history through a historical analysis of the political dimensions of culture (visual arts, cinema and literature) and ongoing social debates (human rights, immigration policies, drug wars, environmental crises). Issues of colonization, anti-colonialism and neocolonialism will be addressed and paired with current debates on U.S.-Latin American relations.

Course #	Day	Time	Semester	Instructor
HHD-3895-R	Th	3:20-6:10	fall	TBA
HHD-3895-R1	Tu	12:10-3:00	spring	A. Alvarado-Diaz

HHD-4011-R

Eco-History: Oil and Water, the 21st Century in Crisis

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course addresses the most essential natural resources driving world conflict today—water and oil. More fundamentally, it's about the clash of capitalism and climate change vs. environmental sustainability. Over the course of the semester, students will deepen their understanding of the climate crisis, its geopolitical consequences, the extraction and usage of fossil fuels, the world water shortage and the politics of water. We will research global dynamics and ocean problems and examine what it means to take action, inspired by indigenous activists resisting pipelines.

HHD-4041-R

American Interventions from Vietnam to Iraq

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: C. Skutsch

After World War II, the United States began a policy of engagement and intervention that continues to the present day. As a result, American soldiers have fought and died in controversial wars around the globe. We will examine American military interventions in Vietnam, Bosnia, Somalia and Iraq, as well as American involvement in regime changes in Iran and Chile. How did America become involved in each of these conflicts? Were they morally justifiable or in our national interests? What have been the long-term consequences of this tradition of interventionism?

HHD-4118

World Geography

One semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

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



HHD-4118-R1 is held online.

Course #	Day	Time	Semester
HHD-4118-R	Th	12:10-3:00	fall
HHD-4118-R1 	M	12:10-3:00	spring

HHD-4119

Sea: History and Culture

One semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The historical interaction between humanity and the sea from ancient times to the present day will be examined in this course. We will begin by exploring the role the sea has long played in human civilizations as a highway connecting different peoples and cultures around the world, and as a provider of many essential resources sustaining human societies and commerce. We will also trace the development of seagoing technology and how it enabled ideas and practices in religion, language and economics to spread as a result. Topics will include: Ancient and early modern maritime trade routes; the diffusion of religious beliefs such as Islam and Christianity; the evolution of ship technology, navigation techniques and transoceanic communications cables; the links among oceans and climate, pollution and global warming. Readings will draw on accounts of sea voyages by Ibn Battuta, Christopher Columbus, Charles Darwin and Zheng He, among others, as well as modern scholarship concerning the sea.

 *This course is held online.*

Course #	Day	Time	Semester
HHD-4119-R 	F	9:00-11:50	fall
HHD-4119-R1 	F	12:10-3:00	spring

HHD-4122-R

History of Classical Greece and Rome

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: W. Rednour

The legacy of the Greek and Roman civilizations extends into our modern world. In this survey we will examine the rise of the Greek city-states and their political and artistic development, ending with the growth of Hellenistic culture. We will then turn our attention to the growth of Rome, from its mythic roots through the Republican era, the rise of the Caesars and the political, religious and artistic achievements of the empire. The course will conclude with an investigation of the factors that contributed to the eventual decline and fall of the Roman Empire.

HHD-4288

Nature and Society: A Global Perspective

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course traces the history of the diverse and evolving relationships between human societies and the natural environment, from the 1500s to the present day. We will explore the various creation mythologies as well as religious, philosophical and scientific ideas that have shaped and expressed the ways in which different cultures—in the Americas, Europe, Africa, and Asia—have defined the meaning of “nature” and the place of humans within or separate from it. Topics examined include conceptions of nature in Judeo-Christian, pagan, Taoist, Buddhist, Hindu and secular belief systems; the impact of the scientific and industrial revolutions; theories and practices of conservation and ecology in the 19th and 20th centuries; and the environmental crisis today.

Course #	Day	Time	Semester
HHD-4288-R	F	12:10-3:00	fall
HHD-4288-R1	Th	12:10-3:00	spring

HHD-4333-R**African-American History I**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: R. Jeffries

This course will trace the histories and experiences of African-Americans in the United States from 1619 to 1865, covering the Colonial period, antebellum period and the Civil War. It will focus on the social, historical and political development of the African-American family and community. Texts will include: Jacqueline Jones, *Labors of Love, Labors of Sorrow*; John Hope Franklin, *From Slavery to Freedom*; Joanne Grant, *Black Protest*.

HHD-4334-R**African-American History II**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: R. Jeffries

This course will begin with an examination of Reconstruction and the backlash against it. We will then explore the lives, philosophical views and major contributions of Booker T. Washington; W.E.B. DuBois; Marcus Garvey; Martin Luther King, Jr.; Malcolm X; Adam Clayton Powell, Jr.; Paul Robeson and Thurgood Marshall. The social and historical ramifications of World War I, World War II, the Depression, the Harlem Renaissance, the NAACP, CORE, SNCC, SCLS and the Black Panther Party will also be considered.



There is no prerequisite for this course.

HHD-4348-R**The Wealth and Poverty of Nations**

Friday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: W. Rednour

Although world peace and stability in the 21st century will depend heavily on achieving a more equitable distribution of global wealth, the disparity between the world's rich and poor nations has never been so great, and, in fact, continues to increase even as the need to resolve this inequality grows ever more pressing. How have we arrived at this dilemma? Have first-world nations created their own wealth, or have they stolen it from others? Have some nations always been poor, or have they been impoverished? Do wealth and poverty result from decisions freely made by each nation's political and business leaders, or are they the result of larger social, economic and cultural dynamics? Is there a way out of the deepening crisis? This course will address these and related questions in light of the historical processes that have led to the development of a world of rich and poor nations. We shall also attempt to evaluate the relative merits of various solutions that have been proposed to resolve this dilemma.

HHD-4397-R**Genocides**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Skutsch

From the gas chambers of Auschwitz to the villages of Rwanda, the 20th century has been a century of genocides. This course will try to understand how mass extermination can ever be a goal, and why cries of "never again" have failed to stop it from occurring again and again. The course will cover the Nazi destruction of Europe's Jews in World War II, the Hutu slaughter of the Tutsi in Rwanda, Serbian militias

killing Muslims in Bosnia, and other examples of ethnic mass murder. We will use first-person accounts of genocide, such as Primo Levi's *Survival in Auschwitz* and Philip Gourevitch's book on Rwanda, *We Wish To Inform You That Tomorrow We Will Be Killed With Our Families*, as well as secondary sources.

Literature

HLD-2042-R

20th-Century Literature and Culture from Victorianism to Modernity

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will examine European and American authors who, influenced by Nietzsche, Marx and Freud, challenged Victorian social taboos of morality and restraint to create new artistic forms—thematically and stylistically. Students will read novels and short works of transgressive sexual desire and hedonism by Andre Gide, Henry Miller and Anaïs Nin, and be introduced to the works of Kafka, Eliot and Angela Carter who departed from structured writing to experiment with fragmented perspective in fantastic, surreal modes. By semester's end, students should have a firm understanding of the literary, philosophical and intellectual background of the 20th century. Themes and topics presented will focus on Victorian culture, the Freudian tradition, surrealism and gender issues.

HLD-2043-R

20th-Century Literature and Culture from the Dystopian Novel to the Feminist Revolt and Beyond

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will read great literary classics by authors from England, France, Russia, Canada and America dealing with a similar theme in different genres and styles—namely, the erosion of individual liberty in cultures of repression, prejudice and taboos. Students will encounter this theme of the individual versus the collective in the dystopian novels of the Russian émigré Ayn Rand, in Huxley and in the feminist Canadian writer, Margaret Atwood; in a play of religious fanaticism in 17th-century witch hunts in Salem, and in a scathing indictment of American racism by the existentialist Sartre and the freedom fighter Malcolm X. Students will be introduced to works of the Beat generation's rejection of America's complacency, myopia and bigotry on its journey to Eastern mysticism and drugs to expand consciousness.

HLD-2058-R

Fantasy

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Stine

Shaped by our desires and fears, fantasy literature offers radical departures from consensus reality into worlds of magic, peril and delight. This course will explore the imagery, characters, themes and narrative structures of several types of fantasy fiction. We will begin by briefly examining parent genres before reading examples of modern fantasy types, including heroic, surrealist, magic realism, science fiction and feminist. In addition to the fiction, we will read some critical theory to help define and locate the subgenres of this large category of fiction.

HLD-2088-R**American Literature: 19th Century**

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: K. Wolfe

This course explores the intellectual, cultural and literary roots and directions of American literature, from its Puritan, Gothic and Romantic origins through realist, transcendental and premodern tendencies late in the 19th century. We'll read selected works by Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Frederick Douglass, Walt Whitman, Emily Dickinson, Henry James and the utopian feminist Charlotte Perkins Gilman. We'll investigate questions of style, genre, tradition and critical interpretation in relation to the blooming of American society and culture.

HLD-2089**20th-Century American Literature Now**

One semester: 3 humanities and sciences credits

Instructor: R. Clark

This course will plot the major movements in modernist literature in the U.S., beginning with the Harlem Renaissance, Imagism and the cultural front of the 1930s and '40s, to postmodernism and postwar counterculture (including the American Indian Movement, the Beats and Nuyorican poets) to third-wave feminism. This course centers the writing of those who, historically, have been read as representing specific sub-groups of American culture—whereas, now, these writers and their works are appreciated as foundational to a broadly American literary tradition. We'll read authors such as William Carlos Williams, Lorraine Hansberry, Maxine Hong Kingston and Ralph Ellison, carving out a sense of what America has been, is, and may come to be, from the perspective of its great writers.

Course #	Day	Time	Semester
HLD-2089-R	Tu	12:10-3:00	fall
HLD-2089-R1	W	12:10-3:00	spring

HLD-2161**The Beat Generation**

Thursday 12:10-3:00

One semester: 3 humanities and sciences credits

Instructor: R. Weinreich

This course will explore the beat counterculture as a post-World War II American phenomenon, a literary correlative to abstract expressionist painting and to bebop music, auguring the “era” of sex, drugs and rock & roll to follow.

Course #	Semester
HLD-2161-R	fall
HLD-2161-R1	spring

HLD-2211**Introduction to Poetry**

Wednesday 12:10-3:00

One semester: 3 humanities and sciences credits

Instructor: TBA

Why did William Carlos Williams devote a poem to the plums in the icebox he so sinfully devoured? How did T.S. Eliot present the modern world as “a heap of broken images” in *The Waste Land*? Was Sylvia Plath’s most famous poem inspired by her horse, Ariel? Full of questions and rarely answers, poetry, which Lawrence Ferlinghetti calls “the anarchy of the senses making sense,” is the art of noticing and

slowing down. When a good poem opens its starry petals at the right moment for a reader, it can, as Harold Bloom says, “enlarge a solitary existence,” and offer refuge and resistance. This course will take you on a journey to explore the lives of major poets, and reading—with your eyes *and* ears—some of the most influential English and American poems, as well as poems in translation. From sonnet to haiku, we will dive into and experiment with various literary traditions and forms, and by building connections between them, we will hear Sappho’s lyre through Adrienne Rich, or Gwendolyn Brooks’s cool kids through Terrance Hayes.

Course #	Semester
HLD-2211-R	fall
HLD-2211-R1	spring

HLD-2223-R

Short Fiction

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: N. Schiff

Through close readings of modern and contemporary short fiction, students will learn how to analyze stories not only for plot and characters, but also for writers’ literary technique, such as narrative style, choice of language, imagery and tone. In considering what the story implies or omits as much as what it includes, students will become active and imaginative readers capable of forming their own interpretations. Short fiction gives us an opportunity to read several works by the same author, and thus gain a deeper understanding of the writer’s craft, perspectives and obsessions. The course begins with late-19th and early 20th-century authors, such as Chekhov, James, Woolf and Kafka, followed by contemporary writers, such as Munro, Lahiri and Adichie.

HLD-2268-R

The Power and the Pity: Brutal Tales From Latin America

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: E. Rivera

This course will examine works by 20th century artists and storytellers through their reaction to the violence and horrors of Latin America’s brutal dictatorships. Students will explore the earth-body surrealism of the Cuban-American Ana Mendieta and the powerful war photography of Susan Meiselas, and respond through critical writing. We will read the poetry of the Chilean Pablo Neruda and the heartbreaking novel *One Day of Life* by the Salvadoran Manlio Argueta. Students will create their own poems steeped in rebellion, bandido manifestos, mock-ups of news articles and creative dispatches that mix their own art practice with literary forms. Confronted with the stark injustice of colonization, and by immersing themselves in the blood-storm of revolutionary eras, students will emerge from this course armed with wisdom extracted from the clashing of warring bodies—in jungle terrain and smoking wastelands—and, perhaps, with the confidence necessary to face the machinery of government in their own age.

HLD-2279-R

Down These Mean Streets: The City in Fiction

Thursday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: E. Rivera

This course will introduce you to a host of midnight people who have made the city their stomping grounds, from down-and-out boxers in Stockton, California in Leonard Gardner’s *Fat City* to low-level

gangsters on the streets of Little Italy in Martin Scorsese's film *Mean Streets*. You will also encounter writers such as the hardboiled Raymond Chandler, who paints the neon-drenched streets of Los Angeles and Hollywood like no writer before or since in *The Big Sleep*, and the playwright Stephen Adly Guirgis, who delivers the broken poetry of real New York speech. We will also examine excerpts from the streetwise, autobiographical performances of the Colombian live wire John Leguizamo. This course will open the painted door to the hidden cultural and social life of 20th-century metropolises such as Los Angeles and New York.

HLD-2281-R

The Haunted Psyche: Horror Fiction

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: E. Rivera

According to H. P. Lovecraft, "The oldest and strongest emotion of mankind is fear." This course dives straight into the shock factory and unveils a multitude of fears that turn spines to jelly. Students will read bone-chilling novels such as *The Haunting of Hill House* by Shirley Jackson and *Child of God* by Cormac McCarthy, in addition to stories by Edgar Allan Poe, William Faulkner, Flannery O'Connor, Clive Barker and Stephen King. These Grand Guignol masters provide insights into aberrant behavior and sadistic compulsions, and explore the traditional Gothic literary imagination; their writings reflect the societal and cultural anxieties of the time in which they were produced. Students will learn that the most terrifying of creatures do not necessarily flaunt tentacles and bare gleaming fangs—as the philosopher Eric Hoffer wrote: "What monstrosities would walk the streets were some people's faces as unfinished as their minds."

HLD-2313-R

Erotic Literature

Friday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

This course will focus on selections from the great erotic literature from ancient Greece to modern times in a variety of genres, themes and styles. Topics will include social attitudes (traditional and contemporary) toward sexual dynamics, erotica and censorship, with a consideration of what constitutes erotica and what differentiates it from pornography. Readings will include a licentious Greek comedy presented as anti-war protest; bawdy fabliaux from the Middle Ages and salacious sonnets from the 16th century; an irreverent and sacrilegious 18th century anti-Platonic dialogue; a novella depicting Christ's resurrection into "blood consciousness"; a sexually explicit celebration of love, art and Bohemian life; a collection of short stories solicited as porn for a dollar a page; a love letter, written in novel form, as a challenge to a paramour who claimed women could not write erotica; a version of a classic, romantic fairy tale transmuted into a B&D fantasy set in the Middle Ages. Students will gain an appreciation of the many protean forms of erotica from comedy to agitprop.

HLD-2565-R

American Theater

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: S. Bremer

This course will introduce students to key playwrights of the American theater from the 1940s to the present. Assigned readings include works by classic playwrights like Arthur Miller, David Mamet, August Wilson and María Irene Fornés, as well as contemporary masters like Branden Jacobs-Jenkins and

Jiehae Park. Students will read an average of one play per week and view several films during the semester.

HLD-2677-R

Fiction of the 19th Century: Love of Demophilia to the Psychosexual Anima

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will read literary masterpieces by authors from Germany, France, Russia, Ireland and America. Topics will include fairy tale tropes; the femme fatale; the genre of social reform; tales of sin, redemption, madness and death. We will explore how overcrowding and poverty, a result of urban industrialization, and immigration, produced the novel of social consciousness and love of the common man, exemplified in the works of Oscar Wilde, Tolstoy and Harriet Beecher Stowe. Students will be introduced to the literature of fantasy and the surreal, attesting to the 19th century's vast panoply of stories filled with psychological insight and timely sociopolitical issues. The correlations between literature and the visual and performing arts—film, ballet, opera—will also be addressed.

HLD-2678-R

Fiction of the 19th Century: From the Reemergence of the Superhero (Heroine) in Myth and Fairy Tale Tropes to the Darwinian Bête Humaine

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

Fictional masterpieces by authors from Denmark, England, France and America will be read in this course, highlighting the 19th century's three great literary movements: Romanticism, realism and naturalism. Students will be introduced to the salient features and motifs of each movement—Romanticism's love of nature, the supernatural, fantasy, the exotic and heroic (Hans Christian Andersen and Mary Shelley); realism's minute depiction of contemporary life and examination of sociopolitical issues of gender, race and class prejudice (Flaubert, Melville and H.B. Stowe); naturalism's focus on sordid passions and moral decay; aspects of contemporary urban industrial life (Zola). We will examine the authors' lives, and the social and political environment in which the works were written in order to understand and appreciate the beauty and complexity of the writing.

HLD-2922-R

Medieval Literature

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

The medieval period was a time of extraordinary literary flowering in Europe. Themes like heroism, religion, courtly love and chivalry became popular as the institutions that supported them rose and fell. The result was a literature full of contradictions, at once spiritual and bawdy, romantic and cynical. Readings will be selected from Beowulf and Anglo-Saxon heroic verse, the plays of Hrosvitha, lyric poems of the troubadours and trobairitz and al-Andalus, *The Poetic Edda*, the Arthurian cycle, Dante's *Inferno* and Chaucer's *Canterbury Tales*, as well as popular culture such as the fabliaux and "Carmina Burana," *Sir Gawain and the Green Knight*, poems of François Villon and Christine de Pizan. Modern medievalist works such as John Gardner's *Grendel*, J.R.R. Tolkien's *Hobbit* and Hermann Hesse's *Narcissus and Goldmund* will be considered.

HLD-2977-R**Shakespeare: Comedies and Histories**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Curley

This course will provide the student with a selective, chronological overview of Shakespeare, the dramatist. Plays assigned will include a selection of his comedies and histories.

HLD-2978-R**Shakespeare: Tragedies and Romances**

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Curley

This course will provide the student with a selective, chronological overview of Shakespeare, the dramatist. Plays assigned will include the four major tragedies and one of the final romances.

HLD-3033-R**Art and Revolution I: The Working-Class Hero**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: D. Riccuito

The multicultural revolution has deepened and broadened our understanding of gender, race, sexual preference and international culture. Unfortunately, we have tended to ignore one crucial factor that cuts across all areas of human experience: socioeconomic class. This course will focus on the art, literature and struggles of working-class people during the past two centuries. Readings will be selected from fictional works such as Zola's *Germinal*, Gorky's *My Childhood*, Sillitoe's *The Loneliness of The Long Distance Runner*, Steinbeck's *The Grapes of Wrath*, Wright's *Black Boy* and Tillie Olsen's *Tell Me a Riddle*. In conjunction with the readings we will view and discuss the paintings of artists such as Courbet, Millet, Daumier, Kollwitz, the Russian social realists and the American Ashcan School. Selected videos will be screened and discussed.

HLD-3034-R**Art and Revolution II: The Rebel**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: D. Riccuito

The landscape of history has periodically been illuminated by apocalyptic struggles to change society, reinvent the world and re-create human nature. In this course we will explore the literature of social revolt and political revolution. Readings will be selected from authors such as Maxim Gorky, André Malraux, Arthur Rimbaud, Marge Piercy, Bertolt Brecht, Albert Camus, Mariano Azuela and Malcolm X. In conjunction with the readings, we will view and discuss selected works of such artists as Diego Rivera, Siquieros, Eisenstein, Orozco and Frida Kahlo. Selected videos will be screened and discussed.



There is no prerequisite for this course.

HLD-3051-R

Literature of Self-Knowledge

Thursday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: TBA

“Who am I, standing in the midst of this thought-traffic?” wondered the Sufi poet Rumi. Achieving self-knowledge is a challenge not only because our perception of self may not always jibe with the tenuous labels society imposes on us, but also because self-revelation may sometimes be terrifying. This course draws upon fiction, film and art to reflect upon the daunting task of “knowing oneself” with guidance from thinkers like Socrates and Simone de Beauvoir. We will read works by authors such as Clarice Lispector, James Baldwin, Carlos Fuentes and Mahmoud Darwish, who will lead us into the unmapped labyrinths of self by discussing racial-ethnic consciousness, sexual identity, transfiguration and self-accountability. We will also view such films as *Moonlight*, as well as discuss art, in particular, self-portraits and “selfies.”

HLD-3224-R

Literature of Diversity

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: S. Pandit

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



This course is held online.

HLD-3239-R

You Will Hear Thunder: The Masters of Russian Literature

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: TBA

Love-stricken aristocrats waltzing in ballrooms, a civil servant waking up to discover his nose is missing, a deluded man chatting with an apparition of a monk clad in black, the eternity-long day of a prisoner in a Siberian labor camp, the doubts and deliria of a nihilistic murderer. Since the 19th century, Russian writers have produced some of the greatest stories in world literature and have become what Solzhenitsyn called “a second government,” a voice for many lives uprooted by war and crushed by the cudgel of Soviet totalitarianism. This course explores why Russian literature has gained such prestige and how it forged its own tradition by magnifying the most essential aspects of human experience. We will visit Tolstoy’s immortal character Ivan Ilyich on his deathbed, and let Dostoevsky take us to St. Petersburg, “that most abstract and premeditated city,” to hear the confessions of a self-destructive eccentric in *Notes from Underground*. Other readings include works by masters such as Gogol, Chekhov, Turgenev, Nabokov, Babel and Akhmatova. We will also discuss key historical events and take a look at modern-day Russia through films such as *Leviathan*.

HLD-3241-R**Contemporary Afrodiasporic Literature in America**

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: R. Okonkwo

A Swahili proverb says, “Tamu ya madafu kunywa dafuni” (“The sweetness of the coconut juice is best when the juice is taken in the nut.”) This course will explore how contemporary African writers in the diaspora have portrayed America in their works and, in the process, created an alternative narrative of Africa for the world. For students, it will be an opportunity to expand their horizon and see America from the perspective of outsiders with different viewpoints. Afro diasporic writers’ distinct reinterpretation of Africa, despite a sense of alienation, provides contexts that make it easy for the uninitiated to absorb their narratives that are neither sanitized nor Westernized. By expanding students’ imaginative space, the course will also draw students into the world of the African writer. In a world that is fast becoming a shifting global village, this course will bring the two worlds closer to what Ben Okri calls “strange corners of what it means to be human.” Topics include discussions on Afropolitans and their contribution to African literature in the diaspora. Readings will include Adichie, Ndibe, Selasi, Wainaina and Okonkwo. We will also view films by Africans in the diaspora to engage in further discussion of the subject.

HLD-3341-R**20th-Century Italian Literature**

Wednesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: D. Riccuito

The Italian literary tradition didn’t end abruptly with the Renaissance. Many of the greatest novels of the last century were written by Italian authors, writers who fought for or against Fascism, participated in the desperate struggles between labor and capital, took their stand on the issues of anti-Semitism, racism and sexism. Their names may sound obscure to readers of modern fiction—Berto, Morante, D’Annunzio, Pirandello, Levi, Silone—yet we neglect them to our own detriment—politically, morally and aesthetically. This course will explore their work, together with major films of the Italian neorealist cinema.

*This course is held online.***HLD-3367-R****Modern Japanese Literature in Translation**

Thursday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

An examination of Japanese literature of the modern period that began with the Meiji Restoration in 1868 is the focus of this course. This dramatic time marked the end of the feudal era and Japan’s subsequent transformation into an industrialized nation that could compete with its Western counterparts. Topics will include the profound influence that this transformation has had on Japanese society and its people, the conflicts between traditional Japanese values and Western values, and the changing conceptions of identity and gender relations. We will read works by Sōseki, Tanizaki, Enchi, Abe and Murakami.

HLD-3477-R**Children's Literature for Illustrators**

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Blum

Students will gain an appreciation of the author's and illustrator's craft by investigating both classic and contemporary novels written for young people. Students will be introduced to picture books, graphic novels, fables and fairy tales as they discover the connections between pictures and words, as well as surveying issues of gender, race, ideology and politics in children's literature. Some of the authors we will study include Aesop, E.B. White, Roald Dahl, Brian Selznick, Gene Luen Yang, Margaret Wise Brown, Yangsook Choi and Mo Willems.

HLD-3501-R**Tragedy**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

This course provides a historical overview of the art form that gives expression to human suffering and despair, beginning with Sophocles, Euripides and Shakespeare, then ending with modern playwrights, such as Ibsen, Chekhov and Beckett. We will consider the enduring power of the tragic form by exploring works that reimagine classical tragedies, such as Caroline Bird's *Trojan Women* and Akira Kurosawa's film adaptation of *Macbeth*. Students will become familiar with important works of tragedy, why the genre continues to fascinate both writers and audiences alike, and what it teaches us about the human condition.

HLD-3521-R**The Arts and Forms of Comedy**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: S. Van Booy

It is well known that dying is easy, but comedy is hard. And nothing can be more difficult than trying to explain what makes us laugh. Still we laugh, and our laughter proves us human. This course traces the history of comedy, starting in Greece with the plays of Aristophanes and concluding with a look at the contemporary scene in film, television and print. Along the way, we will read Plautus, Chaucer, Shaw, Shakespeare, Thurber, Ionesco and Beckett. Screenings will include films by Chaplin, Keaton and Woody Allen. We will read such essays as "The Mythos of Spring: Comedy," Northrup Frye; "The Comic Rhythm," Susanne Lange; and "Comedy," Christopher Fry. We will consider comedic forms such as satire, parody, burlesque, theater of the absurd, romantic comedy, sitcoms and tragicomedy.

HLD-3553**Images of Artists in Literature**

One semester: 3 humanities and sciences credits

Instructor: M. Palmeri

How are visual artists and their creative processes depicted in literature? Are these literary representations more romanticized, mythologized and mysterious than realistic and accurate? Has society's understanding of visual artists and the creative process changed since the 19th century? Visual artists are often misunderstood, misrepresented or championed by society. Reading short stories and novels from the 19th century to the present, students will examine the way the creative process is described and how authors use artists as literary characters. The relationships between the artist and the

muse, the artist and audience and the artist in society will also be explored. Works from among the following authors will be considered: Honoré de Balzac, Émile Zola, Edgar Allan Poe, Gertrude Stein, Oscar Wilde, Henry James, Nick Hornby, Mary Gordon and Siri Hustvedt. Readings are supplemented with film screenings and visual art. Contemporary art issues will inform class discussions.

 This course is held online.

Course #	Day	Time	Semester
HLD-3553-R 	Tu	6:30-9:20	fall
HLD-3553-R1 	M	6:30-9:20	spring

HLD-3566-R

Civilization and Its Discontents

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: D. Riccuito

This course explores the themes of civilization and the discontents of individuals within modern society. It focuses on the particular role that the artist and art plays within this relationship. Theoretical writings, literature, film and art will be examined historically as well as critically and aesthetically. Freud's *Civilization and Its Discontents* is the primary textbook for this semester. Among additional theoretical sources are essays by Susan Sontag, Sigmund Freud and Donald Kuspit. Among the literary texts and films are: *The Remains of the Day*, Ishiguro; *The Lover*, Duras; *Swept Away*, Wertmuller, *American Beauty*, Sam Mendes.

 This course is held online.

HLD-3951-R

Literature and Psychoanalysis

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: J. Immerman

This course will explore how an author's unconscious memories, wishes, fears and fantasies shape their fictional and philosophical world. Various psychoanalytic approaches will be evaluated and applied to an understanding of the writer and their characters. Readings will be illustrated by clinical case material. Topics will include: pathological types and defenses, dreams and the unconscious, the history of psychoanalysis, trauma and creativity, and the relationship of the writer/artist to the work. We will read theorists such as Freud, Jung, Alice Miller and Winnicott and writers such as Camus, Dostoevsky, Flaubert, Kafka, Ozick and D.H. Lawrence.

HLD-4022-R

Poetry and Art

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: D. Riccuito

Since Baudelaire, innovative poets have often exercised important influence on avant-garde visual artists, primarily through radical innovations of form and content in their poetry, but also as friends and, in some cases, major art critics as well. The course concentrates on the work of Baudelaire, Rimbaud, Mallarmé, Apollinaire and William Carlos Williams. Home assignments include readings to locate the poems against their literary and cultural background. There are also selected readings from the poets' essays and art criticism. Primary emphasis is on the poetry, and the course also attempts to answer the questions: What accounts for the mutual interplay of influence between poetry and visual art? How does it work?

HLD-4044-R**Surrealist Literature**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: D. Riccuito

Surrealism, a 20th-century movement begun by poets, attempted to unite the dream and waking worlds through art. The poets were later joined by visual artists whose works they influenced, both as critics and as friends. The course studies the manifestos and poetry of such seminal precursors as F. T. Marinetti, the founder of futurism, and Tristan Tzara, the Dada *animateur*. André Breton, the “pope” of surrealism, is covered in detail, with close readings of his manifestos, poetry and fiction. We also read such poets as Jean Arp, Paul Eluard, Louis Aragon and Aimé Césaire. Sessions feature surrealist plays and films, and discussions of visual artists associated with the movement. Translations by the instructor are included.



This course is held online.

HLD-4122-R**18th-Century Fiction: The Enlightenment to Romanticism**

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

18th-century Europe embodied the philosophical, historical and literary foundations of Enlightenment thought, setting the stage for modernism. Though characterized by repressive and hierarchical social, political and religious institutions, its literature and visual arts are filled with challenges to accepted norms. Students will learn about Voltaire and Diderot, philosophers whose ideas led to the bloody French Revolution; the Marquis de Sade who wrote the definitive manual of sexual depravity and provocatively espoused absolute freedom from autocratic despotism; Jonathan Swift who satirized religious and governmental exploitation and indifference; and Adelaide Labille-Guiard, a painter who shook up the art academy, first by being admitted to it and then by campaigning to admit other women painters. The century also gave birth to Romanticism and to Johann Goethe who looked to nature and feelings (sensibility) rather than social institutions for inspiration to produce a literature of passion and horror. Through these texts, students will gain a deeper understanding of the power of literature and allied arts to present and represent new ideas, putting pressure on society to change.

HLD-4123-R**18th-Century Fiction: Women and the Supremacy of the Passions**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

This course will examine the transformative nature of two great literary traditions in 18th-Century Europe—the literature of social reform (culminating in the great revolutionary play by Beaumarchais), and the novel of sensibility. Students will be sensitized to how these genres would dissolve and merge. Many “enlightened” thinkers would turn their attention to the oppression of women in their critique of social institutions. Mary Wollstonecraft, one of the first great feminists, would advocate the parity of education for women in their journey to suffrage. Diderot would point to despotic paternalism as the cause of demonic behavior and insanity in young women forced into convents against their will. Cleland and Laclos (in his great erotic novel) would critique gender inequality using the delicate and sensuous genre of sensibility as would Prevost in an early template for the femme fatale. This course, while referencing the literature of fantasy, will focus on the portrayal of women in a male-dominated society ruled by an

ideology of suppression and exploitation. Students, through reading and analyzing great literature, will develop a deeper understanding of how the past's repressive institutions continue in today's society.

HLD-4152-R

20th-Century Irish Literature

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: T. Leonido

This course will explore how, through literature, 20th-century Ireland has dealt with its losses and forged its identity. The course will cover the Irish Literary Renaissance, the founding of the Abbey Theater, Joyce's efforts to give Ireland a voice and situate it within the mainstream aesthetic movements of Europe, Yeats's delving into folklore and spirituality, as well as more recent writers' explorations into such questions as cultural identity. We will read the work of fiction writers, playwrights, and poets such as: W. B. Yeats, James Joyce, J. M. Synge, Sean O'Casey, Flann O'Brien, Samuel Beckett, Patrick Kavanagh, Seamus Heaney, Eavan Boland, Mary Lavin and Tom Murphy.

HLD-4193-R

Literature of Love

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: J. Beardsley

The exploration of love relationships and values of various cultures and times is the focus of this course. Beginning with an examination of ancient attitudes toward love in the works of Sappho, Plato, Aristotle and Ovid, we then consider the influence of courtly love and Christianity on attitudes of love in medieval literature. Lastly, we will address more modern conceptions of love in Chekhov, Proust and Woolf.

HLD-4199-R

Antiheroes and Villains in Literature

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: S. Van Booy

What are villains and why do we love them so much? This course will examine the literary device of "the villain" and the emergence of the antihero in literature. We will read representative texts by such authors as: Sophocles, Shakespeare, Dante, Dostoevsky, Beckett and Hammett.

HLD-4288-R

Politics and Literature

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: D. Sweet

This course will explore how great writers have dramatized and/or promoted various political philosophies in their work. We will examine questions such as: What is the best form of government? What are the appropriate means to achieve political ends? What is the relationship between elites and the masses? Readings in the course will include works by: Plato, Machiavelli, Shaw, Brecht, Orwell, Camus and Malraux.

HLD-4293-R**Literature and Environmental Justice**

Monday 6:30-9:10

Spring semester: 3 humanities and sciences credits

Instructor: E. Mendelsohn

The ways in which writers and theater makers are cultivating response to climate chaos beyond the spectacle of disaster will be investigated in this course. In particular, we will explore works that re-imagine elements of time, place, wildness, collective action and symbiosis to experiment with forms of narrative that can address the enormity of the ecological crisis and the complicity of modern literature in its unfolding. We will also look at some of the views that underpin systemic exhaustion of the planet: anthropocentrism, extractivism, progress, empire. Readings will include Amitav Ghosh, Anna Tsing, Caryl Churchill, Nnedi Okorafor and Robin Wall Kimmerer. In addition to writing critical analysis of contemporary literature and plays, students will create their own short fiction and climate justice artist statement.

HLD-4312-R**Modern Literary Survey: India and Asia**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: D. Riccuito

This world literary survey will focus on the best-known and most influential writers of India and Asia. The enormous changes of the 20th century have produced literatures that uniquely blend traditional cultural forms with new styles and content. Readings will include short stories, novels and essays from such authors as Kobo Abe, Yukio Mishima, Lu Xun, Lao She, Salman Rushdie, B. Bandopadhyay and V. S. Naipaul.

HLD-4322-R**The American Novel Since 1900**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Beardsley

This course will concentrate on how the novel chronicled the growth of America from a young isolated country at the beginning of the 20th century to a world leader in literature, art and politics, and how that legacy has affected America's position in the first part of the 21st century. It will also use the novel to demonstrate how American literature evolved from being produced by a relatively homogenous group of writers to include the increasingly diverse voices of contemporary America. The works included will be drawn from the early and mid-century novelists such as Willa Cather, Edith Wharton, William Faulkner and Ernest Hemingway. We will then move forward chronologically and look at the works of such novelists as Toni Morrison, Saul Bellow, Cormac McCarthy, James Baldwin, Philip Roth, Ralph Ellison and Jhumpa Lahiri.

HLD-4331-R**Portraits of the Self in Early Modern Narrative**

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: S. Van Booy

What is the nature of experience? This very basic question is at the heart of how we understand ourselves. Using fiction from the 18th and 19th centuries, this course will explore the history of our concept of experience to think about how we communicate our feelings to others. Close attention will be

paid to the ways in which literature imagines the experience of beauty, oppression, commodification and modernization. Authors will include Austen, Defoe, Smollett, Sterne and Cleland.

HLD-4336

Postcolonial Literature: Resistance and Recuperation

Spring semester: 3 humanities and sciences credits

Instructor: D. Sweet

Postcolonial Literature explores works from a variety of regions around the world, providing a global perspective on the historical development of the postcolonial situation, the anti-colonialist movements that produced it, its many diasporic communities after independence, and its potential relapse into forms of neo-colonialism. The term “postcolonial” generally refers to the political, economic and social interactions between Western powers and the societies they colonized over a period of conquest, occupation, independence and globalization. Texts by such authors as Anita Desai, Amitav Ghosh, Mohsin Hamid, Lu Xun, Su Tong and Bao Ninh will be considered in relation to issues of power, exploitation, resistance and migration.

Course #	Day	Time
HLD-4336-R	Th	9:00-11:50
HLD-4336-R1	Th	12:10-3:00

HLD-4342

The Myth of Self-Creation in American Literature

One semester: 3 humanities and sciences credits

Instructor: J. Beardsley

D.H. Lawrence wrote, “She starts old, old, wrinkled and writhing in an old skin. And there is a gradual sloughing off of the old skin, towards a new youth. It is the myth of America.” The idea that the past could be discarded as an old skin and that we could be better and freer by virtue of being new is a myth that defined America before there was an America. It is an idea that has had tremendous influence on the religious and political history of this country. This myth continues to shape how Americans think about themselves and their relationship to what is still perceived as an older and more corrupt world. In spite of slavery, genocide, global profiteering, two world wars, economic colonialism and other such sins, America still sees itself as a pure and innocent force for good in an evil world. This course will draw on a broad range of authors to show how this myth has adapted itself to different times and social conditions and yet remains recognizable as the same myth. We will focus primarily on short stories and novels, but will also examine some poetry and essays. Readings will include works by such authors as Emerson, Whitman, Twain, Lewis, Fitzgerald, Faulkner, Baldwin, Dreiser, Norris and Hurston. We will also discuss some contemporary manifestations of this myth.

Course #	Day	Time	Semester
HLD-4342-R	W	9:00-11:50	fall
HLD-4342-R1	Th	9:00-11:50	spring

HLD-4352-R

Lands of Memory: Literature Beyond Borders

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: S. Mosakowski

As a medium of cultural memory, literature has shaped our collective past and human consciousness. Manifested in all genres—from poetry to plays, through short stories and novels—and in all presentations of media, the story of who we are is a composition of real events, dreams, imaginative wanderings and creative ideas that gradually find a place in our collective memory. These memories, when explored

through the agency of literature, exist beyond time and beyond geographical borders. We will enter the lands of memories with Argentine writer Jorge Luis Borges in his *Funes the Memorious*. In Jenny Erpenbeck's *Visitation* we witness the families who occupied one house over the course of 100 years of German history. Roberto Bolaño takes us to *By Night in Chile* during the dictatorship of Pinochet, and Tanzanian author Abdulrazak Gurnah *Memory of Departure* tells of a young man leaving his homeland. This course explores how remembered worlds act in concert to form this vast universe we call our human experience.

HLD-4372-R

At the Crossroads: Utopia or Dystopia?

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: V. Benedetto

The term “utopia” is generally associated with Sir Thomas More, whose famous work portrayed an idealized island kingdom representing what a perfect society might look like, although, ironically, utopia stems from the Greek *ou topos*, which suggests “no place.” The tradition of reaching for exemplary values and the common good continues to be the highest of human aspirations. Unfortunately, the ideal vision of utopia inevitably suggests the harsh contrast of dystopia, a vision of totalitarian repression and severe limitations on the human spirit. Can there be a society of radical reform and dramatic progress? Or will this society, left unexamined and unchecked, become a dangerous and terrifying nightmare future? In this course we will explore these questions with reference to literature and film. Readings may include works such as: *The Handmaid’s Tale*, *Nineteen Eighty-Four*, *Brave New World*, and other current speculative fiction.

HLD-4389

States of Exile

Spring semester: 3 humanities and sciences credits

Instructor: A. Cooks

In reading works of fiction and nonfiction, this course will explore how writers have represented states of exile as both cultural and personal phenomena of exclusion, dislocation and repatriation. In examining various stories of exiles, we will discuss ideas about identity, tribal social instincts and the sense of belonging, while addressing questions such as: What does exile mean? Who is an outsider? What is home? Is exile a physical state always based on geography or a psychological one? Texts will include works by Rebecca Solnit, Vladimir Nabokov, Roxane Gay, Lila Azam Zanganeh, Daniel Mendelsohn, Azar Nafisi, Émile Zola, Doris Salcedo, John Berger, Akiko Busch and Georges Didi-Huberman.

Course #	Day	Time
HLD-4389-R	F	12:10-3:00
HLD-4389-R1	F	3:20-6:10

Philosophy and Cultural Studies

HMD-2023-R

Masterpieces of Western Music: Medieval to Classical

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Wnek

Through readings, recordings and films this course will present a survey of Western music masterpieces from the medieval, Renaissance, baroque and classical periods. We will explore works by Palestrina, Monteverdi, Handel, Bach, Haydn, Mozart, and others, while considering their historical context as well as concurrent developments in fine arts and architecture. Such topics as plainchant, the development of harmony in the Middle Ages and compositional techniques will also be addressed.

HMD-2024-R

Masterpieces of Western Music: Early Romantic to the 20th Century

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

A survey of masterpieces of Western music from early Romantic to early 20th century will be presented in this course. Through readings, recordings and films we will explore works by Beethoven, Schubert, Berlioz, Mendelssohn, Brahms, Mahler, Debussy, Richard Strauss and Ravel, among others, while considering their historical context as well as concurrent developments in fine arts and architecture. Stylistic and compositional differences between European and American music will also be discussed.

HMD-2031-R

Classical Music of the Early 20th Century

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Wnek

This course explores the masterpieces of Western music during the first half of the 20th century. Through readings, recordings and films we will examine works by Strauss, Mahler, Ives, Stravinsky, Prokofiev, Schoenberg, Berg and Webern, among others, while considering their historical context as well as concurrent developments in fine arts and architecture. We will also discuss the innovations in compositional forms and rhythmic structures such as atonality, twelve-tone technique and serial music.

HMD-2032-R

Modern and Contemporary Music

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

The masterpieces of Western and world music from the mid-20th century to the present day will be explored in this course. Through readings, recordings and films, we will examine works by Joplin, Gershwin, Copland, Bernstein, Williams, Crumb, Cage, Ellington, Parker, Glass and Adams, among others, while considering their historical context as well as concurrent developments in fine arts, photography and architecture. We will discuss the wide variety of music genres that developed during this period, ranging from American popular music to musical theater, rock and film scores as well as the relationship between music and technology.

HMD-2036-R**Music of Latin America**

Friday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Wnek

This course will begin with the period of European colonialism, which took place primarily between the 15th and 19th centuries. We will also look at the music of the indigenous peoples in Latin America as well as the musical traditions of enslaved West Africans, several million who were brought over to the Americas during the colonial era. Various musical forms emanating from this cross-cultural amalgam will be defined and discussed, including the bolero, candomblé, chacarera, danza, bomba, son and many others. Composers and artists whose work will be explored include Sor Juana Inés de la Cruz, Santiago de Murcia, Manuel Ponce, Carlos Chávez and Silvestre Revueltas. Songs and music of protest, which arose at various times in Latin American history, during such periods as the Guerra sucia (dirty war) in Argentina (1976-1983) and the years of the Pinochet regime in Chile, will also be explored. Contemporary popular music and forms, such as salsa and bachata, along with the artists who produce and perform them will also be covered.

HMD-2046-R**Roots and Rhythms: Music in Culture 1920-1964**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: TBA

This course will begin the exploration of the cultural history of popular music in 20th-century America (1920-1964), with particular emphasis on the beginnings of recorded blues and hillbilly music in the 1920s and 1930s, the evolution from rural-based genres to more urban forms such as rhythm and blues and country and western during the 1940s, the bridging of various styles into the rock 'n roll revolution of the 1950s, the emergence of record producers, the origins of surf and soul music, and the folk revival of the 1960s. Along the way, we will closely examine the work of such seminal artists as Robert Johnson, Hank Williams, Muddy Waters, Elvis Presley, Chuck Berry, Buddy Holly, Ray Charles, Phil Spector and Brian Wilson.

HMD-2047-R**Beatles to Beyoncé: Music in Culture 1964-Present**

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: TBA

This course will continue the exploration of the cultural history of popular music in the 20th century (1964 to the present), with particular emphasis on the British Invasion and the subsequent rise of folk rock, garage and psychedelia during the mid-to-late 1960s; country rock and disco to heavy metal, punk and new wave in the 1970s; MTV and the first video generation of the 1980s; rap, grunge and other 1990s alternatives, and the return of the teen idol in the new millennium. Along the way, we will closely examine the work of such seminal artists as The Beatles, The Rolling Stones, Bob Dylan, The Ramones, Prince, U2, Madonna, Nirvana, Eminem and Beyoncé.

HMD-2051-R**Songs of Conscience: Music and Social Change**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: TBA

Throughout history, music has shown itself to be a powerful force for social and political change. This course will examine the role of music in expressing the hopes, fears, attitudes and dreams of the common man and woman, and of the struggle to help the unempowered and underprivileged of society. We will listen to, read about and discuss the works of socially and politically committed artists from all walks of music, including folk (Woody Guthrie, Bob Dylan), rock (John Lennon, Bruce Springsteen), soul (Aretha Franklin, Marvin Gaye), rap (Public Enemy, Tupac Shakur), reggae (Bob Marley, Peter Tosh) and country (The Carter Family, Willie Nelson).

HMD-2063-R**History of Jazz**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: TBA

This course will begin with an examination of the African roots of jazz and early African-American forms such as spirituals, work songs, and ragtime. We will see the beginnings of jazz as a blending of European and African elements in brass bands at the turn of the 20th century. We will then study each subsequent phase of this music through the works of representative artists such as Duke Ellington, Louis Armstrong, Charlie Parker and Miles Davis, and attempt to place these developments in a cultural perspective. Musical examples will be presented in a way that can be readily understood by anyone.

HMD-2069-R**The Magic of Opera**

Friday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

Created more than four centuries ago, opera continues to be truly magical, as it encompasses various forms of art—including acting, set design, costumes and instrumental music—all working in harmony with that ultimate vehicle for transmitting human emotions: the beauty of the singing voice. Through readings, recording, and videos, students will explore a series of key operatic masterpieces, spanning from Monteverdi's *Orfeo* (1607) to Adams's *Nixon in China* (1987), to examine such subjects as: the birth and history of opera; its various forms and structures; the political, socio-economic, and philosophical background that influenced its creators. This course will serve as an introduction to opera for students with no previous operatic listening experience; those already familiar will gain a deeper appreciation of this unique and exciting art form.

HMD-2244**Art Theory: From Modernism to Postmodernism**

One semester: 3 humanities and sciences credits

Instructor: D. Riccuito

This course is an introduction to the philosophical ideas that have shaped the practice of contemporary art and criticism in the West. We begin with an examination of some historical problems that have arisen in thinking about art. Then we survey the various systems that constitute modernist cultural "theory," including formalism, phenomenology, Marxism, structuralism, semiotics and psychoanalysis. These modernist theories are compared to poststructuralist and feminist views of art production and reception.

The overall objective is to provide the necessary background for understanding and evaluating contemporary theories of art and design. Required texts: Stephen David Ross, ed., *Art and Its Significance: An Anthology of Aesthetic Theory*; Terry Eagleton, *Literary Theory*; Harrison and Wood, eds., *Art in Theory: 1900-1990*.

 HMD-2244-R is held online.

Course #	Day	Time	Semester
HMD-2244-R 	Th	12:10-3:00	fall
HMD-2244-R1	M	3:20-6:10	spring

HMD-2247

Magic, Symbolism, Modernism and Art

One semester: 3 humanities and sciences credits

Instructor: D. Riccuito

What is a mystic, a magician, a seer, a charlatan, a scientist, an artist? When do poetry, art, emotion and science collide? This course explores the themes of magic and science as they relate to the movements of symbolism and modernism in 19th- and 20th-century literature, philosophy, art and art theory. We will examine Edgar Allan Poe's definition of the infinite universe, Nikola Tesla's scientific achievements in electrical discoveries, Harry Houdini's sleight-of-hand tricks, the films of Georges Méliès and Jean Painlevé, and the art of Pablo Picasso. Readings from literature, scientific articles, philosophy and art theory will be complemented with films and demonstrations.

 HMD-2247-R is held online.

Course #	Day	Time	Semester
HMD-2247-R 	Th	6:30-9:20	fall
HMD-2247-R1	Tu	9:00-11:50	spring

HMD-2267-R

African Art and Civilization

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: R. Jeffries

The aims of this course are to study the traditional art of specific ethnic groups and to explore artistic variations from Africa, parts of the Americas, Brazil, Puerto Rico, Jamaica, Haiti and the continental United States. We will examine Dogon symbols and Bobo/Bwa, Guro, Senufo, Baule, Kingdoms of life, Fon, Benin, Yoruba, Congo, Bakuba, as well as Gabon, Cameroon, Cross Niger/Igbo Nigeria, South Africa, Zimbabwe. We will also look at African contemporary art, including modern film that contrasts modernity with antiquity.

HMD-2411-R

The Female Gaze

Wednesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: M. Palmeri

We will look at artists whose vision has been clearly shaped by an awareness that what we see is conditioned by who we are, and that our sexuality and personal histories play significant roles in the forming of our artistic statements. We will study artists like Sofonisba Anguissola, Hannah Hoch, Louise Bourgeois, Eva Hesse, Mary Kelly, Adrian Piper, Lorna Simpson, Sophie Calle, Shirin Neshat and Louisa Matthíasdóttir in light of such questions as: How does gender relate to art? How is this relationship

reflected in history? What is the relationship between the rise of the women's movement and art? What is feminist art? We will also look at the collaborative group known as the Guerrilla Girls. Language, identity and autobiographical impulses are among the topics to be discussed and integrated through readings in *Ways of Seeing*, John Berger, and *Manifesta*, Jennifer Baumgardner and Amy Richards. We will also examine the history of the women's movement and the feminist art movement through selected essays by John Stuart Mill and Harriet Taylor Mill, Elizabeth Cady Stanton, Linda Nochlin, Lucy Lippard, Betty Friedan and Michelle Wallace.

 This course is held online.

HMD-2422

Art and Politics

Spring semester: 3 humanities and sciences credits

Instructor: V. Benedetto

How do artists respond to the social upheavals of their times? What is the artist's responsibility to these concerns and what is the responsibility to one's craft and to the development of a personal statement? In this course we will examine the inspiration and creation of politically focused art and literature and its role in the development of art history. We will examine a wide variety of topics, artworks, literature and videos that address the current issues of sociopolitical concern, such as Diego Rivera and the Mexican muralists, *Guernica* by Pablo Picasso, *Create Dangerously* and *Caligula* by Albert Camus, as well as view the film *Pan's Labyrinth* by Guillermo Del Toro.

Course #	Day	Time
HMD-2422-R	M	12:10-3:00
HMD-2422-R1	Tu	12:10-3:00

HMD-2432

Philosophy, Arts and Revolution

Wednesday 3:20-6:10

One semester: 3 humanities and sciences credits

The radicalization of philosophy, politics and the arts during the 1960s will be explored in this course. Students will examine the connections between postwar theories of social conflict and the rise of radical movements across the world. Key philosophers we will study include Simone de Beauvoir, Albert Camus, Claude Lévi-Strauss, Jacques Derrida, Michel Foucault, Julia Kristeva, Luce Irigaray, Hélène Cixous, Theodor Adorno, Max Horkheimer, Herbert Marcuse, Frantz Fanon, Aimé Césaire, Gilles Deleuze, Félix Guattari and Jacques Lacan. The artistic works of Tropicália, the Neo-Concrete Movement, Cinema Novo, Louise Bourgeois, Agnès Varda, Valie Export and Roberto Burle Marx will serve as aesthetic counterparts to our study of the selected philosophers and the radical movements inspired by their thoughts. Students will consider the relentless power of philosophy, art and militancy as critical antidotes to state repression and police brutality.

Course #	Semester	Instructor
HMD-2432-R	fall	TBA
HMD-2432-R1	spring	A. Alvarado-Diaz

HMD-2513-R

The Artist as Activist

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

What does it mean to be an activist artist? How do we measure social impact? How do we critically examine the information we consume? This course will focus on the climate crisis as a topic through

which to explore what it means to take action as an artist. We will begin by grounding in indigenous perspectives and the realities of the climate crisis. We will learn some practical tools and tactics for art-based street actions from the Sunrise Movement. We will consider messaging, audience, social media, and a variety of tactics. The final weeks of the semester are left flexible as we expect collective projects to emerge from the actions we want to take. Along the way, we will examine the construction of social movements, how change happens, how media and technology impact modern social movements, how artists have employed grassroots strategies throughout history and the impact of collaboration. We will also create a weekly discussion space to help each other understand what's happening in the world today and how we arrived at this moment.

HMD-2513-R1

The Artist as Activist

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: E. Corriel

This course takes students on a historical journey through different art and activism movements starting in the 19th century with women fighting for the right to vote and ending with the Black Lives Matter movement. We will examine various creative endeavors in which artists strive to bring about social change—performance art, street art, tech art, participatory art, controversial art, subversive art—along with the arenas in which their work is presented. Significant attention will be paid to understanding the dynamic between the artist, the work, the media, and the public's perception of the work. In conjunction with this historical survey, students will also create activist work for a non-profit organization chosen by the instructor. This course functions as both historical survey and contemporary workshop as it aims to give students the knowledge and experience they need to direct their creative practice toward supporting causes of their choosing.

HMD-2639-R

World Religions

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

The beginnings of the world's major religions based on the historical and archaeological record will be the focus of this course. These include Judaism, Christianity, Islam in the Western tradition; Hinduism, Buddhism, Daoism and Confucianism in the Eastern tradition. Other religious traditions may be referenced. Readings will be selected from the fundamental scriptures of each religion. Special topics drawn from history or current events will be considered during the last weeks of the semester. Texts include *The Illustrated World's Religions: A Guide to Our Wisdom Traditions*.

HMD-2931-R

The Mythology of War

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: C. Bica

Perhaps an understanding of institutionalized violence and man's inhumanity to man has never been more important than in the troubled times in which we live. In this course we will explore the philosophical and psychological foundations of the allure of war. While many studies of war and its causes look to states and institutions, here we turn our attention to what might be called the "mythology of war." Simply put, despite its costs—both human and economic—war and battle have an enduring appeal that defies rational understanding. Our task will be to probe the depths of the human experience in war and battle so

as to better comprehend this appeal. We will consider the claim that man is by nature a warrior or, as a consequence of an innate lust for destruction, naturally driven to killing and violence. To guide us in this endeavor, we will study the insights offered in such texts as Michael Gelvin's *War and Existence, A Philosophical Inquiry*; Stephen Pressfield's *Gates of Fire, An Epic Novel of the Battle of Thermopylae*; Glenn Gray's *The Warriors: Reflections on Men in Battle*; Dave Grossman's *On Killing: The Psychological Cast of Learning to Kill in War and Society* and Jonathan Shay's *Achilles in Vietnam*.

HMD-2939-R

Peace and Nonviolent Militancy

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: TBA

This course will reflect on the transnational reception of nonviolent thinkers: Henry David Thoreau, Leo Tolstoy, Rosa Luxemburg, Mohandas Gandhi, Martin Luther King Jr., Leonardo Boff, Adolfo Pérez Esquivel, Malala Yousafzai, Greta Thunberg, Angela Davis, Dolores Huerta, Aung San Suu Kyi, Wangechi Mutu, Alicia Garza, Patrisse Cullors, Opal Tometi and Tarana Burke. We will examine the connections between justice and peace, nonviolence and reconciliation. By exploring the cultural, political and social influence of nonviolent movements on public opinion and governmental decision-making, students will study the myths and paradoxes of nonviolent revolutions and reflect on the limits of translating nonviolent theory into political practice. Can peace become a long-term condition in the lives of multicultural communities? Or is it a mere utopia limited by the unpredictable turns of human behavior and the international order of politics?

HMD-2998

The Philosophy of Mind

One semester: 3 humanities and sciences credits

Instructor: C. Matlin

The philosophy of mind concerns itself with the mental, intellectual and spiritual awareness of the self and the universe broadly conceived. The course begins with a historical and thematic review of the ways in which philosophers have conceived reality, sense perception, awareness, consciousness and the psyche or soul. We will consider such classic issues as the mind-body problem and our perceptual knowledge of other minds. We will then explore some contemporary questions such as the relationship between thought and language, the intelligence of animals, moral action and free will. Students are encouraged to reflect intensely on their own mental states as the source of phenomena that a coherent theory of mind must account for.

Course #	Day	Time	Semester
HMD-2998-R	Tu	12:10-3:00	fall
HMD-2998-R1	M	12:10-3:00	spring

HMD-3016-R

Algorithms, Artificial Intelligence and You

Tuesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: T. Benton

Algorithms and artificial intelligence play larger and larger roles in creating and curating the media that we use to acquire information and knowledge. This course will focus on how these information technologies are transforming media and our relationship with them. We'll look at the good and the bad, from artificial intelligence tools helping investigative journalists learn from enormous data sets to search and suggestion algorithms sending viewers down endless rabbit holes of dangerous conspiracy theories. We'll dig into

how these technologies function and look at some of the psychology that explains why they can be so compelling. Finally, we'll pair this knowledge with a tool kit of critical thinking practices to help us navigate our complicated and automated modern world as artists and citizens.

 *This course is held online.*

HMD-3021-R

Technology, Identity and Crisis

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

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

 *This course is held online.*

HMD-3024-R

Art, Ethics and Moral Responsibility

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

This course is an introduction to philosophic reasoning about some basic ethical questions of human life. We will begin by exploring the moral notions of right and wrong, and whether there are rational ways for determining the difference between them. In particular, we will examine the nature and the application of moral standards to our personal behavior and especially to our artistic pursuits. In addition, we will consider whether there is a philosophical basis for moral responsibility, action and commitment, and whether such concepts will impact our freedom of expression. Among the authors and artists to be considered are Immanuel Kant, W.D. Ross, Alasdair MacIntyre, Andre Serrano and Jock Sturges.

 *This course is held online.*

HMD-3129

Philosophy of Feminism

Monday 3:20-6:10

One semester: 3 humanities and sciences credits

Instructor: S. Takata-Struble

Serving as a cultural and philosophical look at women, gender and performance, this course introduces students to feminist theory and gender studies from their historical roots to the present. While we will focus predominantly on philosophical issues—intersectionality, radical feminism and postcolonial feminism, as well as ways that trans and queer studies offer new lenses for thinking about identity and difference—we will also consider the deeply interdisciplinary nature of feminist practice, highlighting the importance of the visual arts—looking at performance, photography and painting as we discuss

philosophical texts. This course pairs written texts from Simone de Beauvoir, Judith Butler, and Audre Lorde with case studies drawn from art, performance and film, including the work of Louise Lawler, Adrian Piper and Trinh T. Minh-ha.

Course #	Semester
HMD-3129-R	fall
HMD-3129-R1	spring

HMD-3278

Environmental Philosophy

Tuesday 6:30-9:20

One semester: 3 humanities and sciences credits

Instructor: K. O'Dowd

The birth of modernity in the Western world marked a new way of thinking about the human being as an individual subject, independent and separate from nature. As inheritors of this framework, traditional ethical philosophy has left us ill-equipped for responding to the environmental crisis we face today. This course will begin by examining how the metaphysical picture established by modern philosophy transformed human self-conceptualization and licensed our exploitative relationships to nature. We will then re-examine these relationships to radically rethink what it means to be a human being with/in the natural world by exploring such texts as Aldo Leopold's *A Sand County Almanac* and Rachel Carlson's *Silent Spring*, which awakened the environmental movement in the mid-20th century; and works by Stacy Alaimo and Jason Moore, which seek to undercut the strict dichotomies between human/nature, mind/body, fact/value, etc. The course ends by examining attempts to respond to the environmental crisis by eco-Marxism, ecofeminism, and post-humanism.

Course #	Semester
HMD-3278-R	fall
HMD-3278-R1	spring

HMD-3288-R

Introduction to Philosophy

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Bica

The great thinkers of the Western world will be examined in their historical context in an attempt to explain how their thought is a reflection and transformation of their culture. Plato, Aristotle, Augustine, Descartes, Hume, Kant, Marx, Rousseau, Mill, Nietzsche, Freud, Sartre, among others, will be studied and related to areas as diverse as the scientific revolution, the Industrial Revolution and modernism in art.

HMD-3442-R

Semiotics and the Philosophy of Language

Friday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: W. Beckley

Semiotics is the study of signs, both linguistic (speech and writing) and iconic (paintings, photographs, drawings, sculptures, digital images, advertising and fashion). Some texts will provide a background to the theory of semiotics while others will apply the theory and language of semiotics to contemporary aesthetics and current issues. Marshall Blonsky's *On Signs* and Umberto Eco's *Theory of Semiotics* are two main sources of essays. In addition, we will read authors and look at texts that have had great influence in visual and musical thought, such as: Ludwig Wittgenstein, Roland Barthes, Maureen Dowd, Barack Obama, Julia Kristeva, Sam Amidon, Jasper Johns, Sam Mendes, Carter Ratcliff, Steve Martin,

Thomas McEvilley, Susan Sontag, Jon Stewart, Gail Collins, Bruce Nauman, Walter Benjamin, Jean Baudrillard and Dave Hickey.

HMD-3443-R

Semiotics and Visual Culture

Friday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

Semiotics is the study of signs and the codes that envelope them. In this course we will examine the difference between linguistic (speech and writing) and iconic (paintings, photographs, drawings, sculptures, digital images, advertising and fashion) signs and focus on their cultural meaning and how they interconnect in aesthetic, political and moral sign systems. Readings will include *A Lover's Discourse: Fragments and Elements of Semiology* by Roland Barthes; *The Art Instinct: Beauty, Pleasure and Human Evolution* by Denis Dutton; *The Blank Slate: The Modern Denial of Human Nature* by Steven Pinker; and *Theory of Semiotics* by Umberto Eco, as well as contemporary news articles.

HMD-3451-R

Introduction to Asian Thought

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

This course will introduce the diverse doctrines and practices of the Hindu and Buddhist traditions as they developed in ancient India and traveled to Tibet, China and Japan. Through scriptural texts we will explore Hinduism's three spiritual paths: the Path of Action, the Path of Devotion and the Path of Knowledge. We will then examine how the Buddha's radical reinterpretation of the meaning of self formed the basis of one of the most powerful spiritual and philosophical movements in history. The course will then focus on Japanese Zen Buddhism through the writings of its founders. We will conclude with a look at the forms that these traditional schools are now taking as they are transplanted into Western cultures. Readings include: Fenton's *Religions of Asia*; Koller's *A Sourcebook in Asian Philosophy*; Harvey's *An Introduction to Buddhism*; Suzuki's *Zen Mind, Beginner's Mind*.

 This course is held online.

HMD-3458-R

Ethics

Friday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

Is might right? Should there be majority rule? Does power corrupt? Does pluralism entail the abdication of values? Ethics is the rational analysis of morals, with no regard for fashion and political correctness, and can therefore both seek and find firm and objective answers to what is right, good, duty, justice and freedom in all corners of personal and social life. This course is not an issues menu or a survey of all possible positions, but a concentrated study of deontological, naturalistic and utilitarian ethics in classical texts and contemporary commentaries. The status of universal human rights will be addressed.

HMD-3466-R**Uncontrollable Beauty**

Friday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: W. Beckley

This course will focus on the nature of beauty, style and fashion, drawing upon contemporary critics and philosophers, and contrasts our modern notion of beauty with Victorian ideas like those of John Ruskin, Walter Pater and Oscar Wilde. We will discuss new philosophies of beauty from people like Dave Hickey, Versace, Frank Gehry, Jeremy Gilbert Rolfe and Jacqueline Lichtenstein. *Uncontrollable Beauty* is the primary text for the course.

HMD-3467-R**Beauty and the Contemporary Sublime**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

What defines the nature of beauty and contemporary sublime is the focus of this course. We will draw upon the views of contemporary critics, novelists and artists, and discuss the notion of cultural relativity and the modern artist's affinity for so-called "primitive" art. This course will also examine the practice of beauty, the contemporary sublime and art-making through the essays of artists, designers and writers such as Agnes Martin, Kenneth Koch, Julia Kristeva, Steven Pinker, Stephen Colbert, Alexander McQueen and Louise Bourgeois. *Uncontrollable Beauty* and *Sticky Sublime* anthologies are the primary texts for the course.

HMD-3473-R**Media Criticism**

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: C. Skutsch

What is the role of the media in our contemporary society? How does it interact with our conception of democracy? What is the difference between information and propaganda? How does thought control work in a democratic society? How can we detect bias, conflicts of interest, inaccuracy, censorship and "dumbing down"? What is the role of visual imagery in shaping our attitudes toward gender, race and class? This course will explore these questions through readings from such analysts as Noam Chomsky, Ben Bagdikian and Norman Solomon. We will also examine some alternative sources of information and visual imagery.

HMD-3474-R**Understanding Media Culture**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Leslie

As a main source of news, information and entertainment, media plays a powerful role in shaping, and at times controlling, how we understand the world and ourselves. Regardless of its form—including the Internet, television, films, magazines and advertising—its content is rarely neutral as it often embodies a story or message that reflects the creators' beliefs, assumptions, or biases. Compounding this fact is the continual development of new technology, which has made it increasingly easier to manipulate images and, consequently, their viewers as well. It is thus essential to have the ability to differentiate fact from fiction, your own independent thinking from what others want you to believe. This course will provide an

introduction to key theories in media and cultural studies to equip students with the tools and knowledge to critically analyze and evaluate the complex media culture as its audience, while also considering the impact their own work can have on society. We will read and examine works by such scholars and thinkers as Walter Benjamin, Marshall McLuhan, Roland Barthes, Laura Mulvey and bell hooks.

HMD-3478-R

Digital Games and Culture

Wednesdays 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: S. Finch

In analyzing the reciprocal relationship between our virtual and IRL experiences, this course will critically interpret the powerhouse of cultural influence that is digital gaming, and consider how we can shape both digital games and our roles within them. By exploring how world-building and game narratives reflect society as well as individual creators, we will assess personal agency within the prescribed frameworks of gameplay and identify issues of representation throughout—from game creation to development to play. We will examine works of game theory (Mary Flanagan, Bonnie Ruberg, Adrienne Shaw), fiction (Margaret Atwood, Jorge Luis Borges, Italo Calvino), and independent game design (Sharang Biswas, Adam Cadre) while engaging in writing prompts, group discussions, gameplay, and more.



This course is held online.

HMD-3484-R

The Future Now

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

What does the future hold? What clues can we extrapolate from literature and film? How could principles of social justice play out in real life? How are people designing and organizing for environmental sustainability now? This course includes readings of works by Octavia Butler, Robin D.G. Kelley, adrienne maree brown, Robin Wall Kimmerer, Grace Lee Boggs, Alexis Pauline Gumbs, Naomi Klein, and others. Films include: *Wall-E*, *The Hunger Games* and *Black Panther*. Class discussions will be rooted in frank considerations of race, economics, climate change, transfeminism and the current political climate.

HMD-3486-R

Advanced Studies in Collective Action

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This discussion-oriented course is for students who have already taken a humanities course on contemporary politics or activism. If you have been wanting to build community with other students to deepen your political analysis while taking part in collective action (or getting support for actions you have already been taking), this course is for you. Students will examine such concepts as decolonization, capitalism, patriarchy and climate justice through in-class discussions, readings, videos and lectures. Practical training on collective action will be shared as collaborative projects unfold. Prerequisite: A humanities course in contemporary politics or activism.

HMD-3494-R**Workers of the World: The Representation of Labor**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: D. Riccuito

Time is money. At least that's what we're told. It's strange to imagine that you could put a price on hours and minutes, but this is precisely what we do at the workplace. This course will explore literary and visual texts that challenge our assumptions about how human time and human lives should be valued.

Readings from authors of philosophical and fictional works will include Marx, Orwell, Sartre, Melville and Woolf. We will also view selected films in the science fiction and magic-realist genres that imagine futuristic forms of labor, such as *Brazil*, *Metropolis* and *Dark City*.

HMD-3496-R**Gods and Goddesses, Heroes and Tricksters in World Mythology**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: P. Patrick

This course will examine creation myths and theistic myths as well as hero myths and trickster stories from many lands and cultures, including Egypt, West Africa and the African Diaspora; the U.S. and the Caribbean; Aztec and Hopi; China, Japan, Korea and India. The recognized gods of a culture, its pantheon, reflect that culture's value system and view of itself. Myths are often employed to answer such questions as: Who am I? How did I get here? Where am I going? We will address whether myths are relevant today and if so, why. Texts will include: Joseph Campbell, *The Hero with a Thousand Faces*; Carolyn McVickar Edwards, *The Storyteller's Goddess: Tales of the Goddess and Her Wisdom from Around the World*; Clyde Ford, *The Hero with an African Face: Mythic Wisdom of Traditional Africa*; David Adams Leeming, *World of Myth: An Anthology*.

Anthropology, Psychology, Sociology**HPD-3511-R****Archaeology of New York City**

Thursday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: L. Mollin-Kling

The land on which New York City now stands has been continuously occupied and used by humans for at least 10,000 years. Vestiges of its indigenous, colonial and industrial past are with us still, buried underneath our feet. This course will study the history of New York City through its major archaeological finds as well as introduce students to archaeology as a discipline. We will survey the major historical events and archaeological sites in the city and discuss the state of modern urban archaeology. Students will also learn about the importance of the profession, historic preservation laws and their impact on local communities. Assignments will include trips to museums and/or historic sites.

HPD-3514-R**Introduction to Anthropology**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: L. Mollin-Kling

This course provides a general overview of the field of anthropology, which is the study of the human experience across time and space. In the United States, anthropology is a four-field discipline that includes cultural anthropology, linguistic anthropology, biological anthropology and archaeology. Each subfield emphasizes important aspects of human existence and provides methods to enhance our understanding of the commonalities and diversity of human societies and cultures over time. Students will leave the course with a broad understanding of human culture and lifeways and will obtain specific knowledge of the fundamentals and methodologies of all four subfields. Cumulatively, students will acquire an anthropological perspective, or “toolkit,” which provides new ways of thinking about and engaging with the human world.

HPD-3516-R**Power, Politics and Society**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Cohan

The history and prospects of American democracy will be examined in this course. To shed light on our own social and political context, we'll read works by social theorists as well as contemporary social scientists. We'll ask key questions: Where did democracy come from? What are the fundamental principles of democracy? What role does money play in influencing social policy? What has happened to public infrastructure? What are political parties? Why do so few Americans vote? Why is information about public affairs so poor? How does American foreign policy take shape? Why does inequality persist in the face of majority rule? How does major social change occur? Is democracy at risk today? The aim of the course is to empower students as citizens, by developing a critical understanding of the nature of political power in the society and formulating paths to action.

HPD-3518-R**Storytelling and the Oral Tradition in the 21st Century: From Fairy Tales to Conspiracy Theories**

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: E. Spackman

Why do we tell the stories we tell? And how do certain stories—get taken as truth, as seen by the recent popularity of conspiracy theories from Flat Earth theorists to QAnon? We'll examine the evolution of mythos, starting with early oral traditions, including myths and fairytales. And we'll listen for how these stories echo in contemporary versions of witch hunts, conspiratorial gods, or explanations for the mysterious. New technologies have changed the ways we tell and share oral stories, and who gets to share them. Podcasts, live streams, Twitter feeds and troll bots keep traditional storytelling structures, but their cultural functions have changed. The art of storytelling has been returned to the people with wider reach, power and apparent veracity. Employing a wide range of media—literature, film, radio, social media—this course will explore the ways in which technology has created and transformed oral traditions from the 5th century BCE to the present. We will think about why particular stories take hold, and what kind of stories we want to tell from here.

HPD-3520-R**Men and Women in the Modern Workplace**

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Horowitz

After a historical overview of work in pre-industrial and industrial contexts, this course will focus on the experience of work in postindustrial society. Current issues within the workplace will be addressed, including: gender roles, the impact of the computer, functioning in complex organizations and opportunities for worker satisfaction. Those working in unbureaucratic, smaller-scale contexts, such as professionals and artists, will also be discussed. A common theme will be the potential for, and limits to, worker autonomy and participation in decision-making. Readings will be supplemented with selected videos and films.

HPD-3526-R**Social Media and Psychology**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: J Villani

We are in the digital age, constantly connecting through our devices. According to Abraham Maslow, humans are motivated by a need to belong. How does social media reinforce this need to connect? How are our electronic devices and online personas redefining human connections and communication? This course will explore the interplay between psychological and media processes, including the effect of social media on personal development, self-image and self-esteem, interpersonal relationships and mental health. In applying psychological constructs, such as personality theory and social cognition as well as neuroscience, we will examine the reasons people participate on social media, and debate how it functions as a vehicle of positive/prosocial versus negative/antisocial behavior. We will also reflect on how social media influences both the way we see art and the way it is seen. As this social media trend will only continue, we will review the current research, because it is time to talk about it in our constantly connected culture.

HPD-3530**Interpersonal Behavior**

One semester: 3 humanities and sciences credits

Instructor: D. Maat

This course will analyze the structures and processes involved in face-to-face interpersonal relationships. A variety of social and psychological perspectives will form the basis for an analysis of love relationships, friendships, social and political interactions, workplace dynamics and family ties. Issues such as aggression, alienation, conformity and prejudice will also be addressed.

 *HPD-3530-R1 is held online.*

Course #	Day	Time	Semester
HPD-3530-R	Tu	3:20-6:10	fall
HPD-3530-R1 	Th	3:20-6:10	fall
HPD-3530-R2	M	3:20-6:10	spring

HPD-3531-R

Life Span Development: Child

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: L. Torres

In this course we will focus on the extraordinary changes undergone by the developing child from conception through adolescence. We will base our study on the body of knowledge generated by theory and research in the field of developmental psychology. Our emphasis will be on patterns of physical maturation; linguistic and cognitive development; personal, social and emotional growth. Current issues in child psychology such as the working mother, popular media, neglect and abuse, drugs, and violence will also be addressed. The primary text will be *Of Children: An Introduction to Child Development*.

HPD-3532-R

Life Span Development: Adult

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: L. Torres

Do adults develop through predictable stages or do they reach a peak in their twenties or thirties and then decline and die? Within the framework of this organizing question, we will trace predictable changes and challenges experienced by adults from young adulthood through old age and death. Central issues will include: finding a mate, bearing and rearing children, negotiating relationships with family and friends, selecting and developing a career, accommodating to changing physical capacities and health, and coming to terms with death.

HPD-3541

Introduction to Psychology

One semester: 3 humanities and sciences credits

This course will systematically examine the content of psychology as a life science. Specifically, it will explore the principles, methodological techniques and theoretical models that shaped the science of psychology and that distinguish it from other approaches to human behavior. The course will provide an overview of basic concepts in diverse areas of psychology, including neuroscience, memory, cognitive learning, developmental personality, abnormal psychology and social psychology. Ultimately, the course will serve as a primer to the more advanced study of psychology.



HPD-3541-R1 is held online.

Course #	Day	Time	Semester	Instructor
HPD-3541-R	M	3:20-6:10	fall	L. Torres
HPD-3541-R1 	Tu	3:20-6:10	fall	D. Borg
HPD-3541-R2	Tu	3:20-6:10	spring	L. Torres

HPD-3557-R

Income Inequality, Human Suffering and the Artist's Perspective

Thursday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: D Borg

Why are the wealthy getting wealthier and the middle class and poor suffering? Does government policy contribute to inequality, and why do so many Americans seem to support policies that undermine the economic mobility, stability and growth of the middle class? What are the implications of the growing gap between the wealthy and the rest of society? This course will address the dangers posed by the

concentration of wealth and power in the hands of a select few to a nation predicated on life, liberty and the pursuit of happiness. Racial and gender inequality as well as the attack on basic benefits, such as health insurance, unemployment insurance and public education will be explored in light of both capitalism and income inequality. Occupy Wall Street, Citizens United, the Tea Party, corporate interests, and other social and political movements will be discussed. Students will use their perspectives as artists to explore this threat to American stability and growth.

HPD-3623-R

Art and the Psyche

Thursday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Mays

What do you reveal to your audience through your work? Is your art a free flowing stream to your unconscious? Is it a window to your own internal world or a reflection of the external? Do you strive for the content or the form? Freud argued that when making art one engages in complex mental processes. He described art as an effort at mastery as well as a regressive search for pleasure, representing both affective and cognitive expression. This course will examine three distinct theories of psychology as they apply to the relationships between art, artist and audience. The lectures will focus on drive theory, ego psychology and object-relations theory and their corresponding approaches to art analysis. We will explore selected works from Sigmund Freud, Melanie Klein, Ernst Kris, D.W. Winnicott, Margaret Mahler, Anna Freud and Fred Pine, along with the principal authors of some alternative theories of psychology.

HPD-3627-R

The Psychology of Women

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Lange-Castronova

Women comprise half of the human population in the world. We all know a female: we have mothers; some of us have sisters, aunts and daughters. We have colleagues and fellow students that are female. Yet, throughout most of history, the study and focus of human psychology and behavior has been largely focused on males. During the past 50 years, the field of psychology has made great strides toward the consideration of women as equal subjects of psychological inquiry. In this course we will study the role that the female gender plays in individual behavior, thoughts and experiences. We will look at the experiences that are unique to women and how these experiences influence women's development across their lifespan. These include the understanding of psychological development, mental health and mental illness among women. We will also address various topics that include psychological theories related to gender development, cultural identity and diversity, family, work and violence against women.



This course is held online.

HPD-3636-R

Artists' Rights: Basic Theory and Practice

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Steinberg

This course provides a historical and cultural study of artists' rights and art law, as well as practical knowledge that artists need for their own work and careers. Students will learn about artists' basic rights in making art, using others' works, artistic freedom and its limitations, and how to handle contracts and releases. The course also surveys laws that govern the ownership of art, protect creative assets, prevent

distortion and mutilation of artwork, and whether there is a need for regulation of the art market. Guest speakers will complement readings and lectures.

HPD-3641-R

Abnormal Psychology I: Neurotic and Character Disorders

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: D. Borg

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

HPD-3642-R

Abnormal Psychology II: Psychotic and Character Disorders

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Villani

This course will focus on the psychological and interpersonal conflicts that characterize specific personality disorders as well as psychotic mood disorders (i.e., bipolar disorder and schizophrenia). Treatment strategies will also be explored with reference to actual case studies. Readings include selections from such clinical theorists as Frieda Fromm-Reichmann, Peter Breggin, and Nancy Andreasen, as well as media selections on topics of creativity and mental illness, and the role of trauma in psychopathology.

 *There is no prerequisite for this course.*

HPD-3642-R1

Abnormal Psychology II: Psychotic and Character Disorders

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: D. Borg

This course will focus on the psychological and interpersonal conflicts that characterize specific personality disorders as well as psychotic and dissociative disorders (i.e., schizophrenia, dissociative identity disorder). Treatment strategies will also be explored with reference to case studies. Readings include selections from such clinical theorists as Winnicott, Fairbairn, Freud, Linehan, Klein, Ellis, Beck, and others. In addition to lectures and readings, the course will utilize videos, movies, and other media to highlight the concepts discussed during the semester.

 *There is no prerequisite for this course.*

 *This course is held online.*

HPD-3644-R

Deviant Behavior and Social Control

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: D. Borg

This course will examine the impact that cultural norms and societal beliefs can have on human experience. In particular, we will seek to understand how people, as an essentially moral creature, attempt to exist in a broader sociocultural framework that often utilizes fundamentally flawed methods for

control and compliance. Social deviance and maladaptive behavior will be examined in a variety of forms, including as attempts to combat essentially unfair or harmful dynamics, blind obedience to cultural myths, and structural mechanisms that strengthen policies, which only serve to undermine the individual's quality of life. Specific attention will be given to the following topics: racism, sexism, homophobia, demonization of the poor, and denying equal access to education. A critique of modern American culture will examine how strongly held American beliefs contribute to social deviance and cultural decay.

HPD-3898-R

Theories of Personality I

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: J. Lange-Castronova

What is a personality? How can we understand human behavior? What are the criteria according to which people can be characterized? This course will introduce students to a psychological approach to the question of what it means to be a person. It has two aims: First, it will provide an introduction to the classical personality theories of Freud, Jung, Erikson and Winnicott, as well as to current developmental perspectives on personality emerging from the ideas of Bowlby, Stern and Ainsworth; second, it will teach students to use theories of personality to inform their understanding of self and others.

 *This course is held online.*

HPD-3899

Theories of Personality II

Spring semester: 3 humanities and sciences credits

Beginning with classical psychoanalytic writers, such as Freud, Klein, Winnicott and Mahler, this course will review different theories of personality development. Contemporary relational theorists will also be studied, with an emphasis on gender development, creativity and the impact of childhood trauma on adult functioning.

 *HPD-3899-R is held online.*

Course #	Day	Time	Instructor
HPD-3899-R 	Tu	12:10-3:00	R. Dress Snider
HPD-3899-R1	Tu	6:30-9:20	D. Borg

HPD-4057

Modern Art and Psychology: The Secrets of the Soul

Monday 9:00-11:50

One semester: 3 humanities and sciences credits

Instructor: L. Gamwell

What do dreams mean? What causes madness? How should society care for the insane? Is the mind a machine? With the rise of science in modern times, psychologists have become the new doctors of the soul who address these age-old questions. This course presents their fascinating answers, as well as examines the influence of psychology on culture and the visual arts. Topics include: 19th-century asylum medicine, 20th-century psychoanalysis and today's neuroscience, as well as metaphors for the psyche in the arts. Readings from: *Madness in America: Cultural and Medical Perspectives on Mental Illness until 1914* and *Dreams 1900-2000: Science, Art and the Unconscious Mind*.

 All sections of this course are held online.

Course #

HPD-4057-R

HPD-4057-R1

Semester

fall

spring

HPD-4282-R

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

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: S. Horowitz

This behavioral science course will focus on an examination of the basic functions of the family unit as well as its cross-cultural and historical forms. The course will focus on the profound changes occurring within the 21st century family unit and the reasons for these changes. Emphasis will be placed on the new American family: civil unions, gay marriage, domestic partnerships, single parent families, stepfamilies and blended families as well as other familial units. Issues will include a discussion of the political and economic impact of the new family paradigm upon society, alternative lifestyles, family values agenda, the divorce culture and abortion. This course gives students an understanding of the history of the family unit and how these institutions have changed over the past 25 years. Students will also explore how media and cultural institutions shaped the notion of marriage and family during the past half-century and the beginning of the 21st century.

HPD-4286-R

Psychology of Relationships and Sexuality

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Mays

This course will cover several major branches of psychology—biological, developmental, clinical, social—as well as clinical research methods through the study of romantic relationships. Topics include how chemicals such as dopamine and oxytocin impact feelings; stages of development; sexuality; gender differences and relationship dysfunction. Students will explore established theories, including those by Freud, Adler and Bowlby, and compare them to current research on relationships and love.

HPD-4289-R**Psychology of Happiness**

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: J. Mays

The concepts, research and theories of happiness are explored in this course, within the perspective of positive psychology—a branch of psychology that examines evidence-based research and application of behavioral practices that increase the likelihood of personal happiness and a purpose-filled life. We will begin with the historical background of positive psychology and progress through the topics of resiliency, optimism, positive relationships, goal-setting, well-being, motivation, self-esteem, development of coping skills, gratitude and mindfulness. Evidence-based concepts, including growth vs. fixed mindset, self-determination theory, self-efficacy theory and strengths-based psychology will be explored through the work of William James, Abraham Maslow, Albert Bandura, and others.

HPD-4292-R**The Psychology of Stereotyping, Prejudice and Discrimination**

Tuesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: J. Mays

This course will focus on exploring stereotyping, prejudice and discrimination through the lens of psychology. Both individual and community psychology will be addressed and students will examine the origins of commonly held beliefs about members of other communities (stereotypes), preconceived notions and consequent attitudes about members of a certain community (prejudice) and fixed behaviors toward members of a specific population (discrimination). The psychological causes and consequences of stereotyping, bias and discrimination on the lives of both the oppressed and the privileged will be included. We will read and discuss the work of Kurt Lewin, Albert Bandura, Gordon Allport, and other prominent psychologists in the field of social psychology, as well as different experimental studies and the major theoretical perspectives that have sought to explain stereotyping and prejudice.

HPD-4298-R**Introduction to Queer/Gender Studies**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S.J. Langer

This course will study the transgressive activists, artists, writers, filmmakers and thinkers who have radically changed our understanding of gender and sexuality. We will first examine the categories of sex and gender and unmoor them from their binary anchors. We will interrogate the works of artists such as Nan Goldin, Juliana Huxtable, Leslie Feinberg and Keith Haring, and events such as the Compton Cafeteria and Stonewall Riots, de-classification of homosexuality as a psychiatric illness, CeCe McDonald's conviction and the Dog Day Afternoon bank robbery using interdisciplinary theories of sex and gender. From civil rights activism, movements in art and the ability to think differently, students will explore their assumptions about sex and gender, as well as their understanding of themselves and their artwork.

HPD-4299-R**Race and Ethnic Relations**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Jeffries

This course will focus on a variety of theoretical and empirical issues related to race and ethnic relations. Topics will include the concept of “race”; minorities; social stratification and social conflict; the relationship between prejudice and discrimination; assimilation, amalgamation and cultural pluralism; race, ethnicity and ideology; patterns of segregation; and the question of racial oppression or class subordination.

HPD-4481-R**Psychological Aspects of the Creative Process**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: L. Kaufman-Balamuth

This course will explore creativity using a contemporary psychoanalytic theory that weaves together the psychological, the social and the political. We will address such topics as: how the unconscious shapes the artist’s thinking; Freud’s method of dream interpretation and how it can be used to decode the unconscious; how gender, race and trauma impact the creative process; how contemporary psychoanalysis views the self and its relation to creativity. These topics will be examined through lectures, discussions and readings, including works by Freud and Csikszentmihalyi.

Science and Mathematics

HSD-2114-R**Evolution**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore the origins of life on Earth as well as the evolutionary processes of microbes, plants and animals, especially humans. Focal topics will include Darwin’s theory of natural selection and Gregor Mendel’s contributions to our understanding of the diversity of life forms. Modern tools of artificial selection and the cloning of organisms will also be examined and discussed. Students will further explore these topics with microscopes and other experiments in artificial selection.

HSD-2447-R**The Physics of Living Organisms**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

Living organisms are governed by the laws of physics on all levels. The aim of this course is to relate some of the concepts in physics to living systems; therefore, the course is designed to explain certain concepts in physics using the human body as the model and devoted to the applications of physics to biology and medicine. The theory and descriptions of basic measurement and analysis techniques such as CT scan, endoscopy, MRI and fMRI imaging will be included.



This course is held online.

HSD-2566-R

Biological Genetics

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

Genetics has increasingly found applications in a variety of areas collectively known as biotechnology. This course will focus on providing a basic understanding of genetics and biotechnology as they relate both to biological theories and to practical applications of other sciences. These will include the methods of disease diagnosis, development of new drugs and vaccines, forensic sciences, agricultural sciences and their uses in ecological sciences. Students will conduct further explorations with microscopes and experiments that use classical methods to characterize phenotypes to deduce genotypes and more recent developments that characterize genotypes to deduce phenotypes.

HSD-2578-R

Germes and Gems

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore the pigments and minerals that emerge from microbial worlds. The origins of life and production of pigments throughout the history of the Earth will be viewed through the “lens” of microscopic life. Bacteria, protists and exceptional viruses will be among the creatures discussed; they provided the first green revolution. These creatures reside in and on all life as seen by the symbiotic theories. Cell theory, germ theory, the chemistry of metals and pigments, and the laws that explain their colors will be discussed. These topics will be further examined with microscopes and other experiments with minerals and germes.

HSD-2631

Neuroscience and Culture

One semester: 3 humanities and sciences credits

This course will analyze the essential connections between neuroscience and culture in contemporary society and in history. We will explore general concepts about the nervous system from a variety of perspectives—structural, physiological, behavioral—and examine their resonance in today’s world. Attention will be given to cultural products that address these topics, such as literature, music, film and, especially, the visual arts.

Course #	Day	Time	Semester	Instructor
HSD-2631-R	Tu	9:00-11:50	fall	TBA
HSD-2631-R1	M	12:10-3:00	spring	P. Garcia-Lopez

HSD-2642-R

Neuroscience and Artificial Intelligence

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: TBA

Diverse roles of the brain in the biological world and the emergence of artificial intelligence will be explored in this course. Topics will include: evolution and development of the brain, engineering intelligence in animals, artificial organs, robotics and neural networks as the basis of artificial minds. Explorations of these topics will be supplemented with views through microscopes and by conducting other experiments into the theories of the brain.

HSD-2663-R**Metaphors in Science and Their Relation to Culture**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

The role and significance of metaphor in cognition, particularly with respect to science and art, will be analyzed in this course. As we investigate the nature and ramifications of metaphorical thinking in scientific theory and practice, we will attempt to understand the primary cultural factors that affect this mode of thought. The influence of media on science, culture and especially the visual arts will also be explored.

HSD-2666-R**Living Planet**

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Bittle

How are the species living on Earth connected? In this introductory geology and life-science course, students will examine and learn to interpret the fossil record along with an overview of cosmology, plate tectonics and the origins of life from sea to land. This is an integrated lecture course with field trips. We will examine historical collections and visual displays at the American Museum of Natural History and visit urban environments. Students will complete reading assignments, generate written responses to assigned articles, participate in group discussions and maintain a journal. By the end of the semester, students will have an increased understanding of the fundamental laws of science, evolution and the history of life, as well as current threats to biodiversity.

HSD-2773-R**Urban Ecology: The Natural History of Cities**

Friday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Soloff

The emerging science of urban ecology is broadly defined as the study of relationships between living organisms and their biotic and abiotic (non-living) environment within cities. In this course we will use New York City as a living laboratory to introduce key concepts, including: the geologic and physical setting of NYC; the influence of land use history on local ecosystems; landscape ecology, island biogeography and habitat fragmentation; ecology and management of invasive species; the types and distribution of forest, freshwater and saltwater wetlands, and meadows in NYC; habitat and wildlife management; insect/plant relationships; predator/prey relationships; and ecological restoration. Sessions will include field trips to parks, natural areas, the American Museum of Natural History, lectures and media screenings. Students will be required to do independent field work and keep a natural history journal.

HSD-2774-R**Urban Zoology: The Natural History of Urban Wildlife**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Symons

In this field and classroom course students will be introduced to animal life in cities by examining wildlife in an ecological context, considering habitat needs and relationships. We will use New York City as a living laboratory to introduce key concepts, including the classification and evolutionary relationships of

animals; adaptation of urban wildlife to cities; invasive species ecology and management; the relationship of wildlife to habitats including forest, freshwater and saltwater wetlands, and meadows in NYC; animal roles in the distribution of plants; predator/prey relationships; and ecological restoration. Sessions will include field trips to parks, natural areas and the American Museum of Natural History as well as lectures, discussions and media screenings. Students will be required to do independent field work and keep a natural history journal.

HSD-2781-R

Introduction to Invertebrate Zoology

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Bittle

Invertebrates are animals that lack a vertebral column or backbone, including cephalopods, mollusks and segmented worms as well as arthropods such as insects, crustaceans and arachnids. They make up the vast majority of Earth's animals and are key elements in the food chain. In this course students will explore the development and evolutionary relationships between select species connected to ecology, with a focus on life's origins. This will be an integrated lecture course with field trips to the American Museum of Natural History and aquatic urban environments. Together, we will examine historical collections, geologic time scales and visual displays. This course will increase students' understanding of the scientific study of invertebrate animal species, and how they play important roles in plant pollination as well as current threats to biodiversity. Students will keep a journal to record observations from nature.

HSD-2863-R

Ornithology: The Natural History of Birds

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: J. Bittle

This introductory ornithology course will explore the principles of avian biology, including bird evolution with a focus on the fossil record, the origins of flight, life cycles, conservation, behavior and ecology. Students will have an opportunity to visit local urban ecosystems for independent observation. Firsthand experience will be supplemented with directed reading, a visit to the American Museum of Natural History, lectures and media screenings. Students will maintain a weekly journal of bird observations.

HSD-2898-R

Warm and Cold Blooded: An Introduction to Vertebrate Species

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Bittle

How are all of the species living on Earth related? In this vertebrate evolution course, we will study both endothermic (warm-blooded) and ectothermic (cold-blooded) animals, their habitats and origins. We begin with an introductory overview of paleozoology, focusing on ancient aquatic animals (including the oldest ectothermic vertebrate classes on the planet), modern birds and reptiles. Students will examine the fossil record and how to read a phylogenetic tree. Historical scientists, life cycles, conservation, and other topics will be explored. This will be an integrated lecture course with field trips to the American Museum of Natural History and urban environments. Together, we will explore historical collections, geologic time scales and visual displays. Overall, this course will increase each student's understanding of vertebrate animal species, their evolution and groupings, as well as current threats to biodiversity.

HSD-2921-R**The History of Nature / The Nature of History**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor J. Bittle

What does the phrase "Copernican Revolution" mean? What does it mean for a planet to be habitable? Who are the field scientists studying Greenland's polar ice sheets and mapping the deep sea trenches? In this introductory course students will engage with the history of scientific discovery and construct a critical perspective about our place in the natural world. Topics will range from cosmology to dinosaur discoveries in China. In addition, a selection of readings such as Brecht's *Life of Galileo*, Mary Shelley's *The Modern Prometheus* and other short stories will be included alongside science essays in order to bridge the gaps between science, history and art. We will meet in the classroom and museums turning the city into a thought laboratory. As evolutionary biologist Stephen Jay Gould once wrote, "We are storytelling animals, and cannot bear to acknowledge the ordinariness of our daily lives."

HSD-2987-R**Introduction to Mathematics I**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

What are the "atoms" of mathematics? Are they points in a plane, numbers on a line, or something more fundamental? This introductory course begins by addressing these and other foundational questions, such as "what is the precise meaning of infinity?" Major topics covered will include an introduction to set theory, number theory and topology. We will explore the historical evolution of these fields, with an emphasis on recent developments. The applications of math to the physical sciences and cryptography, and on the interaction of math and art will also be considered. Students will engage with math through problem solving, and through reading essays and blogs, watching films and observing working mathematicians.



This course is held online.

HSD-2988-R**Introduction to Mathematics II**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

After a review of logic and set theory, students will study discrete probability, Euclidean and non-Euclidean geometries, and abstract algebra, with an emphasis on the applications of probability and the rich interplay between geometry and algebra. We will touch on the applications of the mathematical theory developed in the course to science and art. Students will engage with math through problem solving, and through reading essays and blogs, watching films and observing working mathematicians.



There is no prerequisite for this course.



This course is held online.

HSD-2992-R**Programming with Java**

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: T. Benton

As technology continues to evolve, it's important for artists and designers to have the ability to harness computing resources to explore ideas and solve problems. The goals of this course are two-fold. First, students will become comfortable with the notion of thinking like a programmer. Away from the computer, we'll explore the basic building blocks of a computer program, such as loops, conditional statements and variables, and combine these elements to begin constructing step-by-step solutions to problems. Second, we'll put these ideas to work in the Java programming environment. Students will develop basic programming skills through a series of small, practical assignments and a final project of their choosing. This course will prepare novice programmers to continue developing their programming fluency in the future, collaborate more effectively with programmers in their professional lives, write scripts and create small programs to perform a variety of useful tasks.

 *This course is held online.***HSD-3003-R****Energy and the Modern World**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Boo

This introductory course will examine energy technologies in the modern world. Students will explore various nonrenewable and renewable energy sources with an emphasis on environmental and social impacts. Lectures will include discussions about natural resources, pollution, policies and climate change through an energy lens.

HSD-3044-R**History of the Human Body: Society, Culture and Medicine**

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Humans have always worried about their health, and for good reason since we have always faced illness. We are more fortunate than other species because we have been able to discover the causes of many diseases and to invent treatments and prevention for many of them. This course will focus primarily on the development of medical ideas, medical practice, and treatments for the human body from antiquity to the modern day. We will survey theories of the body, advances in anatomy, the diagnosis and treatment of disease, and pharmacology. We will also consider the social and cultural aspects of medicine, focusing on the lives of people who generated and consumed medical knowledge. Moreover, since medicine does not exist in a vacuum, this course will also explore the influences that medical ideas and practices have had on human culture and society. We will discuss medical practices that are considered traditional from several world cultures. The focus, however, will be on rational attempts to understand the body that have culminated in modern scientific medicine. Readings will primarily include important recent work on the history of medicine and its relation to culture.

 *This course is held online.*

HSD-3111-R**Astronomy**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Astronomy has played a role in every known human civilization, past and present. It has had practical roles such as shaping calendars and aiding in navigation. It has also played a large role in human culture, contributing to the existential concerns all peoples have had and often enriching ideas of the divine. With the development of modern science, astronomy has lost some of its cultural importance, but it has developed into a profound tool for the investigation of our physical universe and continues to inspire profound ideas. This course will begin with a study of the basic appearance of the sky as well as the laws of motion and the nature of light. Building on these topics, we will move on to discuss the formation of planets in our own solar system. We will then move beyond our cosmic neighborhood to focus on the nature of stars, how they develop, how they burn, their characteristics and, finally, their deaths. We will eventually look at much larger structures in the universe, including galaxies, dark matter and extremely large-scale cosmic structures. We will also consider cosmological theories about the origin and evolution of the Cosmos. Along the way, we shall study any number of exotic things, including black holes, neutron stars, pulsars, quasars, comets, etc. Lastly, we will seek to understand the methods used in astronomy, as well as the various tools astronomers use from telescopes to satellites and various other gadgets.

HSD-3114-R**Modern Art and Astronomy: The Expanding Universe**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: L. Gamwell

Where do stars come from? How big is the universe? What's inside an atom? Why is the sky blue? In the last century, scientists have given revolutionary answers to these questions, profoundly altering how modern society perceives reality. This course presents fascinating responses to these questions in plain, easy-to-understand English, along with illustrations of their impact on art and culture. Topics include Einstein's theory of the relativity of space and time, the discovery that the universe is expanding, space travel, the splitting of the atom, and the dawning of the nuclear age, as well as scientific metaphors in the arts.



This course is held online.

HSD-3115-R**Botany**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Negrin

In this course students will explore basic aspects of plant anatomy, physiology, plant types, and the historical and current importance of plants in human life. Students will actively participate in lab work to understand plant reproduction, propagation, cultivation and nutrition. The course will increase student awareness of and knowledge about the uses of plants and critical issues affecting ecology, including the threat and promise of science and agribusiness to modify plants for human and animal consumption. There will be two field trips.

HSD-3204-R**Science, Technology and War: A Historical Overview**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will examine several links between technology, science and war. Our view will be historical, and we will look at the development of weapons from the earliest days of human civilization to the present. Moreover, we will consider the kinds of technology and technological developments that allowed for weapons manufacture and key innovations in weapons themselves. We will also survey the kinds of societal organizations and institutions that have evolved and now sustain weapons manufacturing. Lastly, we will consider the kinds of conflicts that have existed in the past, as well as current modes of warfare as each have been influenced greatly by the types of weapons available. More generally, this course will examine two areas of great importance. The first deals with the historical analysis of the roles that science and technology have played in the development and transformation of war. We will focus on the evolution of weapons and weapons systems and their effect in battle. The second area examines the interaction between weapons, warfare and the rest of society. We will study how changes in weapons technology have and still can alter political relationships. We will also look at the role of modern science in weapons development and the conduct of war.

HSD-3211-R**The Material World**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

In this course we will examine the way scientists and engineers look at the material world around us. At a practical level, we first examine the basic mechanical principles used in the design of cathedrals, ships and living organisms. At a more fundamental level, we ask: What do physicists know about the ultimate nature of matter? What are the ultimate laws governing the physical universe? We examine the answer to this question as it has evolved from the time of Newton to the present.

 *This course is held online.*
HSD-3224**Art Meets Science**

Friday 9:00-11:50

One semester: 3 humanities and sciences credits

Instructor: A. Moutafis-Agelarakis

This course will investigate the relationship between art and science, from the early anatomy books to computer graphics and animation today. We will explore as well many of the organizations and Internet sources that link art and science. The history and significance of scientific illustration will also be examined. How artists use science to create their art, and the benefits of a cross-disciplinary approach to learning science through art are among the topics explored.

 *This course is held online.*
Course #

HSD-3224-R

HSD-3224-R1

Semester

fall

spring

HSD-3253-R**Modern Art and Biology: The Mystery of Life**

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: L. Gamwell

How did the first life on earth begin? How smart were dinosaurs? Why do children look like their parents? How does the human brain remember things? Scientists gave revolutionary answers to these questions in the 20th century, profoundly altering how modern society perceived reality. This course presents fascinating responses to these questions in plain English, along with illustrations of their impact on art and culture. Topics include the theory of evolution, how cells function, deciphering the DNA molecule, and medical revolutions from antibiotics to organ transplants as well as biological metaphors in the arts.

 *This course is held online.*

HSD-3254-R**Science and Religion**

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will take both a historical and a philosophical approach to the interaction between science and religion. Our focus will be on the Western experience and we will have occasion to explore other cultures. The ways in which science and religion have interacted in the past will be examined, looking at areas of mutual support as well as areas of conflict. A number of issues that we will address include whether religion has actually contributed to scientific progress and whether science, in return, has influenced religion. We will focus on crucial historical periods and movements, including the Scientific Revolution, the Enlightenment, 19th-century thought, and the discoveries of modern science and culture. We will also consider the current state of the relationship between science and religion, including attacks on science from some religious believers and more positive attempts to bring modern science and religious beliefs together. In the end, we will consider whether science and religion are fundamentally compatible.

HSD-3311-R**World Water Resources**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: M. Boo

Of all the water on our Blue Planet, only about 2.5% is freshwater, and most of that is frozen in ice. This precious resource supports all life on Earth, from microbes to marigolds to mountain lions. This also means that water access will continue to be a defining issue of our time, for human health, development and sustainability. This course will explore the future of water, including water resources, ecosystems, infrastructure, management, treatment and policy.

HSD-3322**Environmental Studies**

One semester: 3 humanities and sciences credits

Instructor: M. Boo

Human beings are inseparable from the natural world. With a population of more than seven billion people on the planet, now more than ever scientists are considering the effects of human activities on Earth. This course stresses the basic principles of the physical sciences, as well as the social and cultural

implications of human impacts on the environment. Topics include: physical and chemical parameters of the environment, biodiversity, conservation, pollution, climate change, energy, food and agriculture.

Course #	Day	Time	Semester
HSD-3322-R	W	12:10-3:00	fall
HSD-3322-R1	Tu	12:10-3:00	spring

HSD-3344-R

Ecological Economics

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Lange

Economic progress in the industrialized world has been shaped by a profound and alarming reliance upon the Earth's ecosystem. This course will examine the logic, justifications and ideologies that have propelled society toward global capitalism, with an emphasis on the environmental conditions related to that growth. Readings from Adam Smith to John Maynard Keynes will reveal the scope of traditional economic thought as it relates to the natural world; while texts from authors such as Aldo Leopold, Herman Daly and Elinor Ostrom will employ the pragmatism of economic philosophy to offer solutions for our most dire ecological predicaments.

HSD-3523-R

Conservation Biology

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: M. Boo

Conservation biology is the study of the maintenance, loss and restoration of ecosystems of biodiversity. This course covers the basics of paleontology, evolution and ecology, as well as relevant issues in environmental science. The objective of the course is to introduce students to the issues related to our current extinction crisis and to enable them to make informed decisions on both national and local levels. Special attention will be paid to current debate and controversy in this quickly growing field of study.

HSD-3901-R

Human Diseases

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

This course will survey the major human diseases, their history, causes, treatments and effects on human history. The legends and myths about diseases will be examined, and the sociological and cultural aspects of human diseases will be explored. We will also study illness related phenomena such as physical pain, psychological suffering, disability and death. Genetic disorders, neurological diseases, mental disorders, concepts of infection, immunology and epidemiology will also be discussed.

HSD-4026

Art, Science and the Spiritual

One semester: 3 humanities and sciences credits

Instructor: L. Gamwell

What is our place in the universe? How do we perceive the world? Students will learn how modern science has profoundly transformed modern art. The theories of Charles Darwin and Albert Einstein forever changed how artists understand reality. The rise of science also entailed the decline of organized religion, causing traditional spiritual questions to be reformulated in secular terms. At the same time, the

theories proposed by psychologists—the new doctors of the soul—revolutionized modern society’s understanding of the human psyche. Artists responded to the challenges posed by science and psychology by creating new metaphors for the human condition during the first secular, scientific age in human history. We will explore the interplay between art, science and the spiritual by evaluating major scientific and religious trends of the 20th century in relation to the representative artistic movements and works of the time.

 All sections of this course are held online.

Course #	Day	Time	Semester
HSD-4026-R	M	3:20-6:10	fall
HSD-4026-R1	W	9:00-11:50	fall
HSD-4026-R2	M	12:10-3:00	spring
HSD-4026-R3	W	9:00-11:50	spring

HSD-4128-R

Paradigm Shift: Scientific Revolutions

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: TBA

In this course we will analyze the concept of paradigm shift. As our class focus and discussions move from lab experimentation, through studio art to life experience, we will explore important science paradigm shifts such as the discovery of neurons and the creation of the first transgenic mammals as well as important paradigmatic shifts in art and society. During the course of our studies, we will examine the connections between experience in the lab, the art studio, our personal lives and the world at large.

HSD-4129-R

Science, Art and Visual Culture

Tuesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: P Garcia-Lopez

This course will analyze the essential connections between science, art and visual culture. We will review and explore the importance of visual models in science and examine how these visual models are integrated into culture. The class will devote special attention to a variety of cultural products that address these topics such as books, music, film and especially the visual arts.

HSD-4138-R

Brave New Worlds: Science and Science Fiction

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: TBA

This course will explore the complex relationship between science and science fiction, alternatively focusing on science fiction as a source of inspiration for scientists and, conversely, the role of science as a source of inspiration for science-fiction authors and filmmakers. Students will become familiar with the historical development and far-reaching consequences of scientific discoveries and advances in scientific theory. From neuroscience through genetic engineering and nanotechnology, our work will give us a deeper understanding of how scientific research and science fiction have contributed to the generation of new ideas, social relationships and worldviews. We will read and discuss a wide variety of scientific articles and science-fiction novels such as Mary Shelley’s *Frankenstein*, Aldus Huxley’s *Brave New World*

and Italo Calvino's *Cosmicomics*. Films such as *Fantastic Voyage*, *Blade Runner* and *The Matrix* will be screened. Students will be encouraged to create their own science-based artistic projects.

HSD-4139-R

Fantastic Voyage and Nanotechnology

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: TBA

Have you ever been on a mission traveling inside the human body? This is the plot of the science-fiction movie *Fantastic Voyage*. This course is a voyage through the world of scientific illustration, microscopic observation and other techniques to explore the interior of the human body. From the macroscopic anatomists like Vesalius to microscopic anatomists like Cajal, we will review the visual work of different anatomists. Using different ways of visualizing the body's interior (anatomical bodies, videos, brain scans, dissection, online visual atlas and microscopic observations) we will explore the beauty of the anatomy of different tissues (such as epithelial, connective, osseous, muscular, nervous, endocrine). Through this visual travel we will also review basic concepts of physiology (nervous transmission, muscular contraction, etc.) that will correlate structure and function.

HSD-4204

Human Anatomy and Physiology

Thursday 12:10-3:00

One semester: 3 humanities and sciences credits

Instructor: T. Gorrell

A comparative study of human anatomy in the context of vertebrate evolution is the focus of this course. Students will view tissues and cells through microscopes and with other physiological experiments. Field trips to the American Museum of Natural History and detailed discussion of the major physiological systems will be included.

Course #	Semester
HSD-4204-R	fall
HSD-4204-R1	spring

HSD-4232-R

Light, Color and Vision

Friday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

The basic physics and chemistry of light will be explored in this course by examining the qualitative parameters that distinguish classical, geometrical and physical optics, and the quantitative characteristics that distinguish color. We will discuss refraction and diffraction, structural color, the modern view of the nature of light and its interactions with matter, photochemistry, pigments and dyes, the principles underlying fluorescence and phosphorescence, lasers and holography.

HSD-4233-R

Vision, Perception and the Mind

Friday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore the biology and psychology of vision from the sensory responses to light in microorganisms and plants to the complex interplay of visual perception, thought and creativity in the

human brain. Readings and discussions will be supplemented by laboratory experiments and analyses of various theories of vision and the brain.

HSD-4289

Art, Mathematics and the Mystical

One semester: 3 humanities and sciences credits

Instructor: L. Gamwell

What is infinity? Do numbers originate in our minds or in the cosmos? How do abstract patterns acquire meaning? These fascinating questions lie at the heart of mathematics, which—because of its abstractness—is the foundation of exact thought and the international language of today’s high-tech culture. But despite its pivotal importance, mathematics is often a disappointment to artists because its secrets are written in a language—mathematical symbols—that they may not understand. The goal of this course is to describe in plain English the ideas that drive mathematics—numbers, infinity, geometry, pattern, and so on—and to demonstrate how these topics have been absorbed, interpreted and expressed by modern artists. The course will also explain how mathematical ideas are conveyed in symbols, formulas, graphs and diagrams. These figures and formulas amount to a pictorial visualization of abstract concepts that have profound implications for artists who create animated patterns, abstract paintings or conceptual art. No background in mathematics is needed; the only prerequisite is a natural curiosity about numbers.

 *All sections of this course are held online.*

Course #	Day	Time	Semester
HSD-4289-R	M	12:10-3:00	fall
HSD-4289-R1	M	3:20-6:10	spring

HSD-4321-R

Sustainable Food Systems

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Boo

Food is an essential human need, and yet the issues of hunger, malnutrition and food waste persist around the world. This course will address these issues by examining the current food system—a complex set of practices and policies that govern the production, processing, distribution, marketing and disposal of foods—and then exploring alternative models for sustainability. Through readings and discussions, students will gain an understanding of topics such as the history of agriculture, current methods of farming and their economic and ecological consequences, alternative models, food justice, and grassroots efforts to redesign food systems.

Critical Writing

HWD-2000-R

Writing About Art

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: E. Rivera

In this critical writing course, students will be immersed in the world of the arts, which spans multiple genres and styles. We will read and discuss inspiring essays by artists and critics, such as the great film editor Walter Murch, cultural critic Camille Paglia, the novelists James Baldwin and Tom Wolfe, and art grandee Dave Hickey, along with the crackling prose of artist-eccentrics such as William Blake, Vincent van Gogh and Andy Warhol. Students will also be introduced to autobiographical works, including William Eggleston's film *Stranded in Canton*, in order to explore how the personal narrative is transformed into a sparkling art. This reading and arts immersion will guide students to write eloquently, confidently, and with an abundance of passion for their own artistic practice, as well as that of others. Students will keep journals detailing their gallery/museum visits and place writing—including their own—under the microscope.

HWD-2103-R

Everybody's a Critic: Writing About Pop Culture

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: TBA

Whether it's music, movies, theater or television, all of us react to pop culture through the prism of our individual experience. But how does that process work? How do we decide what songs, shows, actors or directors we like or dislike, and what do those choices say to others about us? In this course we will explore the individual pop aesthetic, and how to successfully articulate in writing the critical voice that everyone possesses. Through assignments, collective reviews and analysis of works by critics—including Lester Bangs (music), John Leonard (TV), Manny Farber (film) and Frank Rich (theater)—we will examine the unique challenges critics face as both arbiters of taste and as writers seeking to effectively express themselves.

HWD-2256-R

Words in Action: The Play's the Thing

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: S. Mosakowski

Sharpen your critical writing skills at the theater. See live performances of works from cutting-edge playwrights in theaters Off-Broadway. Read plays by Pulitzer prize-winning authors Suzan-Lori Parks, Ayad Akhtar, August Wilson, Edward Albee, Lynn Nottage, Tony Kushner, and more. Explore how a play makes it from the page to the stage. Learn the techniques of dramatic writing: how to create characters, plot and narrative lines, as well as discovering how the director, designers and actors collaborate in the process. Students will write essays and critical reviews of assigned plays and have the opportunity to put into practice playwriting techniques by writing a 10-minute play. Tune up your ears for wit, banter, rage and chaos, and listen to the voices of contemporary writers—see their words in action.

HWD-2271-R**Images and Criticism**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Leslie

The emphasis of this course is to help students develop clear and critical thinking by writing about images and media selected from students and their majors. We will examine images, installations and design projects while considering the space and context in which they are shown. Students will respond to these images through class discussions as well as in a series of short written analysis and essays open to edits and rewrites. We will explore how forms and media relate to internal and external contexts to discover concepts that can be applied across other media and environments. This process improves awareness of how multiple meanings are made beyond an artist's intentions. Students will learn to write professional-level analyses, critical reviews and interviews in a supportive and interesting environment.

HWD-2323-R**About Comics**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Newgarden

This course is a formal and practical analysis of comics as a medium, as well as a general historical survey. It will consist of reading, writing, lecture and discussion components. We will focus on many key texts that have helped to create the landscape of comics, as well as a sampling of contemporary graphic novels, works of criticism, documentaries, etc. We will investigate the themes that these works generate, relating them to culture and to personal experience. Students will write criticism and analyses on the history, culture, aesthetics and language of comics and graphic novels in response to class readings. As a final project, students will write and execute a short comics memoir. In addition, guest creators will visit the class to discuss their work. Throughout our exploration we will address what it is about comics that compels our attention as a dominant cultural form of the 21st century.

HWD-2364-R**Becoming a Digital Critic**

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Horan

Have you ever wanted to add your voice to the world of cultural criticism online? This course will teach you how to build an online portfolio of reviews (TV, film, music, book), essays and think pieces, with a focus on developing your voice and brand, as well as navigating the world of freelance pitching. We will tackle digital literacy and digital media theory to explore and discover your own place in the digital landscape. Readings include works of contemporary media theory, such as *The Ambivalent Internet: Mischief, Oddity, and Antagonism Online and Going Viral*, focusing on what it means to be constantly consuming and synthesizing information. Practical readings will come from a variety of sites that cover cultural criticism, including *Buzzfeed*, *Broadly*, *Vice*, *Catapult*, *The A.V. Club* and *Vulture*. Students will complete this course with at least two pieces of cultural criticism ready for publication, as well as corresponding pitch letters and a list of sites best suited for each piece.

HWD-2376-R**Leaving/Returning Home: Narratives of Migration**

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: TBA

Migration is one of the major forces shaping today's world. The reasons for leaving home are multiple: studies, job opportunities, armed conflicts, climate change, or the mere desire to live someplace else. Whether you come from Texas or China, leaving home remains a profound experience that changes who you are. How do immigrants meet the new land and how does it meet them? How are immigration policies in the U.S. or other countries affecting migration? Can the same self ever return home? In this critical writing course, students will read essays, articles and short stories to investigate issues of home and belonging, identity and otherness, assimilation vs. integration, globalism and third culture kids, and the dynamics of race and ethnicity in contemporary migration. Students are encouraged to examine their own narrative of leaving and returning home. Texts, films and visuals will include work by Chimamanda Ngozi Adichie, Pico Iyer, Porochista Khakpour, Valeria Luiselli, Amin Maalouf, Suketu Mehta, Ai Weiwei and Xiaolu Guo.

HWD-2381-R**Writing the Past**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: S. Morrison

We would not exist without those who came before us. In this course students will examine their own genealogy, explore universal social and cultural histories, and write responsive critical essays relating to these themes. We will take field trips to institutions in the city where students will immerse themselves in genealogy and family research, and study historical newspapers to consider major historical events. These primary materials will be utilized to craft essays that analyze the past. Students will be encouraged to think of history and the archive as a vital source of inspiration for both writing and visual art. Readings will include writers who examine the past, such as Jack Finney, Patrick Modiano, Suzannah Lessard and Daniel Mendelsohn, among others. This course is an introduction into the art of visualizing and writing about the past.

HWD-2413-R**Art Objects: Writing Material Culture**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: E. Barnett

In this course students will learn how to interpret and write about material culture created by a variety of artists and producers. By working from objects in museum collections as well as the SVA Archives, we will examine how these objects' material attributes as well as their cultural and historical contexts affect the viewer's interpretation of the work. Students will also critically read and analyze texts on material culture from a diverse group of critics, historians and artists. Through writing assignments and workshops, students will author different types of object-based writing, from essays to object labels and blog posts to artist statements. Additionally, students will select and write about objects from the SVA Archives that will culminate in an exhibition in the SVA Library. Student writing will also be published on the SVA Archives blog.

Creative Writing

HWD-3001-R

Writing Beat

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: R. Weinreich

Inspired by the literary inventiveness of The Beat Generation, this writing course in prose and poetry departs from the standard notions of story, play and poem to focus on experimentation with language. Readings from Jack Kerouac, William S. Burroughs, Allen Ginsberg, Kathy Acker, Diane di Prima, and others will inform student work. Intended for students from a variety of visual disciplines, this course will include the interrelationship of writing with other art forms, such as film, photography, painting and music. Students will explore such techniques as spontaneous bop prosody, sketching and unrevised prose based on the principle of “first thought, best thought,” to help students find their own voice and forms of expression in writing.

HWD-3002-R

Restructuring the Narrative

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Weinreich

Consider this course a language “work-out.” A writing workshop—with a twist, the course will expand the use of language as a creative tool. In the belief that writing is a frontier for artists, open and free methods such as automatic writing, cut-ups and fold-ins will be used to render states of consciousness in written form, and will be extended to innovative forms of storytelling, creating new narrative possibilities. We will read selections from Ernest Hemingway and Gertrude Stein, the modern haiku poets, and humorists Hunter S. Thompson and William S. Burroughs.

HWD-3014-R

Storytelling and Narrative Art

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: B. Gonzalez

What is story and why do we love it? Why has storytelling been a fundamental feature of all cultures since humanity’s earliest days on earth? This course will explore storytelling, its origins and the diverse forms of creative works and theory. How is narrative composed? What motivates the stories we continue to share? We will survey many different ideas about narrative beginning with neurobiological concepts to the origins of myth and religion to modern-day psychology. We will also look toward advertising, sociopolitical narratives and propaganda. This is a writing course designed to help you build a personal narrative map that can be a creative compass both as a writer and a visual storyteller. This practice will require weekly reading and written assignments with word limits. Students are encouraged to incorporate their own visual artwork.

HWD-3112-R**Reading and Writing Young Adult Books Across Genres**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Horan

Young adult fiction has become a rich literary classification covering all genres, from fantasy to literary fiction to magical realism. The one unifying theme across all YA is a sense of hope in the conclusion—for the protagonist, their community, or even humankind. This course offers specific units that introduce subgenres of YA through readings and discussion. As a class, we will workshop students' concepts, outlines and short pieces of writing. Close attention will be paid to voice and dialogue, and we will study and practice the importance of world building. The importance of representation and the increased visibility of diverse characters in young adult fiction will be discussed. Assigned readings will focus on young adult literature from the last 20 years, and be divided into subgenres, including mystery (*One of Us is Lying* by Karen M. McManus), literary fiction (*Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz), and fantasy (*The Strange and Beautiful Sorrows of Ava Lavender* by Leslye Walton). We will also explore form, looking at novels in verse (*Long Way Down* by Jason Reynolds) and graphic novels (*Nimona* by Noelle Stevenson).

HWD-3116-R**Writing the Short Story**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: E. Rivera

Do you want to have a blast hatching plots and narratives so explosive they could blow the dome off a palace of steel? In this workshop-based course, we will concentrate on writing and reading short stories. Throughout the semester we will explore masterworks by writers such as Joyce Carol Oates and John Cheever in order to shake, shiver, rattle and roll out the inspired writing from your fiery fingertips. Students will hone their storytelling skills through feedback from both the instructor and their peers. We will investigate the “exquisite joy” that fantasist Ray Bradbury felt when he wrote, and become familiar with the “magic of existence” that Nobel prize-winning writer Saul Bellow understood all too well. Completed stories will be considered for publication in SVA’s online literary magazine, *The Match Factory*.

HWD-3223-R**Artists Write the Fantastic**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Stine

Artists are naturally drawn to the fantastic: stories of the supernatural, sci-fi, dark fantasy, dystopian and magical realism. In this workshop-based class you will have a chance to write in these genres, see which appeal to you and complement your art. We’ll read a selection of stories by celebrated fantasy authors, including Ray Bradbury, Edgar Allan Poe, Paolo Bacigalupi and Susanna Clarke. This course is especially helpful to graphic novelists, screenwriters, cartoonists, filmmakers, and any artist who uses narrative elements. Come find out where your own storytelling will take you. You’ll gain a portfolio of fun, exploratory writing and a better understanding of how narrative and art intersect.

HWD-3244-R

Journals: Yours and Theirs

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: M. Horan

How many half-filled notebooks do you have lying around? Have you always wanted to fill up a journal but find you can't keep it up? This course is designed to help you do just that. Everyone will write at home in their personal journal at least three times a week. In addition, in class you will write to suggested prompts and topics, and read that writing aloud to give you practice in sharing your thoughts and feelings, which are the stuff of journal writing. Keeping a journal is crucial to an artist because it develops a private space in which to connect your art with that of others. We will also explore journals of great writers such as Virginia Woolf, Albert Camus, Sylvia Plath, Sappho Durrell, Allen Ginsberg, Anton Chekhov, Mike Figgis, Lord Byron, Juanita de la Sorjuana and Walter Benjamin, including the logbooks of women whalers from the 19th century. The journal will be yours to keep except what you choose to share. It will not be graded or handed in. Each student will select a published journal to explore and critique.

HWD-3261-R

Visuality in Poetry

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Sigler

How are words made into images? What is the science of figurative language? What are opportunities for music, image and language to complement as opposed to contrast with one another? This course, offered through the Visual and Critical Studies Department, will address these fundamental questions by engaging with poetic works drawn from diverse periods. In this effort to understand poetry's relationship with the visual world, we will read closely and critically. We will study the mechanics of poetry and work on writing, listen to writers and attend readings to arrive at a practical understanding of writing and prepare for tackling the larger questions of ekphrasis in poetry.

 *This course is cross-listed with VHD-2060.*

HWD-3354-R

The Digital Experience

Wednesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: N. Schiff

This course will explore writing for digital platforms, from blogs and social media to artists' websites and online literary magazines. By examining the most beautiful, dangerous and cutting-edge work from all corners of the Internet, we will investigate and respond to the following: How can we take advantage of the fundamental differences between traditional and digital writing? How is the relationship between visual arts and digital media evolving? What is the vast potential and what are grave perils of writing on the Internet? The focus of the course will not be on expressing ourselves, but rather on creating new digital experiences through writing in a variety of genres, including memoir, fiction, poetry, description of art, about me pages, and more. By the end of the course students will have created a personal website and portfolio, mastered the fundamentals of personal branding, improved their writing skills and developed their understanding of online audiences.

 *This course is held online.*

HWD-3552-R**Writing, Multimedia and Performance**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: D. Singer

The excitement of writing a poem or flash fiction and sharing it with an audience can be taken to another level when visual components and music are added. This course invites you to compose short creative pieces with the intent of combining them with multimedia elements for a portfolio and a live performance. Based on a chosen topic and numerous prompts, you will develop your writing in a workshop setting, add your own visual art aspect (photos, painting, collage, etc.) and practice reading what you write in order to sharpen your ear for language, rhythm and sound. Guest artists will discuss their work and how it connects writing and multimedia. At semester's end, you will present excerpts from your finished project, joined by musicians to heighten the experience. Readings and exercises will be drawn from works by Langston Hughes, Allen Ginsberg, Margaret Atwood, Etgar Keret, Sandra Cisneros, Sherman Alexie, Claudia Rankine, Bob Dylan, Leonard Cohen, Laurie Anderson and Oko Ono, as well as critical essays by Billy Collins, Saul Williams and Gertrude Stein.

HWD-3567-R**Writing the Chapbook**

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: D. Singer

The excitement and reward of compiling a short collection of creative writing and seeing it published in book form is what this course is about. During the semester students will compose and piece together a group of theme-based work (poetry, flash fiction, or memoir) in order to complete a 12-page chapbook. Students will design their own book cover. Readings will include Jean Valentine's *Lucy*; Matt Rasmussen's *Fingergun*; Eduardo Corral's "Border Triptych" and Natalie Eilbert's "Imprecation."

HWD-3572-R**Adventures in Prosody**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: D. King

This course, for both experienced and novice poets, explores the use of meter and rhyme in poetic practice. Through a series of weekly readings and exercises, students will try their hand at a variety of forms from all areas of the globe—limerick, sestina, villanelle, renga, ghazal, and so on—building to the sonnet. Emphasis will be on exposure, appreciation and playful exploration, rather than flawless regimentation. Text: *The Poem's Heartbeat*, by Alfred Corn, plus works by Bishop, Dove, Ali, Auden, Dickinson, Wolcott, Frost, Coleridge, Rich, Keene, Nabokov, and others.

HWD-3576-R**Writing for the Graphic Novel and Ongoing Series**

Wednesday 3:20 -6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Chu

In the longer form, character development and world-building take on greater importance. With this in mind, students will learn how to pitch, outline and structure a multi-chapter graphic novel or series. We will cover a variety of storytelling tools, including cliffhangers, scene transitions and reveals while

developing a professional pitch and first chapter for an original book or ongoing series. Over the course of the semester we will also study popular series across genres to understand what makes them successful.

SVA Destinations Summer 2023

The Humanities and Sciences department hosts a summer 2023 SVA Destinations course in Taos, New Mexico. For more information on the program and how to register, visit the SVA Destinations section of this course listing.

BFA Illustration

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Illustration Department and complete a portfolio review at the end of each year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their coursework within eight years, unless given an official extension by the director of academic advisement.



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

First-Year Requirements

First-year illustration majors must successfully complete all required foundation-year courses by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Freshmen who begin their studies in the spring 2024 semester should contact their academic advisor for the spring/summer course schedule.

The BFA Illustration program offers students two curriculum tracks in the first year. Please look over each curriculum track and decide which best suits your needs.

Illustration Track 1 Requirements

Course #	Title
ADD-1010	European Painting: Late Gothic to Romanticism
AHD-1015 or AHD-1016 or AHD-1017	Modern Art: European (and American) Painting From Realism to Pop Non-European Art Histories Ancient and Classical Art
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
ILD-1020	Visual Computing for the Illustrator

Illustration Track 2 Requirements

Course #	Title
ADD-1010	European Painting: Late Gothic to Romanticism
AHD-1015 or AHD-1016 or AHD-1017	Modern Art: European (and American) Painting From Realism to Pop Non-European Art Histories Ancient and Classical Art
FID-1130	Drawing I
FID-1135	Drawing II
FID-1220	Painting I
FID-1225	Painting II
FID-1430	Sculpture
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
SMD-1020	Foundations of Visual Computing

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The BFA Illustration program offers students two curriculum tracks in the first year, which may be selected from the block schedules that follow. Please look over each curriculum track and decide which best suits your needs. Each track has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

ILLUSTRATION FOUNDATION BLOCK 1 (TRACK 1)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ILD-1020-01IL	Visual Computing for the Illustrator	M	9:00-12:50	TBA
HCD-1020	Writing and Thinking	W	3:20-6:10	TBA
FID-1130-01IL	Drawing I	Th	9:00-2:50	N. Touron
AHD-1010-01IL	European Painting	Th	3:20-6:10	D. Carvalho
FID-1220-01IL	Painting I	F	9:00-2:50	S. Couto
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HCD-1025	Writing and Literature	W	3:20-6:10	TBA
FID-1135-01IL	Drawing II	Th	9:00-2:50	N. Touron
AHD-1015-01IL	Modern Art	Th	3:20-6:10	D. Carvahlo
FID-1225-01IL	Painting II	F	9:00-2:50	S. Couto
FID-1430-01IL	Sculpture	Sa	9:00-2:50	J. Pastor

ILLUSTRATION FOUNDATION BLOCK 2 (TRACK 1)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1130-02IL	Drawing I	Tu	9:00-2:50	L. Shorin
AHD-1010-02IL	European Painting	Tu	3:20-6:10	W. Patterson
HCD-1020	Writing and Thinking	W	3:20-6:10	TBA
FID-1430-02IL	Sculpture	Th	9:00-2:50	S. Choi
FID-1220-02IL	Painting I	F	9:00-2:50	E. Sisto
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ILD-1020-02IL	Visual Computing for the Illustrator	M	1:10-5:00	TBA
FID-1135-02IL	Drawing II	Tu	9:00-2:50	L. Shorin
AHD-1016-02IL	Non-European Art Histories	Tu	3:20-6:10	C. Breed
HCD-1025	Writing and Literature	W	3:20-6:10	TBA
FID-1225-02IL	Painting II	F	9:00-2:50	E. Sisto

ILLUSTRATION FOUNDATION BLOCK 3 (TRACK 2)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1220-03IL	Painting I	M	9:00-2:50	L. Behnke
FID-1430-03IL	Sculpture	W	9:00-2:50	P. Dudek
FID-1130-03IL	Drawing I	Th	9:00-2:50	I. Gonzalez-Lang
AHD-1010-03IL	European Painting	F	9:00-11:50	C. Breed
HCD-1020	Writing and Thinking	F	3:20-6:10	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1225-03IL	Painting II	M	9:00-2:50	L. Behnke
SMD-1020-03IL	Visual Computing	Tu	9:00-12:50	S. Barrett
FID-1135-03IL	Drawing II	Th	9:00-2:50	I. Gonzalez-Lang
AHD-1015-03IL	Modern Art	F	9:00-11:50	S. Koo
HCD-1025	Writing and Literature	F	3:20-6:10	TBA

ILLUSTRATION FOUNDATION BLOCK 4 (TRACK 2)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1220-04IL	Painting I	M	9:00-2:50	S. Victor
HCD-1020	Writing and Thinking	Tu	12:10-3:00	TBA
AHD-1010-04IL	European Painting	Tu	3:20-6:10	R. Arnold
FID-1130-04IL	Drawing I	W	12:10-6:00	J. Jurayj
SMD-1020-04IL	Visual Computing	F	1:10-5:00	B. Bobkoff
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1225-04IL	Painting II	M	9:00-2:50	S. Victor
HCD-1025	Writing and Literature	Tu	12:10-3:00	TBA
AHD-1015-04IL	Modern Art	Tu	3:20-6:10	C. Haggarty
FID-1135-04IL	Drawing II	W	12:10-6:00	J. Jurayj
FID-1430-04IL	Sculpture	F	9:00-2:50	P. Dudek

ILLUSTRATION FOUNDATION BLOCK 5 (TRACK 2)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1130-05IL	Drawing I	M	12:10-6:00	B. Larsen
HCD-1020	Writing and Thinking	Tu	12:10-3:00	TBA
FID-1220-05IL	Painting I	W	9:00-2:50	T. Kahn
SMD-1020-05IL	Visual Computing	Th	9:00-12:50	B. Bobkoff
AHD-1010-05IL	European Painting	Th	3:20-6:10	R. Sarkissian
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1135-05IL	Drawing II	M	12:10-6:00	B. Larsen
HCD-1025	Writing and Literature	Tu	12:10-3:00	TBA
FID-1225-05IL	Painting II	W	9:00-2:50	T. Kahn
AHD-1017-05IL	Ancient and Classical Art	Th	3:20-6:10	L. Gamwell
FID-1430-05IL	Sculpture	F	9:00-2:50	D. Wapner

ILLUSTRATION FOUNDATION BLOCK 6 (TRACK 2)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SMD-1020-06IL	Visual Computing	M	1:10-5:00	I. Moore
HCD-1020	Writing and Thinking	Tu	9:00-11:50	TBA
AHD-1010-06IL	European Painting	Tu	3:20-6:10	J. Edwards
FID-1130-06IL	Drawing I	Th	12:10-6:00	T. Suzuki
FID-1220-06IL	Painting I	F	12:10-6:00	K. Raina
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1430-06IL	Sculpture	M	9:00-2:50	J. Perlman
HCD-1025	Writing and Literature	Tu	9:00-11:50	TBA
AHD-1015-06IL	Modern Art	Tu	3:20-6:10	K. Johansson
FID-1135-06IL	Drawing II	Th	12:10-6:00	T. Suzuki
FID-1225-06IL	Painting II	F	12:10-6:00	K. Raina

ILLUSTRATION FOUNDATION BLOCK 7 (TRACK 2)

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1130-07IL	Drawing I	M	9:00-2:50	S. DeFrank
FID-1220-07IL	Painting I	W	9:00-2:50	M. Sheehan
SMD-1020-07IL	Visual Computing	Th	9:00-12:50	T. Fong
HCD-1020	Writing and Thinking	Th	3:20-6:10	TBA
AHD-1010-07IL	European Painting	F	9:00-11:50	D. Carvalho
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FID-1135-07IL	Drawing II	M	9:00-2:50	S. DeFrank
FID-1225-07IL	Painting II	W	9:00-2:50	M. Sheehan
FID-1430-07IL	Sculpture	Th	9:00-2:50	J. Silverthorne
HCD-1025	Writing and Literature	Th	3:20-6:10	TBA
AHD-1017-07IL	Ancient and Classical Art	F	9:00-11:50	L. Gamwell

ILLUSTRATION FOUNDATION BLOCK 8 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1430-08IL	Sculpture	M	9:00-2:50	J. Perlman
HCD-1020	Writing and Thinking	Tu	3:20-6:10	TBA
AHD-1010-08IL	European Painting	Th	9:00-11:50	S. Koo
FID-1220-08IL	Painting I	Th	12:10-6:00	B. Komoski
FID-1130-08IL	Drawing I	F	9:00-2:50	I. Burnley
SPRING 2024				
Course #	Title	Day	Time	Instructor
SMD-1020-08IL	Visual Computing	M	9:00-12:50	T. Fong
HCD-1025	Writing and Literature	Tu	3:20-6:10	TBA
AHD-1017-08IL	Ancient and Classical Art	Th	9:00-11:50	L. Gamwell
FID-1225-08IL	Painting II	Th	12:10-6:00	B. Komoski
FID-1135-08IL	Drawing II	F	9:00-2:50	I. Burnley

ILLUSTRATION FOUNDATION BLOCK 9 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1130-09IL	Drawing I	M	3:20-9:10	M. Jones
HCD-1020	Writing and Thinking	Tu	12:10-3:00	TBA
AHD-1010-09IL	European Painting	Tu	3:20-6:10	R. Sarkissian
FID-1220-09IL	Painting I	W	3:20-9:10	H. Anker
SMD-1020-09IL	Visual Computing	Th	5:20-9:10	S. McGiver
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1135-09IL	Drawing II	M	3:20-9:10	M. Jones
HCD-1025	Writing and Literature	Tu	12:10-3:00	TBA
AHD-1017-09IL	Ancient and Classical Art	Tu	3:20-6:10	R. Sarkissian
FID-1225-09IL	Painting II	W	3:20-9:10	H. Anker
FID-1430-09IL	Sculpture	Th	9:00-2:50	R. Baron



Illustration Foundation 9 will be made available after all other Illustration Foundation programs have reached capacity.

ILLUSTRATION FOUNDATION BLOCK 10 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
SMD-1020-10IL	Visual Computing	M	12:30-4:20	J. Rosman
HCD-1020	Writing and Thinking	Tu	9:00-11:50	TBA
AHD-1010-10IL	European Painting	Tu	3:20-6:10	C. Breed
FID-1130-10IL	Drawing I	Th	3:20-9:10	A. Hawley
FID-1220-10IL	Painting I	Sa	12:10-6:00	T. Bergstrom
SPRING 2024				
Course #	Title	Day	Time	Instructor
HCD-1025	Writing and Literature	Tu	9:00-11:50	TBA
AHD-1016-10IL	Non-European Art Histories	Tu	3:20-6:10	F. Chwalkowski
FID-1430-10IL	Sculpture	W	12:10-6:00	P. Jeong
FID-1135-10IL	Drawing II	Th	3:20-9:10	A. Hawley
FID-1225-10IL	Painting II	Sa	12:10-6:00	T. Bergstrom



Illustration Foundation 10 will be made available after all other Illustration Foundation programs have reached capacity.

ILLUSTRATION FOUNDATION BLOCK 11 (TRACK 2)

FALL 2023				
Course #	Title	Day	Time	Instructor
FID-1220-11IL	Painting I	M	3:20-9:10	P. Lievano
FID-1130-11IL	Drawing I	Tu	9:00-2:50	S. Grass
SMD-1020-11IL	Visual Computing	W	12:30-4:20	I. Moore
AHD-1010-11IL	European Painting	Th	3:20-6:10	S. Paul
HCD-1020	Writing and Thinking	F	9:00-11:50	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
FID-1225-11IL	Painting II	M	3:20-9:10	P. Lievano
FID-1135-11IL	Drawing II	Tu	9:00-2:50	S. Grass
FID-1430-11IL	Sculpture	W	9:00-2:50	TBA
AHD-1015-11IL	Modern Art	Th	3:20-6:10	C. Breed
HCD-1025	Writing and Literature	F	9:00-11:50	TBA



Illustration Foundation 11 will be made available after all other Illustration Foundation programs have reached capacity.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year illustration majors must take:

Requirement A

One semester of:

Course #	Title
ILD-2000	Principles of Illustration I
ILD-2005	Principles of Illustration II
ILD-2010 or CID-2050	Painting/Illustration I Storytelling I
ILD-2015 or CID-2055	Painting/Illustration II Storytelling II
ILD-2020	Drawing I
ILD-2025	Drawing II
AHD-2040	History of Illustration

Requirement B

Choose one of the following digital technique courses:



Students may not register for 2 digital technique courses in the same semester.

Course #	Title
CID-2142	Lettering Comics
ILD-2145	Digital Collage Illustration: Telling Stories in Layers
ILD-2146	Digital Workshop: Music to Your Eyes
ILD-2147	Realistic Digital Painting Techniques Using Photoshop
CID-2148	Digital Coloring for Cartoonists
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2159	Digital Art Boot Camp: Photoshop
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2162	Illustration in Motion

Requirement C

Choose one of the following non-digital technique courses:



Students may not register for 2 non-digital technique courses in the same semester.

Course #	Title
ILD-2106	Graphic Design Solutions for Illustrators and Cartoonists
ILD-2108	Drawing With Ink Drawing for Illustrators
ILD-2116	Perspective
ILD-2118	Perspective for Concept Art Illustration
ILD-2122	Watercolor Techniques
ILD-2124	Watercolor/Gouache
ILD-2163	Photocopy Zines
ILD-2166	Cool Books

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Third-year illustration majors must take one semester of:

Course #	Title
ILD-3010	Pictorial Projects I: Illustration
ILD-3015	Pictorial Projects II: Illustration
HLD-3040	Elements of Storytelling

Fourth-Year Requirements

All fourth-year students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

Fourth-year illustration majors must take one semester of:

Course #	Title
ILD-4040	Professional Practice: Illustration
ILD-4055	Senior Lecture Symposium
ILD-4900	Senior Thesis I: Illustration
ILD-4905	Senior Thesis II: Illustration

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

First-Year Required Courses

AHD-1010

European Painting: Late Gothic to Romanticism

One semester: 3 art history credits

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

AHD-1015

European Painting: Late Gothic to Romanticism

or AHD-1016: Non-European Art Histories

or AHD-1017: Ancient and Classical Art

One semester: 3 art history credits

These constrained elective courses offer students the opportunity to focus on one of the three areas of study. Foundation year-students must initially register for the section of these courses that correspond with their foundation-year program. Students may elect to change to another section during the drop/add period.



Please refer to the art history section for course descriptions or select the hyperlinks above.

FID-1130

Drawing I

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220**Painting I**

One semester: 3 studio credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

FID-1225**Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430**Sculpture**

One semester: 3 studio credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

HCD-1020**Writing and Thinking**

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025**Writing and Literature**

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

ILD-1020**Visual Computing for the Illustrator**

One semester: 3 studio credits

This course introduces illustration techniques using Adobe applications as a tool for visual creation. It will cover the essentials of Adobe Photoshop, Fresco, and other applications that can assist you in creating multifaceted visual solutions. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

 Available in blocks 1 and 2.

SMD-1020**Foundations of Visual Computing**

One semester: 3 studio credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

 Available in blocks 3 through 11.

Second-Year Required Courses

ILD-2000

Principles of Illustration I

Fall semester: 3 studio credits

Designed to introduce the illustration basics: editorial interpretation, compositional fundamentals, different media, color and stylization, this course will focus on thinking and establishing creative solutions to problems. The sketch and its function in the illustrative process will be explored. Appropriate professional work habits will be stressed. Each instructor has particular areas of focus as indicated in the following course descriptions. Choose the section that best aligns with your areas of interest.

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
ILD-2000-A	M	12:10-3:00	S. Savage
ILD-2000-B	M	12:10-3:00	E. Rodriguez
ILD-2000-C	M	3:20-6:10	E. Redamonti
ILD-2000-D	Tu	9:00-11:50	R. Babboni
ILD-2000-E	Tu	9:00-11:50	S. Moon
ILD-2000-F	Tu	12:10-3:00	T. Louie
ILD-2000-G	Tu	12:10-3:00	E. Weinstein
ILD-2000-H	Tu	3:20-6:10	T. Fasolino
ILD-2000-J	W	12:10-3:00	R. Vizcarra
ILD-2000-K	W	12:10-3:00	F. Jetter
ILD-2000-L	W	3:20-6:10	S. Brodner
ILD-2000-M	W	6:30-9:20	V. Kerlow
ILD-2000-N	Th	12:10-3:00	T. Elwell
ILD-2000-P	Th	12:10-3:00	C. Griesbach, S. Martucci
ILD-2000-R	Th	12:10-3:00	M. Figueroa
ILD-2000-S	Th	3:20-6:10	A. Whitehurst
ILD-2000-T	F	12:10-3:00	A. Lanzone
ILD-2000-V	F	12:10-3:00	M. Chin

ILD-2000-A

Principles of Illustration I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Savage

This course will be an opportunity to experiment with media and techniques as well as approaches and concepts while working on “real-world” illustration assignments. Projects will range from posters to children’s books, advertising to editorial assignments, and much more. Some projects will touch on design and typography and how they relate to illustration while other assignments will be strictly illustration. Whether you prefer to work traditionally or digitally, you will be encouraged to develop a style that is an extension of your personality and your way of thinking. No one can do that better than you.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-B**Principles of Illustration I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: E. Rodriguez

Through a variety of assignments, students in this course will acquire the tools to conceptualize and execute their work on a more professional level. Students will be introduced to the importance of sketches in the process of making an image, and how to bring those sketches to fully realized illustrations. How to incorporate metaphors, symbols and narrative into work in original ways will be emphasized. Students will work a variety of media throughout the semester, from collage to painting, printmaking and digital techniques. We will also cover hand lettering and the importance of typography in the working life of a contemporary illustrator.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-C**Principles of Illustration I**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: E. Redamonti

This course will be an opportunity to experiment with media and techniques as well as approaches and concepts while working on real-world illustration assignments. We will discuss the foundations of composition, develop the skills relating to speaking/writing about your work, and explore how your work can relate to different genres of illustration. Projects will range from zines to children's books, advertising to editorial assignments, and much more. Some projects will touch on design and typography and how they relate to illustration while others will be strictly illustration. Whether you prefer to work traditionally or digitally, you will be encouraged to develop a style that is an extension of your personality and your way of thinking. No one can do that better than you.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-D**Principles of Illustration I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: R. Babboni

See ILD-2000-A for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2000-E**Principles of Illustration I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Moon

Through in-class activities, home assignments and group discussions that focus on client-generated projects, students will be exposed to the working world and have the opportunity to gain a broader knowledge of problem-solving techniques, critique/communication, research and conceptual thinking for visual storytelling and professional practices. Understanding of the role of the illustrator in producing art for publications and/or exhibitions will be emphasized, as well as ways in which illustration has been and

can be used, thus building confidence in each student's own creative process and strengthening their own voice.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-F

Principles of Illustration I

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Louie

Illustration is all about communication. This course will give an introduction to the professional world of illustration. Through various assignments, we will dip our toes into different markets and applications of illustration such as editorial, book cover, poster and package design. It takes a good idea and the right execution to make a great illustration. So both concept and skill/craftsmanship will be stressed during critiques. The main objective of the course is to help students realize their interest and strength, as well as develop their unique voice.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-G

Principles of Illustration I

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: E. Weinstein

In creating successful images, concept, color, composition and craft work together to tell a story. This course will focus on the principles of picture making, style and media with an emphasis on conceptual thinking and developing your unique voice. We will cover the importance of research, reference material and the sketch process for creating successful, finished work.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-H

Principles of Illustration I

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Fasolino

Contemporary illustrators need to have a variety of skills for different types of clients and jobs. It all comes down to problem solving and creating images with impact. This course will focus on illustration concepts and developing a personal style. Most assignments will have a sketch phase followed by an in-class critique. Drawing, painting and compositional skills as well as critical thinking will be emphasized. In-class work includes sketchbook collaborations and media experimentation. Guest lectures, studio visits and field trips complement studio work.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-J

Principles of Illustration I: Principles of Concept Design

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: R. Vizcarra

Aspects of visual problem solving as it applies to concept art and related fields is the focus of this course. Exploration of how to illustrate specific projects through extensive research of periods, genres and locations will be stressed. Proper choices of color palette and world-building strategies will be discussed.

Strong rendering skills and knowledge of perspective, anatomy and digital prowess will be necessary to excel in this course.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-K

Principles of Illustration I

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: F. Jetter

In this course students will explore how to create images that communicate to an audience with clarity, intelligence, style and grace. From rough sketches to finished work, students will develop the skills necessary for an illustrator, including interpreting text, developing characters, researching and utilizing photo references, establishing personal references, completing assignments and meeting deadlines.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-L

Principles of Illustration I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: S. Brodner

This course is concerned with building awareness of the techniques and ideas involved in successfully telling stories with pictures. We will discuss the ways in which arrangements of elements within compositions can connect with the cognitive process of the viewer, resulting in the telling of a story. This will be explored through the genre of single-image editorial illustration. The career applications for these skills are widespread and growing: film, animation, video games, graphic novels, writing, etc., which all require being conversant in the interaction that occurs between the elements of an image and the mind of the viewer. The course will consist of assignments that focus on pictorial problem solving, and general assignments designed to sharpen skills. As the course progresses students will be encouraged to follow their own subject matter.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-M

Principles of Illustration I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: V. Kerlow

Okay, so you love drawing and making art and wouldn't it be great if you could get paid for it too? Wow, what a dream job. But there are so many different commercial art and illustration jobs to consider; maybe first let's just focus on the principles of illustration. Oh wow, here we are! The perfect class for that! Cool! Perfect. This course will help to strengthen your drawing skills, concepting process and work ethic to better prepare you for the inevitable reality of graduation and real-world application of your skills. Also known as ... *sigh* ... a job. Once you graduate, it is unlikely that someone will immediately beg to hire you, so the harder you work now, the better prepared you will be when you are looking for one. Developing your visual and conceptual skills and using them to create work in a professional-level environment will be emphasized. Much of the commercial art world is built around clear, concept-driven visuals and strict deadlines, so we will focus on building up these skills to make you the best illustrator you can be.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-N**Principles of Illustration I**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Elwell

The goal of this course is to introduce the process and art of illustration. Students will be encouraged to find their voice by applying individual style to a wide variety of creative problem-solving assignments. We will focus on developing visual literacy and harnessing ideas to technique, as well as delve into the current crossover between fine art, illustration and comics. You can expect to be exposed to a vast range of art-making, both in the classroom and on field trips.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-P**Principles of Illustration I**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci

The goal of this course is to help students develop and reinforce technical skills along with strong compositional strategies to establish a style that is beneficial in pursuing illustration assignments. We will encourage students to find the right subject matter to best bring out their strongest qualities by expanding their visual vocabulary, as well as participating in group critiques to accomplish these ends.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-R**Principles of Illustration I**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Figueroa

This course will explore illustration techniques—from traditional to digital solutions. Projects will focus on applying skills to real-world illustration assignments, which freelance illustrators are commissioned to complete. This course will also touch upon basic business skills and best practices for navigating a career in illustration.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-S**Principles of Illustration I**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Whitehurst

“Commercial” art comes in different forms, and this course will explore many possibilities. Editorial, advertising packaging, posters, fashion and book cover assignments will give students a feel for what it is that their talents may be best suited. Various media will be addressed.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-T

Principles of Illustration I

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Lanzone

Students will work on an array of assignments that explore what goes into making great illustration work from start to finish. This course will explore color, contrast, shape, form, layout, medium, using reference materials, and other core practices. How to expand on visual problem-solving, conceptualize ideas, and interpret your personal preferences and experiences in your work will all be covered. Students will gain insight into the industry and various types of illustration jobs.

 *Open to sophomore comics and illustration majors only.*

ILD-2000-V

Principles of Illustration I

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Chin

See ILD-2000-F for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2005

Principles of Illustration II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2000 for course description.

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
ILD-2005-A	M	12:10-3:00	S. Savage
ILD-2005-B	M	12:10-3:00	E. Rodriguez
ILD-2005-C	M	3:20-6:10	E. Redamonti
ILD-2000-D	Tu	9:00-11:50	R. Babboni
ILD-2000-E	Tu	9:00-11:50	S. Moon
ILD-2005-F	Tu	12:10-3:00	T. Louie
ILD-2005-G	Tu	12:10-3:00	E. Weinstein
ILD-2005-H	Tu	3:20-6:10	T. Fasolino
ILD-2005-J	W	12:10-3:00	R. Vizcarra
ILD-2005-K	W	12:10-3:00	F. Jetter
ILD-2005-L	W	3:20-6:10	S. Brodner
ILD-2005-M	W	6:30-9:20	V. Kerlow
ILD-2005-N	Th	12:10-3:00	T. Elwell
ILD-2005-P	Th	12:10-3:00	C. Griesbach, S. Martucci
ILD-2005-R	Th	12:10-3:00	M. Figueroa
ILD-2005-S	Th	3:20-6:10	A. Whitehurst
ILD-2005-T	F	12:10-3:00.	A. Lanzone
ILD-2005-V	F	12:10-3:00.	M. Chin

ILD-2010

Painting/Illustration I

Fall semester: 2 studio credits

This workshop course will deal with the basic aspects of painting in relation to illustration. Please refer to the individual course descriptions that follow.

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

Course #	Day	Time	Instructor
ILD-2010-A	M	9:00-11:50	S. Vaccariello
ILD-2010-B	M	3:20-6:10	M.J. Vath
ILD-2010-C	M	6:30-9:20	P. Fiore
ILD-2010-D	Tu	12:10-3:00	P. Fiore
ILD-2010-E	W	3:20-6:10	M. Combs
ILD-2010-F	Th	3:20-6:10	Z. Lazar
ILD-2010-G	Th	3:20-6:10	T. Elwell
ILD-2010-H	F	9:00-11:50	K. Alder

ILD-2010-A

Painting/Illustration I

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: S. Vaccariello

In this painting course students will explore both basic and advanced oil painting techniques. Materials, surfaces and set up will be discussed as we delve into picture-making. We will discuss subject matter and content, and how to draw inspiration from your personal experiences and passions. What excites you most about art-making? Which artists ignite your greatest enthusiasm? If you could paint anything, what would it be? We will design pictures conjured from the depths of the maker while greatly increasing technical facility.

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

ILD-2010-B

Traditional Painting/Illustration I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M.J. Vath

This is a course designed specifically for the representational artist. Each session is a concentrated painting workout, painting directly from still life and/or the model. Students will work at their own level in a mistake-friendly environment. Recognizing and building on the strengths of each individual's unique approach to painting will be stressed throughout the year. The goal of this course is to give students a practical, flexible "tool box" for creating the images they want to create.

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

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

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: P. Fiore

Learning to paint requires knowledge and time. Students will discover how to take any subject and transform it into patterns of light and shadow. Learn how to use color as light. Understand the use of values to create solid, representational pictures. Using photography in creating reference for paintings will be addressed. Students will also learn how to create and use various surfaces and approaches to make a painting by incorporating a variety of painting mediums.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Fiore

See ILD-2010-C for course description.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Wednesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M. Combs

Based on figurative painting, this course will examine contemporary and classic approaches to painting. A firm foundation in the fundamentals of painting will be provided.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: Z. Lazar

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

ILD-2010-G

Painting/Illustration I: Painting from the Figure

Thursday 3:20-6:10

Fall semester: 2 studio credits

Instructor: T. Elwell

While the introduction of digital painting has dramatically expanded the artist's toolbox, the fundamentals of picture-making have remained unchanged. Designed for both traditional painters interested in exploring digital media and digital painters who want to "brush up" on their traditional skills, in this course traditional and digital painters will work side-by-side from the same models. We will explore both the unique qualities of different mediums (oils, water media, Adobe Photoshop), and the underlying principles of form, design, light and color that unite them.

 *Students must register for the corresponding spring semester section of this course. Students must provide their own laptop, graphics tablet and software to work digitally in class.*

 *Open to sophomore comics and illustration majors only.*

ILD-2010-H

Painting/Illustration I

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: K. Alder

While the introduction of digital painting has dramatically expanded the artist's toolbox, the fundamentals of picture-making have remained unchanged. Designed for both traditional painters interested in exploring digital media and digital painters who want to "brush up" on their traditional skills, in this course traditional and digital painters will work side-by-side from the same models. We will explore the qualities of different mediums (oils, water media, Adobe Photoshop) and the underlying principles of form, design, light and color that unite them.

 *Students must register for the corresponding spring semester section of this course. Students must provide their own laptop, graphics tablet and software to work digitally in class.*

 *Open to sophomore comics and illustration majors only.*

ILD-2015

Painting/Illustration II

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2010 for course description.

 *Students with more of an interest in storytelling and narrative may elect to take CID-2055, Storytelling II, to fulfill this requirement.*

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
ILD-2015-A	M	9:00-11:50	S. Vaccariello
ILD-2015-B	M	3:20-6:10	M.J. Vath
ILD-2015-C	M	6:30-9:20	P. Fiore
ILD-2015-D	Tu	12:10-3:00	P. Fiore
ILD-2015-E	W	3:20-6:10	M. Combs
ILD-2015-F	Th	3:20-6:10	Z. Lazar
ILD-2015-G	Th	3:20-6:10	T. Elwell
ILD-2015-H	F	9:00-11:50	K. Alder

ILD-2020

Drawing I

Fall semester: 2 studio credits

This course will deal with the basic aspects of drawing in relation to the figure. Please refer to the individual course descriptions that follow.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
ILD-2020-A	M	9:00-11:50	TBA
ILD-2020-B	M	12:10-3:00	S. Vaccariello
ILD-2020-C	M	3:20-6:10	B. Waldman
ILD-2020-D	M	3:20-6:10	TBA
ILD-2020-E	Tu	3:20-6:10	M. Pan
ILD-2020-F	Tu	3:20-6:10	I. Serrano-Perez
ILD-2020-G	Tu	6:30-9:20	B. Waldman
ILD-2020-H	Tu	6:30-9:20	A. Clipston
ILD-2020-J	W	9:00-11:50	J. Ruggeri
ILD-2020-K	W	9:00-11:50	R. Vecchio
ILD-2020-L	W	12:10-3:00	N. Ascencios
ILD-2020-M	W	12:10-3:00	TBA
ILD-2020-N	W	3:20-6:10	B. Douglas
ILD-2020-P	Th	9:00-11:50	S. Maku
ILD-2020-R.	F	12:10-3:00	T. Hanuka

ILD-2020-A**Drawing I**

Monday 9:00-11:50

Fall semester: 2 studio credits

Instructor: TBA

Drawing is the foundation of many artistic pursuits. Drawing develops the eye to see accurately so that an artist can execute any subject they desire. This course will introduce and give practice in many types of drawings, drawing tools, surfaces and techniques to create competency. Composition, light, volume, mark-making, anatomy, perspective and proportion will be addressed. Masters' drawings will be used for demonstration and discussion. In-class work will focus on drawing from the figure and still life. Home assignments include imaginative work, field trips, honing drawing skills and incorporating those skills into an artistic vocabulary. Regular critiques will encourage the articulation of each student's intention and self-evaluation.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-B**Drawing I**

Monday 12:10-3:00

Fall semester: 2 studio credits

Instructor: S. Vaccariello

Through in-class exercises and home assignments, this course is designed to build each student's drawing knowledge through topics such as figure, still life and location drawing; perspective; mark-making and composition. These practical, skill-building assignments will be complemented by projects that explore each student's creative point of view within the drawing medium.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-C**Drawing I**

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: B. Waldman

This course will focus on drawing from a model with emphasis on charcoal, Conté crayon and pencil techniques. Through a variety of assignments the course will include exercises in anatomy, gesture, quick and sustained poses, and the figure in an environment. Advanced students may work with pen and ink, wash and brush drawing.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-D**Drawing I**

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: TBA

See ILD-2020-A for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-E

Drawing I

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M. Pan

In this course students will draw live models to create and design figures in action from their imagination. During the first semester students will practice the fundamentals of life drawing by sketching models in short poses (5 to 20 minutes). In the spring semester, students will focus on close observation of the human figure and working on capturing a unique character through live study. We will discuss issues such as proportion, composition, gesture and line. Students will keep a weekly sketchbook of life drawings and practice their skills outside of class to build resources for future creations. How to recognize the most essential elements of a pose will be explored and students will apply this knowledge when designing figures in different gestures or in motion.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-F

Drawing I

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: I. Serrano-Perez

See ILD-2020-A for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-G

Drawing I

Tuesday 6:30-9:20

Fall semester: 2 studio credits

Instructor: B. Waldman

See ILD-2020-C for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-H

Drawing I

Tuesday 6:30-9:20

Fall semester: 2 studio credits

Instructor: A. Clipston

In this course we will look at the figure in many drawing contexts, and how to place the figure in light and space. Using a variety of mediums to achieve different moods and feelings will allow students to find their own style and vision.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-J**Drawing I**

Wednesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: J. Ruggeri

Focusing on figurative drawing with the nude model, class sessions will typically begin with quick poses and then move on to longer poses. Aspects of drawing, such as balance, rhythm, light and shadow, proportion, anatomy (including drawing the head) and composition will be explored. This is an intense and really fun course for serious students who are interested in improving their approach to the figure.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-K**Drawing I**

Wednesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: R. Vecchio

This drawing course will concentrate on the diverse elements of good draftsmanship: perspective, anatomy, shape, line and value. Nude and clothed models will be utilized exclusively, to achieve volume and dimension in the figure.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-L**Drawing I**

Wednesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: N. Ascencios

This course will focus on drawing from observation, memory and the imagination. We will work on structural fundamentals, speed and gesture, composition and free association. Over two semesters we discuss how to use photos, studies and images intelligently so you are in control of your reference and materials. It will also help you understand how drawing connects to your individual voice—to visual art today and of the past. Both semesters we have a model for short and long poses. Anatomy is addressed but not tested. Books and images are discussed to develop a sophistication, historical context and vocabulary in the visual arts. I aim to help you become a better self-critic and to articulate your opinions so you can make smart choices when shaping your vision. Regular talks, Q&A and in-class assignments are given throughout. This includes quick self-portraits, free association and memory exercises to be done on a regular basis.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-M**Drawing I**

Wednesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: TBA

See ILD-2020-A for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-N**Drawing I**

Wednesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: B. Douglas

If composition is the skeleton for art then drawing is certainly the muscle. This course will function as a gym. It will focus on rhythm, shape, light, anatomy and exaggeration to create confidence in all aspects of drawing. The goal is that students can call upon the specific combination of tools necessary to solve any specific visual problem. In-class sessions will focus on the figure and the figure as it relates to the environment. We will also draw outside from the landscape, weather permitting. There will be weekly home assignments on anatomy and students will keep an active sketchbook.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-P**Drawing I**

Thursday 9:00-11:50

Fall semester: 2 studio credits

Instructor: S. Maku

Drawing is the center of all visual problem solving. To draw with control and deftness is crucial to an illustrator's success. In this course observation, line quality, space, figure anatomy and composition will be stressed, Artists will keep their sketchbooks up to date, and great drawings from the past will be discussed.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2020-R**Drawing I**

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: T. Hanuka

See ILD-2020-E for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

ILD-2025

Drawing II

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2020 for course description.



No midyear entry.



Open to sophomore comics and illustration majors only.

Course #	Day	Time	Instructor
ILD-2025-A	M	9:00-11:50	TBA
ILD-2025-B	M	12:10-3:00	S. Vaccariello
ILD-2025-C	M	3:20-6:10	B. Waldman
ILD-2025-D	M	3:20-6:10	TBA
ILD-2025-E	Tu	3:20-6:10	M. Pan
ILD-2025-F	Tu	3:20-6:10	I. Serrano-Perez
ILD-2025-G	Tu	6:30-9:20	B. Waldman
ILD-2025-H	Tu	6:30-9:20	A. Clipston
ILD-2025-J	W	9:00-11:50	J. Ruggeri
ILD-2025-K	W	9:00-11:50	R. Vecchio
ILD-2025-L	W	12:10-3:00	N. Ascencios
ILD-2025-M	W	12:10-3:00	TBA
ILD-2025-N	W	3:20-6:10	B. Douglas
ILD-2025-P	Th	9:00-11:50	S. Maku
ILD-2025-R	F	12:10-3:00.	T. Hanuka

AHD-2040 (previously ILD-2040)

History of Illustration

One semester: 3 art history credits

The fascinating history of illustrative images and the major movements in illustration are the focus of this course. The continuous interrelations between commercial and fine art, as well as the changing role of the artist's influence on culture will be explored. The course will also help students better understand the differences of metaphor in pictorial content and the universal symbolic vocabulary—where a rose is not just a rose, a ladder is not just a ladder, and a dark horse is far from being just a dark horse.



Open to sophomore illustration majors only.

Course #	Day	Time	Semester	Instructor
AHD-2040-A	M	12:10-3:00	fall	T. Fasolino
AHD-2040-B	M	12:10-3:00	fall	A. Miller
AHD-2040-C	M	3:20-6:10	fall	B. Kartalopoulos
AHD-2040-D	M	6:30-9:20	fall	E. Fowler
AHD-2040-E	M	6:30-9:20	fall	B. Kartalopoulos
AHD-2040-F	Tu	6:30-9:20	fall	A. Miller
AHD-2040-G	W	3:20-6:10	fall	M.J. Vath
AHD-2040-H	Th	9:00-11:50	fall	N.C. Couch
AHD-2040-J	M	12:10-3:00	spring	T. Fasolino
AHD-2040-K	M	12:10-3:00	spring	A. Miller
AHD-2040-L	M	6:30-9:20	spring	E. Fowler
AHD-2040-M	M	6:30-9:20	spring	B. Kartalopoulos

AHD-2040-N	Tu	6:30-9:20	spring	T. Fasolino
AHD-2040-P	Tu	6:30-9:20	spring	TBA
AHD-2040-R	W	3:20-6:10	spring	M.J. Vath
AHD-2040-S	Th	9:00-11:50	spring	A. Miller

CID-2050 / CID-2055

Storytelling I and II

Students create their own comics stories, featuring their original characters. Instructors will break down “story” into component parts, including character, setting, plot, dialogue and narration, and will provide specific lessons for each component. In addition to drawing, students will learn scripting as a way to organize their ideas in preparation for making great comics. At the end of the year, students will compile their work in an edition of printed comic books. Each instructor has particular areas of focus as indicated in the following course descriptions; choose the section that best aligns with your areas of interest.

 *CID-2050, Storytelling I, is the first part of a two-semester course; students must register for the corresponding spring section.*

 *Open to sophomore comics and illustration majors only.*

CID-2050

Storytelling I

Fall semester: 2 studio credits

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
CID-2050-A	M	3:20-6:10	C. Forgues
CID-2050-B	M	6:30-9:20	T. Motley
CID-2050-C	Tu	12:10-3:00	B. Griffith
CID-2050-D	Tu	3:20-6:10	F. Jetter
CID-2050-E	Tu	3:20-6:10	TBA
CID-2050-F	Th	9:00-11:50	J. Little
CID-2050-G	Th	3:20-6:10	S. Tobocman
CID-2050-H	Th	6:30-9:20	J. Cavalieri
CID-2050-J	F	12:10-3:00	L. Berke
CID-2050-K	F	12:10-3:00	M. Lasko-Gross

CID-2050-A

Storytelling I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: C. Forgues

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

 *Students must register for the corresponding spring semester section of this course.*

 *Open to sophomore comics and illustration majors only.*

CID-2050-B

Storytelling I: Comics Authors

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: T. Motley

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-C

Storytelling I: Comic Storytelling

Tuesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: B. Griffith

This course will explore different storytelling strategies in cartoon form. One-row, half-page, full-page and multi-page formats will be utilized. Writing, pacing and dialogue will be emphasized, as well as traditional drawing technique and character development. Whether creating humorous, satirical, literary or personal narratives, communications skills will be stressed. Assignments will guide students through the various formats, using elements of written and graphic narrative, as they learn the vocabulary of the comics medium and find their personal voice within it.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-D

Storytelling I: Artists' Books

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: F. Jetter

In this course stories will be told in pictures, with or without words. One project will be developed into an artist's book. The aim will be to produce an object with drama, individuality and intelligence. You will be involved in making each image function as a separate piece of art, as well as part of a cohesive whole. Work will consist of development of characters, mood, color, texture, materials, overall design and layout—including pacing—to propel the story forward. The book's cover should set the stage for the entire book, but still hold some mystery, and may be dimensional or incorporate type. There will be guest speakers and demonstrations of basic bookbinding. Both traditional and experimental approaches will be welcome.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-E

Storytelling I: Comics Narrative

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: TBA

This course will explore primary and complex strategies of storytelling in cartoon form. Assignments will require students to move from stream-of-consciousness and free association narrative exercises to controlled, coherent storytelling using the formal elements of cartooning and illustration. Increasing knowledge and comfort with traditional tools and techniques for getting ideas onto paper will be emphasized.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-F

Storytelling I: Writing and Drawing Comics

Thursday 9:00-11:50

Fall semester: 2 studio credits

Instructor: J. Little

Storytelling is the course that will support your development as a cartoonist-author. Our agenda is to create new and original material. You'll begin with exercises to jump-start creativity by drawing spontaneously improvised comics. Next you'll develop new characters with a complex internal life, individuated appearances and expressive voices. You will create convincing settings to contain and support your characters. You will learn traditional story structure to create shapely plots for your characters' adventures. Our primary format will be the short comic-book story, but we will also explore other formats that incorporate serial stories. This yearlong work will culminate in the production of a short-run, comic-book collection of your work.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-G

Storytelling I: Possibilities

Thursday 3:20-6:10

Fall semester: 2 studio credits

Instructor: S. Tobocman

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



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2050-H**Storytelling I**

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: J. Cavalieri

Comic-book artists must learn to defy the constraints of the page and of the imagination to get the greatest possible effect with the greatest economy: to use a series of images to tell a story clearly and effectively. These principles of storytelling are the solid foundation of the comics medium and can be employed no matter what style or approach is chosen. Contemporary and past examples of bravura storytelling, as well as many personalized methods, will be explored to unlock the story in your head and get it onto paper.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: L. Berke

Primary and complex strategies of visual storytelling will be explored in this course. Projects are focused on the creation of images in series, in the form of comics and illustrated visual narratives. Assignments are designed for students to follow their imagination, feed their curiosity and find stories that are waiting to be told. The fall semester focuses on world building as a nonlinear approach to developing fictional stories. The spring semester concentrates on nonfiction—stories about people and events—while also allowing for the continued development of the fictional worlds created in the fall.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

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

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: M. Lasko-Gross

This course explores both the nuanced technical process and the great fun of storytelling. Students are encouraged to try out multiple genres, methods and styles of narrative. The semester begins with a series of short experimental projects and continues with an abundance of in-class writing and drawing time. As the year progresses, students will craft comprehensible and entertaining eight-page mini comics.



Students must register for the corresponding spring semester section of this course.



Open to sophomore comics and illustration majors only.

CID-2055**Storytelling II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2050 for course description.

 *Open to sophomore comics and illustration majors only.*

Course #	Day	Time	Instructor
CID-2055-A	M	3:20-6:10	C. Forgues
CID-2055-B	M	6:30-9:20	T. Motley
CID-2055-C	Tu	12:10-3:00	B. Griffith
CID-2055-D	Tu	3:20-6:10	F. Jetter
CID-2055-E	Tu	3:20-6:10	TBA
CID-2055-F	Th	9:00-11:50	J. Little
CID-2055-G	Th	3:20-6:10	S. Tobocman
CID-2055-H	Th	6:30-9:20	J. Cavalieri
CID-2055-J	F	12:10-3:00	L. Berke
CID-2055-K	F	12:10-3:00	M. Lasko-Gross

Second-Year Technique Courses

ILD-2106

Graphic Design Solutions for Illustrators and Cartoonists

Wednesday 6:30-9:20

One semester: 2 studio credits

Instructor: R. Durinick

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2106-A	fall
ILD-2106-B	spring

ILD-2108

Drawing With Ink for Illustrators

Monday 12:10-3:00

One semester: 2 studio credits

Instructor: S. Weber

Focusing on the unique capacity of ink to achieve beautiful effects in rendering, modeling and texture, this course will include demonstrations in the use of steel tip, crow quill, reed and technical pens, and a variety of brushes. Work with Japanese brushes using ink stick and ink stone will also be covered, as well as techniques for lighting effects, inking drawings and penciling. Drawing and compositional skills are emphasized. In-class work includes drawing from the model, object settings, group drawings and demonstrations. There will be critique of pen-and-ink drawings of past masters, and weekly critique of student work.

 *Open to sophomore comics and illustration majors only. Limited to 18 students.*

Course #	Semester
ILD-2108-A	fall
ILD-2108-B	spring

ILD-2116

Perspective

Thursday 3:20-6:10

One semester: 2 studio credits

Instructor: N. DeCastro

This course will cover all the necessary mechanical aspects of one-, two- and three-point perspective. We will explore compound forms (i.e., extensions to houses, chimneys, attics), inclined planes (hills and valleys, steps), placing windows, non-parallel forms, interiors and exteriors, station point/field of vision and environmental scale, reflections, shadows and shading, and atmospheric perspective. Exercises will incorporate the use of the human figure.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2116-A	fall
ILD-2116-B	spring

ILD-2118

Perspective for Concept Art Illustration

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: S. Auerbach

The technical and artistic aspects of creating perspective rendering for concept art illustrations will be examined in this course. Students will learn how to draw and create perspective visions for background environments, using the study of different vanishing points.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2118-A	fall
ILD-2118-B	spring

ILD-2122

Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio credits

Instructor: D. Soman

Watercolor is a beautiful, versatile and demanding medium. This course will focus on learning its technique and applying it to a semester-long assignment. The majority of class time will be spent painting from the model in order to master traditional, realistic, tonal painting. Attention will be paid not just to the differing techniques of watercolors, but also to basics such as composition, drawing and color. The works of past and present master artists will be examined through weekly discussion. Students may work in any style they choose to develop and execute the semester-long project. Particular focus will be placed on the conceptual and interpretive nature of the work.

 *Please bring a drawing pad and pencils to the first session.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2122-A	fall
ILD-2122-B	spring

ILD-2122

Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio credits

Instructor: I. Jain

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

 *Open to sophomore comics and illustration majors only.*

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

ILD-2124

Watercolor/Gouache Painting

Wednesday 3:20-6:10

One semester: 2 studio credits

Instructor: C. Fabricatore

Exploring various techniques using watercolor, gouache and Acryla gouache is the focus of this course. From basic to more advanced approaches, students will experiment with using traditional and nontraditional ways to find their personal approach. Attention will be paid to creating vibrant, rich colors and applying it to projects. The class will work from models for the first half of the semester, learning to respond in an expressive, individual way. Working from direct observation will challenge and strengthen drawing abilities. There will be demonstrations and individual instruction to help students find their specific way of working with the mediums. For the second half of the semester we will work on assignments and in sketchbooks. While several techniques will be explored, the course will concentrate on using gouache and watercolor to enhance each student’s work.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2124-A	fall
ILD-2124-B	spring

CID-2142

Lettering Comics

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: TBA

This course will be an introduction to cartoon lettering, and all that it can add to an artist’s comic. Cover designs, special effects lettering and the appropriate choices of fonts, balloons, spacing and design options will all be explored.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
CID-2142-A	fall
CID-2142-B	spring

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

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: E. Weinstein

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2145-A	fall
ILD-2145-B	spring

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

Monday 12:10-3:00

One semester: 2 studio credits

Instructor: S. Ewalt

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2146-A	fall
ILD-2146-B	spring

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

Monday 3:20-6:10

One semester: 2 studio credits

Instructor: J. Godin

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2147-A	fall
ILD-2147-B	spring

CID-2148

Digital Coloring for Cartoonists

Wednesday 12:10-3:00

One semester: 2 studio credits

Instructor: A. Pearlman

With the changeover to digital prepress, most cartoon publications are now colored on the computer. This course is an introduction to the Macintosh for cartoonists. After learning the basic operation of the machine, students will scan their artwork into the computer where it will be digitally colored and printed. In addition to these techniques, students will also learn image processing and digital manipulation. Demonstrations of the capabilities of digital design will give cartoonists an insight into the potential of the computer as a creative tool.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
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CID-2148-A	fall
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CID-2148-B	spring
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ILD-2149

Realistic and Fantastical Digital Painting

Friday 3:20-6:10

One semester: 2 studio credits

Instructor: C. McGrath

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

 *Prerequisite: Intermediate to advanced Adobe Photosite skills.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
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ILD-2149-A	fall
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ILD-2149-B	spring
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ILD-2159

Digital Art Boot Camp: Photoshop

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: E. Redamonti

Students will use Adobe Photoshop to edit and create illustrations with their computers, tablets and smartphones—as well as learn how to manipulate found or scanned images, and incorporate them into their work. This will be an intermediate course for students with some experience in Photoshop, and will enable students to become proficient in skills they will find useful in their everyday career: digital painting, photo collage, GIF-making, cleaning up artworks, digital inking and photo manipulation are just some of

the topics covered in this course. Emphasis will also be placed on using keyboard shortcuts, best ways to send files to clients, and organizing your project from start to finish—so that changes can be easily applied. We will look at illustrators using Photoshop, and explore how to incorporate their digital techniques into our work. Composition, editing and how to use everyday technologies to create one-of-a-kind images will be stressed.

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2159-A	fall
ILD-2159-B	spring

ILD-2161

Still and Moving: Low-Tech Animation

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: J. Rosen

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

 *Prerequisite: A working knowledge of Adobe Photoshop.*

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2161-A	fall
ILD-2161-B	spring

ILD-2162

Illustration in Motion

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: V. Kerlow

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

 *Open to sophomore comics and illustration majors only.*

Course #	Semester
ILD-2162-A	fall
ILD-2162-B	spring

ILD-2163**Photocopy Zines**

Friday 9:00-11:50

One semester: 2 studio credits

Instructor: G. Newland

In this course students will create zines and mini comics. The class will primarily use a Risograph, which is similar to a photocopier but prints in multiple colors. Students will learn how to use a limited palette to make their images and will explore various ways of making color separations. Various bookbinding techniques will be demonstrated. Several small zine projects will be assigned during the class for students to experiment with different formats, materials, and techniques. For the final project, students will make a zine or mini comic in an edition of 25, using any of the techniques covered in class.

 *Open to sophomore comics and illustration majors only.*

 *Materials fee: \$300*

Course #	Semester
ILD-2163-A	fall
ILD-2163-B	spring

ILD-2166**Cool Books**

Wednesday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Maku

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

 *Open to sophomore comics and illustration majors only.*

 *Materials fee: \$175*

Course #	Semester
ILD-2166-A	fall
ILD-2166-B	spring

Third-Year Required Courses



Students should refer to the Advanced Comics and Illustration Electives listing for additional studio offerings.

ILD-3010 / ILD-3015

Pictorial Projects I and II: Illustration

Students will develop a series of portfolio assignments that will increase in depth and complexity to intensely explore personal vision and bring about work in a voice that is uniquely their own. Open to various approaches—series of paintings or posters, children’s books, deck of cards, interrelated editorial illustrations, or any combination of these that will challenge your abilities, talents and work ethic. Ongoing critiques and discussions will be conducted to assist in creating a body of work that fulfills your artistic aspirations. In the second semester, students will conceptualize, sketch and execute a series of related works based on a specific theme. Developing a personal research methodology will be important to successfully completing this cohesive body of work. A selected number of illustrations produced by the end of the spring semester will be displayed in an online exhibition. Choose an instructor that best fits your aesthetic goals to guide you through this inspiring process. By the end of the year, at least 10 finished works are required. Please refer to the individual course descriptions that follow.



Open to junior illustration majors only.

ILD-3010

Pictorial Projects I: Illustration

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
ILD-3010-A	M	9:00-11:50	E. Lilly
ILD-3010-B	M	12:10-3:00	M. Rota
ILD-3010-C	M	3:20-6:10	S. Weber
ILD-3010-D	Tu	9:00-11:50	P. Fiore
ILD-3010-E	Tu	12:10-3:00	T. Elwell
ILD-3010-F	W	12:10-3:00	T. Fasolino
ILD-3010-G	W	3:20-6:10	F. Jetter
ILD-3010-H	Th	9:00-11:50	E. Weinstein
ILD-3010-J	Th	12:10-3:00	T. O'Brien
ILD-3010-K	Th	12:10-3:00	T. Louie
ILD-3010-L	Th	3:20-6:10	D. Soman
ILD-3010-M	Th	6:30-9:20	R. Vecchio
ILD-3010-N	Th	9:00-11:50	K. Shadmi
ILD-3010-P	F	9:00-11:50	V. Koen
ILD-3010-R	F	3:20-6:10	T. Hanuka

ILD-3010-A

Pictorial Projects I: Illustration (Concept Art Focus)

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Lilly

This course in pictorial projects is designed for students interested in pursuing careers in concept design. The annual theme and literature choices will be transformed into viable gaming or film/animation projects,

where entire “world-building” ideas will be explored through employing extensive research in location, costume, period, atmosphere, etc.



A working knowledge of Adobe Photoshop and Illustrator is required.



Open to junior illustration majors only.

ILD-3010-B

Pictorial Projects I: Illustration

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Rota

Lots of people can draw, but nobody thinks quite like you. Discover your voice and learn to communicate your point of view. Let’s exercise our critical minds by exploring and sharing our influences. By creating sketches, final works and having open discussions, students will begin to build a visual vocabulary that will inform their personal and commercial work. By cultivating a deeper interest in past and current visual arts, students will enjoy more flexibility in applying their knowledge to pictorial challenges.



Open to junior illustration majors only.

ILD-3010-C

Pictorial Projects I: Illustration

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: S. Weber

This course will focus on iteration and experimentation, in an effort to develop a personal voice for picture making. Through our exploration of media and process we will create a strong and personally fulfilling method of working that can be enthusiastically applied to the rigorous requirements of the third year. Students must be ready to make smart, sophisticated work drawn from a deep understanding of their subject matter, enriched through authentic engagement with personal identity and history. We will discuss traditional methods of painting, drawing and printmaking, as well as the use of digital tools to create, enhance or assemble mixed-media works. Projects may be created using any media, including sculpture. This course is a good choice for those interested in making symbolic, emotional images.



Open to junior illustration majors only.

ILD-3010-D

Pictorial Projects I: Illustration

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Fiore

This course connects observational drawing to the ideas of narrative, metaphor and composition in illustration. The work will be divided in two stages. In the first, students will draw and photograph the clothed figure, with some supplementary drawing of the nude. This will lead, in the second stage, to assignments depicting figures in pictures with specific illustrative objectives. By learning to carefully observe the figure and its environment, the student will find the specific information and the emotional focus upon which to build interesting moments and strong ideas.



Open to junior illustration majors only.

ILD-3010-E**Pictorial Projects I: Illustration**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Elwell

One of the most important and sophisticated talents any artist must demonstrate is the avoidance of the obvious, symbolic cliché. Being able to conjure dynamic and dramatic visual solutions is also a crucial skill. In this course we will work on developing heightened awareness while focusing on each individual's evolving, interpretive voice. Not an easy task, but by working with the construct of a given theme, we will be able to achieve these goals.

 *Open to junior illustration majors only.*

ILD-3010-F**Pictorial Projects I: Illustration**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Fasolino

This course will deal with the basic concepts of individual picture-making. It will explore space, value, form and problems designed to make you think in terms of a total picture. All work will be done to solve the multiplicity of problems encountered in the making of the complete piece. Assignments will deal with deep space, light and shade, premise and concept. Each phase of the process will be discussed and critiqued. An average of one assignment every other week is given.

 *Open to junior illustration majors only.*

ILD-3010-G**Pictorial Projects I: Illustration**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: F. Jetter

Students will work to make images that are intriguing and forceful, and which communicate with intelligence, grace and clarity. You will be encouraged to avoid the conventional, to experiment and take risks in your work in order to become memorable. There will be short assignments early in the semester, where thumbnail sketches are due one week, finishes the next, concurrent with working on a longer-duration project. The rough sketches will be as important as the finishes; enabling students to explore different ideas on a subject, with variations in compositions that will enhance nuance and meaning in your work. All mediums, including three-dimensional work are welcome.

 *Open to junior illustration majors only.*

ILD-3010-H**Pictorial Projects I: Illustration**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Weinstein

The focus of this course is to create compelling and memorable images that tell a story in your unique voice. We will examine the process of picture-making through extensive research and a deep dive into the subject matter, composition, idea exploration, and drawing upon personal interests and identity. In the first semester we will work on a series of assignments that explore your vision and style development. In

the second semester we will conceptualize, sketch and execute a series of related work based on a theme.

 *Open to junior illustration majors only.*

ILD-3010-J

Pictorial Projects I: Illustration

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. O'Brien

See ILD-3010-C for course description.

 *Students must register for the corresponding spring semester section of this course.*

 *Open to junior illustration majors only.*

ILD-3010-K

Pictorial Projects I: Illustration

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Louie

The goal of this course is to help students develop and reinforce technical skills along with strong compositional strategies to establish a style that is beneficial in pursuing illustration assignments. Students will be encouraged to find the right subject matter that best brings out their strongest qualities by expanding their visual vocabulary, as well as participate in group critiques to accomplish these ends. The diverse approaches of commercial and fine art illustration will be explored.

 *Open to junior illustration majors only.*

ILD-3010-L

Pictorial Projects I: Illustration

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: D. Soman

Success in illustration today is not solely based upon technical and conceptual mastery, but also upon what you, uniquely, do with it. The aim of this course is to help bring out who you are as an artist. Thus, the focus will be to develop a portfolio that showcases each student's artistic sensibility. Work will be done both in and out of class, beginning with shorter assignments, and then focusing on the junior-year thesis, with the goal of using it as a vehicle toward intelligent, artistic self-expression. Students may work in any medium; emphasis is on using classical, figurative techniques to create contemporary illustrations.

 *Open to junior illustration majors only.*

ILD-3010-M

Pictorial Projects I: Illustration

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: R. Vecchio

The focus of this course is to build strong work habits by breaking down the entire creative process of storytelling picture-making. By working on concepts, composition, drawing and finding a personal visual style, students will learn what it takes to create successful, finished illustration. We will look at many career avenues for your work and find inspiration from guest lectures, field trips and show-and-tell.

 *Open to junior illustration majors only.*

ILD-3010-N**Pictorial Projects I: Illustration**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: K. Shadmi

In this course you will develop a standout visual language for today's ultra-competitive illustration world. You will be encouraged to push the boundaries of your visual comfort zone, creating work that will take your viewer by surprise. We will deconstruct and distill the elements that make masterworks and learn to implement them onto your personal work. Composition, figure drawing skills, background detail and palettes are some of the components we will tackle. We will also strengthen your storytelling skills and your ability to convey an idea with a single image. Finally you will use the skills developed in class to produce an ambitious thesis project that will encompass your vision and enrich your portfolio.

 *Open to junior illustration majors only.*

ILD-3010-P**Pictorial Projects I: Illustration**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: V. Koen

Pictorial Projects will incorporate an advanced portfolio course in the first semester with a short version of the junior project in the second, culminating in an online exhibition in May. We will start by developing a series of portfolio assignments that will increase in depth, complexity and format as the semester progresses to perfect our personal process from brainstorming to finish. Ongoing critiques and discussions will assist in creating a body of works reflecting your unique visual voice. Based on a specific theme, in the second semester you will conceptualize, sketch and execute a series of related works. A series of paintings or posters, children's books, deck of cards, or interrelated editorial illustrations, this long-form project is open to various approaches and formats as long as it challenges your talent and work ethic. Important to successfully completing this cohesive body of work will be developing a strong brainstorming and research methodology.

 *Open to junior illustration majors only.*

ILD-3010-R**Pictorial Projects I: Illustration**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Hanuka

The aim of this course is to create epic and moving visual experiences. Using extensive research and rigorous sketching we will take a deep, conceptual dive into a class project, finding a personal stake in it. Visually speaking we're looking to challenge notions of beauty, balance, harmony and good taste—essentially creating a personal pictorial ideology through which we share our vision.

 *Open to junior illustration majors only.*

ILD-3015

Pictorial Projects II: Illustration

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-3010 for course description.

Course #	Day	Time	Instructor
ILD-3015-A	M	9:00-11:50	E. Lilly
ILD-3015-B	M	12:10-3:00	M. Rota
ILD-3015-C	M	3:20-6:10	S. Weber
ILD-3015-D	Tu	9:00-11:50	P. Fiore
ILD-3015-E	Tu	12:10-3:00	T. Elwell
ILD-3015-F	W	12:10-3:00	T. Fasolino
ILD-3015-G	W	3:20-6:10	F. Jetter
ILD-3015-H	Th	9:00-11:50	E. Weinstein
ILD-3015-J	Th	12:10-3:00	T. O'Brien
ILD-3015-K	Th	12:10-3:00	T. Louie
ILD-3015-L	Th	3:20-6:10	D. Soman
ILD-3015-M	Th	6:30-9:20	R. Vecchio
ILD-3015-N	Th	9:00-11:50	K. Shadmi
ILD-3015-P	F	9:00-11:50	V. Koen
ILD-3015-R	F	3:20-6:10	T. Hanuka

HLD-3040

Elements of Storytelling

Fall semester: 3 humanities and sciences credits

This course is designed to help students learn how to analyze literary works and construct their own interpretations in developing their art projects as well as to articulate their art in writing. Students will be introduced to different methods and frameworks to examine texts while also considering the connections between content and form in storytelling.

 *Open to junior comics and illustration majors only.*

 *HLD-3040-D is held online.*

Course #	Day	Time	Instructor
HLD-3040-A	M	12:10-3:00	V. Benedetto
HLD-3040-B	M	12:10-3:00	C. Matlin
HLD-3040-C	M	6:30-9:20	D. Riccuito
HLD-3040-D 	M	6:30-9:20	M. Palmeri
HLD-3040-E	Tu	12:10-3:00	M. Ellenberg
HLD-3040-F	Tu	3:20-6:10	E. Spackman
HLD-3040-G	Th	9:00-11:50	D. Sweet
HLD-3040-H	Th	3:20-6:10	R. Clark
HLD-3040-J	F	9:00-11:50	E. Mendelsohn
HLD-3040-K	F	9:00-11:50	E. Spackman
HLD-3040-L	F	9:00-11:50	D. Sweet
HLD-3040-M	F	12:10-3:00	A. Cooks
HLD-3040-N	F	12:10-3:00	S. Pandit
HLD-3040-P	F	3:20-6:10	TBA
HLD-3040-R	F	3:20-6:10	A. Cooks

Fourth-Year Required Courses



Students should refer to the Advanced Comics and Illustration Electives listing for additional studio offerings.

ILD-4040

Professional Practice: Illustration

One semester: 3 studio credits

The challenges that await illustration students after graduation are numerous. With the use of technological advances, the professional market has shifted dramatically in the areas of promotion and networking, and how work is delivered to potential employers and clients. This course will address what you need to know to get started in the business, and will focus on timeless strategies on how to target clients and dream jobs.



Open to senior illustration majors only.

Course #	Day	Time	Semester	Instructor
ILD-4040-A	W	3:20-6:10	fall	TBA
ILD-4040-B	W	6:30-9:20	fall	TBA
ILD-4040-C	Th	12:10-3:00	fall	G. Shaffer
ILD-4040-D	Th	12:10-3:00	fall	V. Kerlow
ILD-4040-E	Th	12:10-3:00	fall	K. Heine
ILD-4040-F	Th	6:30-9:20	fall	S. Savage
ILD-4040-G	F	3:20-6:10	fall	V. Stamper
ILD-4040-H	M	6:30-9:20	spring	A. Citrin
ILD-4040-J	W	6:30-9:20	spring	TBA
ILD-4040-K	Th	12:10-3:00	spring	K. Heine
ILD-4040-L	Th	12:10-3:00	spring	V. Kerlow
ILD-4040-M	Th	6:30-9:20	spring	S. Savage
ILD-4040-N	F	3:20-6:10	spring	V. Stamper

ILD-4055-A

Senior Lecture Symposium

Friday 6:30-9:20

Spring semester: no credit

This symposium for seniors will be a series of conversations with renowned cartoonists and illustrators, and a variety of our faculty members. Guests will speak about their work, career and process, and answer questions.



This course is held online.



This course is graded on a pass/fail system.



Open to senior comics and illustration majors only.

ILD-4900 / ILD-4905

Senior Thesis I and II: Illustration

In senior year, illustration students will focus on a thesis project of their own conception, interest and design. This personal yet industry-minded body of work will represent a substantial part of their portfolio and showcase capabilities in concept and visual language. Project formats and techniques from traditional to digital are open, as long as the ideas behind them are well defined, structured and executed in significant quality and volume. Graphic novels, children's books, book covers, series of paintings or

posters, editorial, gifs, animation, concept art and games are only some of the shapes a senior thesis can take. Choose an instructor that best fits your aesthetic and professional goals to guide you through this inspiring process. Early in the second semester, there will be a departmental progress review for all projects ahead of the Senior Thesis Show when works for the exhibition will be selected by a panel of industry judges. For graduation clearance, 10 finished works are required by the end of the spring semester. Please refer to the individual course descriptions that follow.

 *Open to senior illustration majors only.*

ILD-4900

Senior Thesis I: Illustration

Course #	Day	Time	Instructor
ILD-4900-A	M	9:00-11:50	F. Feng
ILD-4900-B	M	12:10-3:00	C. Ruiz-Lopez
ILD-4900-C	M	3:20-6:10	M. Rota, Y. Shimizu
ILD-4900-D	M	6:30-9:20	S. Vaccariello
ILD-4900-E	M	6:30-9:20	Y. Shimizu, S. Weber
ILD-4900-F	Tu	9:00-11:50	V. Koen
ILD-4900-G	W	9:00-11:50	A. Macbain
ILD-4900-H	W	9:00-11:50	M. Chin
ILD-4900-J	W	12:10-3:00	D. Salati
ILD-4900-K	W	12:10-3:00	S. Brodner
ILD-4900-L	W	3:20-6:10	J. Rosen
ILD-4900-M	Th	9:00-11:50	J. Cochran
ILD-4900-N	Th	3:20-6:10	M. Mattelson
ILD-4900-P	Th	6:30-9:20	J. Eckwall
ILD-4900-R	Th	6:30-9:20	TBA
ILD-4900-S	F	12:10-3:00	L. Padula
ILD-4900-T	F	12:10-3:00	V. Stamper
ILD-4900-V	F	3:20-6:10	L. Feng

ILD-4900-A

Senior Thesis I: Illustration

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: F. Feng

This senior thesis course is especially suited for those students interested in the publishing industry and in developing illustrated book projects such as children's books, concept books for adults, coffee table books and visual memoirs. Whether it is sequential illustration or nonsequential art, we will explore the various ways to put your ideas into a cohesive and powerful narrative. This course is also suited for students who are interested in the intersection of graphic design and illustration and how the two work together to create a compelling and visually pleasing final product.

 *Open to senior illustration majors only.*

ILD-4900-B

Senior Thesis I: Illustration

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: C. Ruiz-Lopez

This class focuses on illustration and concept art for the video game and entertainment industries and students will develop a thesis project of their own conception, that will showcase their capabilities in concept and visual development. This personal yet industry-minded body of work will be strategically designed and developed to improve their odds of achieving gainful employment after graduation. While the use of traditional mediums is acceptable, to make the most of this class, students will need to embrace digital tools such as photoshop and 3D modeling programs like Blender, Z brush, etc. (However, these tools will not be taught in class, but students are expected to learn them in their own time). Early in the second semester, there will be a departmental progress review for all projects ahead of the Senior Thesis Show when works for the exhibition will be selected by a panel of industry judges. The ideas produced in this class will need to be well defined, structured and executed in significant quality and volume.

 *Open to senior illustration majors only.*

ILD-4900-C

Senior Thesis I: Illustration

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructors: M. Rota, Y. Shimizu

An Illustrator's job is not only about making good work, it's also about running your own small business. In this course we will cover business and other critical issues in illustration. The first semester will be assignment driven. You will complete several assignments that represent different paths the illustration industry offers. The second semester will be self-initiated. You'll be building projects from scratch. We will guide you in finding your personal voice. The main part of this course will focus on group critiques. We will also hold regular class discussions. Be ready to speak up and share your opinions. Participation matters. Guest speakers include illustrators from various career paths as well as art directors. This course is for those who will put serious effort into their work.

 *Please bring three to five samples of your favorite work from the junior year to share.*

 *Open to senior illustration majors only.*

ILD-4900-D

Senior Thesis I: Illustration

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: S. Vaccariello

This portfolio section is designed for those students who want to focus more intensely on the gallery area of making pictures, rather than an editorial arena. Strong conceptual prowess and technical expertise will be encouraged, but the scope will be more about how to fit into the ever-changing art world model. Studio practice will be stressed; gallerists, artists and curators will visit. A strong personal body of work, suitable for public exhibition, will be the ultimate goal.

 *Open to senior illustration majors only.*

ILD-4900-E**Senior Thesis I: Illustration**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: Y. Shimizu, S. Weber

See ILD-4900-D for course description.

 *Open to senior illustration majors only.*

ILD-4900-F**Senior Thesis I: Illustration**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: V. Koen

In the Senior Thesis course we will work on an extensive project of your choice, taste and interest. Conceiving, sketching, pitching and executing a personal yet industry-minded body of work is a solid step toward your professional direction and the foundation of one's postgraduate pursuit for success. Senior Thesis will represent a substantial part of your portfolio to showcase capabilities in concept and visual language; embrace this as a personal project.

 *Open to senior illustration majors only.*

ILD-4900-G**Senior Thesis I: Illustration**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Macbain

This course will help aspiring concept artists to build a professional portfolio appropriate for the gaming and entertainment design fields. Worldbuilding and visualization, including character development, vehicle and prop design and environments will be explored. Imagination, originality and storytelling through design will be stressed. Advanced digital skills will be required.

 *Open to senior illustration majors only.*

ILD-4900-H**Senior Thesis I: Illustration**

Wednesday 9:00 -11:50

Fall semester: 3 studio credits

Instructor: M. Chin

See ILD-4900-C for course description.

 *Open to senior illustration majors only.*

ILD-4900-J**Senior Thesis I: Illustration**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: D. Salati

Telling visual stories clearly, provocatively and meaningfully will be the focus of this course. You can choose to create single illustrations that can get you assignments in magazines and newspapers, or multiple images for graphic fiction or nonfiction. These can also be made into artists' books for special

collections libraries. We will work to develop characters as well as define and describe time and place. You can re-interpret stories from the past or illustrate something you have written.

 *Open to senior illustration majors only.*

ILD-4900-K

Senior Thesis I: Illustration—Troubleshooting the Big and Small Stuff All the Way to the Finish

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Brodner

This course is about the joy of storytelling with pictures, and how excellence is waiting for you if you just know a few simple tools. Students will be given real-world assignments. We will solve problems together with a demystifying of illustration and a deepened understanding of what it takes to get to the killer final. As the course progresses students follow their own path: getting the dream assignments with a top-flight illustrator standing by to help them achieve their goals. There will be guest speakers, field trips and discussion of all manner of ideas connected to the making of awesome narrative art.

 *Open to senior illustration majors only.*

ILD-4900-L

Senior Thesis I: Illustration

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Rosen

Note: See ILD-4900-A for course description.

 *Open to senior illustration majors only.*

ILD-4900-M

Senior Thesis I: Illustration

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Cochran

In this portfolio-building course we will be focusing on a series of pieces that will establish the foundation of your portfolio. We will discuss and define the direction of your work. Class critiques, professional studio visits and lectures will help prepare you for life after graduation. This course will also cover studio practices, basic marketing strategies, promotional materials and professional development.

 *Open to senior illustration majors only.*

ILD-4900-N

Senior Thesis I: Illustration

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: M. Mattelson

This course will help students develop a successful approach to creating consistent personal imagery. Whether taking a representational, stylized, or fantastic approach, using traditional or digital media, students are encouraged to expand their picture-making skills by considering how the use of light, line, color, value and composition can be most effectively employed to get across their individual point of view. Innovative problem solving is emphasized and combined with practical information on how to assemble quality reference material that supports one's artistic intent. We'll also explore the usefulness of photography and computer manipulation to help formulate ideas and create superior reference material.

The goal is to give you the tools necessary to create a professional portfolio that will open the door to a successful career.

 *Open to senior illustration majors only.*

ILD-4900-P

Senior Thesis I: Illustration

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Eckwall

Developing an illustration practice means engaging with many seemingly opposing ideas, concepts and schools of thought. Illustration students can find, through experience, where in this landscape they are most apt to thrive. In this course students will work on assignments that balance instructor direction with self-direction. Through found materials, research, observation of self and other, and experimentation, students will begin to identify and solidify their values and goals when it comes to art-making. This process is in service of creating a body of work both finely honed and flexible, well-suited to an early career professional. Students will be exposed to a wide variety of artists, art and applications, and will practice articulating their ideas through describing, summarizing and pitching them. Through lecture, discussion and critique, students will challenge themselves and each other in a mutually supportive way. This experience with creating and maintaining a network and fostering productive group communication will give them an advantageous position when communicating with future clients and team members, as well as with themselves on the road ahead.

 *Open to senior illustration majors only.*

ILD-4900-R

Senior Thesis I: Illustration

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

See ILD-4900-A for course description.

 *Open to senior illustration majors only.*

ILD-4900-S

Senior Thesis I: Illustration

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: L. Padula

Illustrators must be flexible and inventive in their approach to their careers. This course is designed to help you create your best work and find the right places for it in the vast illustration field. I will lead you through a series of challenging, market-based assignments designed to help you refine your artistic voice and introduce you to the reality of being a commercial artist. Storytelling and pictorial fundamentals will be stressed. You will develop professional habits and learn to effectively promote your work. You will become familiar with the current illustration landscape and will be exposed to the many directions you can take your career.

 *Open to senior illustration majors only.*

ILD-4900-T**Senior Thesis I: Illustration**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: V. Stamper

The time has never been better for new ventures into children's books. Board and novelty books, picture books, early chapter readers, illustrated middle grade, and even full-color young adult novels offer the literary illustrator more options than ever. In this course we will explore, in the most practical of ways, the requirements of working in children's publishing and how to break into the industry with class and style. Students will refine a personal philosophy centered on children's developmental needs, and create a body of work, tailored to their strengths, ready to pitch to the children's market.

 *Open to senior illustration majors only.*

ILD-4900-V**Senior Thesis I: Illustration**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: L. Feng

Being an illustrator today requires a flexible and clever mind to solve visual challenges, a determination and ambition to develop clients, and an understanding of what you do the best—that can be applied to the marketplace. This course will help you to develop the right images to show the world what you can do. Professional presentation and practices will be stressed, and creative solutions to difficult assignments will be emphasized, enabling you to have the proper approach to excel in this ever-changing art market.

 *Open to senior illustration majors only.*

ILD-4905

Senior Thesis I: Illustration

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding fall semester section of ILD-4900, Senior Thesis I: Illustration, for course description.

 *Open to senior illustration majors only.*

Course #	Day	Time	Instructor
ILD-4905-A	M	9:00-11:50	F. Feng
ILD-4905-B	M	12:10-3:00	C. Ruiz-Lopez
ILD-4905-C	M	3:20-6:10	M. Rota, Y. Shimizu
ILD-4905-D	M	6:30-9:20	S. Vaccariello
ILD-4905-E	M	6:30-9:20	Y. Shimizu, S. Weber
ILD-4905-F	Tu	9:00-11:50	V. Koen
ILD-4905-G	W	9:00-11:50	A. Macbain
ILD-4905-H	W	9:00-11:50	M. Chin
ILD-4905-J	W	12:10-3:00	D. Salati
ILD-4905-K	W	12:10-3:00	S. Brodner
ILD-4905-L	W	3:20-6:10	J. Rosen
ILD-4905-M	Th	9:00-11:50	J. Cochran
ILD-4905-N	Th	3:20-6:10	M. Mattelson
ILD-4905-P	Th	6:30-9:20	J. Eckwall
ILD-4905-R	Th	6:30-9:20	TBA
ILD-4905-S	F	12:10-3:00	L. Padula
ILD-4905-T	F	12:10-3:00	V. Stamper
ILD-4905-V	F	3:20-6:10	L. Feng

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Advanced Comics and Illustration Electives

ILD-3211-A

Drawing on Location

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: K. Alder

Class sessions will be spent at various New York City locations, learning to challenge the practical difficulties that arise while drawing on the spot. The main goal of the course is to encourage students to observe their environment, the particular details of each situation, and to draw spontaneously. We will put together three stories from drawings done on location. On-the-spot drawing experience is not necessary, but you should have some drawing skills.

 *Open to junior and senior comics and illustration majors only.*

ILD-3216

Advanced Drawing: Drawing Our Moment

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Twingley

Advanced Drawing is an immersive exploration of both the figure and the space the figure occupies, utilizing traditional tools in nontraditional ways. Through a series of weekly sessions drawing live from the model and related home assignments, this course will closely examine the figure as a subject in and of itself as well as the figure in relation to its surroundings. A particular emphasis on individual voice will be a focus throughout the semester (as well as the notion that drawing can be fun).

 *Open to juniors and seniors from all departments.*

Course #	Semester
ILD-3216-A	fall
ILD-3216-B	spring

ILD-3218

Advanced Life Drawing

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: B. Waldman

Drawing from the live model, this course will explore structural anatomy, gesture, quick and sustained poses, and the figure in the environment. Charcoal, conte crayon and pencil techniques (in both black-and-white and color) will be emphasized, and students can progress to pen-and-ink, wash, and brush drawing. Home assignments will be oriented toward using structural drawing skills to enhance and strengthen your illustrations and your illustration portfolio.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3218-A	fall
ILD-3218-B	spring

ILD-3219**Advanced Life Drawing: Figure, Form and Function**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Gaffney

This course will explore the core practice of drawing the human body as both expressive and functional outlets for communication in artistic representations. Perception, depiction and expression are challenged from an intense focus on the human form via exercises that provoke a direct intuitive response and brief lecture/demonstrations of synthetic anatomy, which confirm a form's concepts. Combining these with three key design principles—rhythm, hierarchy and form—we will explore the function of line through various practices of drawing from observation and knowledge, which culminate in applied composition studies. The exercises develop a language of line that connects us to both the earliest known and the most sophisticated drawings made by humans. Progress is charted from practice of the exercises as well as personal expression and growth.

 Please bring a pad (18x24") of 100 sheets of white sketch paper (not newsprint) and soft graphite (6B) or black colored pencils to the first session.

 Open to junior and senior comics and illustration majors only.

Course #	Semester
ILD-3219-A	fall
ILD-3219-B	spring

ILD-3227**The Drawn Epic**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Pan

Using only simple materials—paper, drawing supplies and aqueous media (watercolor, gouache, acrylic)—this course will explore the traditions of grand, epic compositions; battle scenes; large groups of multiple figures and dramatic action. We will analyze the design strategies used by the great Japanese printmakers as well as the European masters. Ambitious fantasies and large-scale visions are very much encouraged. All work will be made by hand.

 Open to junior and senior comics and illustration majors only.

Course #	Semester
ILD-3227-A	fall
ILD-3227-B	spring

ILD-3228

Mark-Making: Expanding Graphic Vocabulary Through Experimental

Drawing Practices

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: I. Serrano-Perez

This course aims to help students expand their visual vocabulary by exploring unusual approaches to drawing and painting. It will mainly focus on traditional drawing techniques and how to reach unexpected results by turning them upside down. This will enable students to experiment with new ways of expression and directly affect their approach and image-making capabilities.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3228-A	fall
ILD-3228-B	spring

ILD-3323

Etching and Monoprint as Illustration

Thursday 2:00-6:50

One semester: 3 studio credits

Instructor: B. Waldman

Limited to 12 students

This course will introduce students to numerous basic etching and monoprint techniques, including hard ground, soft ground, aquatint and color printing. Once students become familiar with functioning in a print shop, they will learn to use prints as a viable technique for fine illustration. The emphasis will be on experimentation and personal expression. We will discuss the early relationship of printmaking to illustration, and will study and discuss specific illustrators who use printmaking as a final technique for solving illustration problems.

 *Open to juniors and seniors from all departments.*

 *Materials fee: \$300*

Course #	Semester
ILD-3323-A	fall
ILD-3323-B	spring

ILD-3331-A

Narrative Painting

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Ellis

Today, many contemporary artists straddle the line between the commercial and fine art worlds, and galleries and collectors have become more accepting of figurative work that blurs these distinctions. This course will strive to help students push their imagination to find a unique vision, with biweekly and semester-long assignments that focus on an exploration of ideas and emotions using a personal vocabulary. Class time will consist of critique, open and/or structured drawing and painting, and technical instruction and demonstration. We will keep current with the New York art scene by visiting galleries, inviting guest speakers and discussing pertinent local events.

 *Open to juniors and seniors from all departments.*

ILD-3336-A**Realistic Life Painting**

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson

Do you control your pictures, or do they control you? This course presents a simple, logical and structured approach to realistic painting, which emphasizes the underlying principles that have guided master artists for more than 500 years. Traditionally, artists have worked from life in order to develop their understanding of visual phenomena. Reality provides all the clues necessary, as long as you know what to look for. In this course you will learn how to accurately see what's before your eyes, how to translate your observations onto the canvas and, most importantly, how to enhance the desired effect through the manipulation of color intensity, sharpness and contrast. Working in oils from a live model, you will learn how to master the illusion of light and atmosphere, how to make a form appear solid and project forward or recede back into space. You will discover a simple and straightforward way to accurately and repeatedly mix any color you see or imagine, including lifelike skin tones. Students have the option of painting digitally. All aspects of the curriculum will be demonstrated in class and thoroughly explained by the instructor. These are universal principles that, once understood, can be applied to all aspects of image creation in any medium: traditional, digital, or anywhere between.

 *Open to juniors and seniors from all departments.*

ILD-3337-A**Classical Portrait Painting in Oil**

Thursday 9:00-2:50

Spring semester: 3 studio credits

Instructor: M. Mattelson

This course is a logical approach to painting the portrait in oil and will emphasize the mindset and methodologies that have guided master portrait artists for more than five hundred years. You will learn the time-honored techniques that have served as the backbone for some of the greatest portrait paintings ever created. Successful portraiture is more than merely copying what is in front of you; it requires the ability to understand and interpret your subject. By working from the live model, students will rigorously engage with the principles of portrait painting in the classical tradition. Techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing lifelike complexions will be covered. Every step from preparing a canvas to applying the final highlight will be thoroughly demonstrated and explained. Students have the option of painting digitally. One session will be spent at The Metropolitan Museum of Art to study and analyze the outstanding portraits in its collection.

 *Open to juniors and seniors from all departments.*

ILD-3338**Painting From Inside/Out**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: Z. Lazar

In this course students will explore methods to effectively apply their points of view to a variety of visual challenges. The aim is to bring out each student's artistic self by building a strong visual vocabulary and honing communications skills through painting. This process will involve rounds of sketching with open critiques. Students will be encouraged to introduce autobiographical themes to their painting that will enhance their personal and commercial work well into the future.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

ILD-3341**The Painting of Light**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: P. Fiore

This course deals with the interpretation of light for the two-dimensional artist. The ability to capture the world around us, in a representational manner, requires a keen sense of observation. We will explore how light visually describes your subject (i.e., time of day, temperature, weather conditions, humidity, color, texture, etc.). To create a sense of reality is the artist's job—this course will teach you how. It will enable you to calculate the effect your pictures will have. Light is the great designer of our world. Learn how to capture it.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3341-A	fall
ILD-3341-B	spring

ILD-3361**From Fantasy to Reality: Production/Concept Design**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: S. Auerbach

When one imagines a sumptuous story in a fabulous place, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. Basic drafting and perspective techniques utilizing multiple angles, elevations and prop details will be covered. Research skills will be developed by looking into the design of different historical periods. Projects will also include character and costume designs, and cover how to professionally present your ideas and plans to prospective clients and collaborators. The techniques learned can be applied to areas of stage, screen, animation and gaming.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3361-A	fall
ILD-3361-B	spring

ILD-3409**Finding your Voice: Fine Arts and Illustration**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Ascencios

This course is about developing your voice. Classwork will help build your skills into a 'personal practice' and lead to a body of art reflecting your vision. We will explore ways of seeing through your experience, as well as those of artists today and the past. In class, we will develop your work process in stages through regular in-class experimentation, free-association exercises, sketches and drawing. Ideas, concepts, color, composition and the imagination will be addressed regularly. We will also go to galleries to expand your understanding of the visual arts. All mediums are welcomed, except digital. You must be prepared to work in class.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring

ILD-3415

Watercolor Painting

Monday 7:30-9:00

Instructor: A. Chang

This course will explore intermediate watercolor techniques to help you develop a personalized style in value study, color mixing, wet-on-wet, preserving white, color and temperature, light and shadow, and paper mounting on a board. Assignments include still life, landscape, seascape, portrait, figure, and travel sketch paintings. Students will explore various watercolor approaches and be encouraged to develop artistry through personal expression. The course will be supplemented with video demonstrations of techniques to assist each student's development.



Open to students from all departments.



This course is held online.

Course #	Semester
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ILD-3415-A	fall
ILD-3415-B	spring

ILD-3416

Advanced Watercolor

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: A. Kieren

Using water-based media, this course will help students think outside of their comfort level and explore ambitions and exciting projects beyond the safe “watercolor picture.” Invention, manipulation and placing our artworks in the world will be stressed in this course and stretching your imagination will be the key.



Open to juniors and seniors from all departments.

Course #	Semester
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ILD-3416-A	fall
ILD-3416-B	spring

ILD-3419-A

Pictorial Fantasy Illustration

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci

Ideas and concepts will be reinforced through an in-depth exploration of fantasy illustrations in film and print. Traditional reference sources will be used to fashion unusual characters in fairy-tale landscapes.

Students will create a glowing picture of strange and compelling creatures and distant worlds.

Assignments will be tailored to individual pictorial preferences from child-inspired storytelling to sophisticated image realism. All media can be explored—from colored pencil and gouache to acrylic and oil—to best develop intriguing and suggestive images. Fantasy imagery can be a bold addition to your portfolio.



Open to juniors and seniors from all departments.

ILD-3424

Surface Design

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Funderburgh

Wallpaper, textiles, stationery, dishware and apparel—there are many applications for your artwork. This intensive course will focus on surface design for illustration. Complex repeat patterns will be created, both by hand and digitally, and students will produce products such as fabrics and gift wrap. Business concepts will also be addressed, including licensing your designs and buyouts. Traditional and contemporary designs will be explored, and students will gain an understanding of the variety of styles, techniques and range of projects available to surface designers.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3424-A	fall
ILD-3424-B	spring

ILD-3425

Murals

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: J. Cochran

Murals have become one of the most exciting and dynamic parts of the illustration industry. This course will cover all aspects of mural making from conception to the design and development options and executing. While practicing on research, pitching, sketching, budgeting, transferring and applying, we will also focus on methodologies to get ideas approved and the technical secrets essential to delivering amazing pieces of public art.

 *Open to junior and senior comics and illustration majors only.*

 *Materials fee: \$200*

ILD-3428-A

The Poster

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: E. Redamonti

Think big! Think graphic! Think simple! These are the elements that make a great poster. How you achieve that goal, through traditional or digital means, is secondary. Whether intended for indoor or outdoor use, from a subway station to a bus stop, from a billboard to a brick wall, a poster is a unique form of illustration and design with often only a moment to grab someone's attention and get the message across. This course will focus on simplifying your concepts, illustration and typography to create a powerful, unified design. If you're an illustrator you will stretch your skills working with type. If you're a designer you will use your graphic sensibilities to create illustrations. Assignments will be in the form of real-world jobs. We will use WPA posters of the forties, propaganda posters, consumer posters of the post-war boom years and counter-culture posters of the sixties, Broadway posters, movie posters, music and concert posters of today will be the basis for assignments. The course will consist of group critiques, in-class exercises, demonstrations and field trips.

 *Open to junior and senior comics and illustration majors only.*

ILD-3431**Lifestyle Illustration**

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Lanzone

This course will explore the numerous possibilities in lifestyle illustration, including fashion and merchandise, food and cooking, travel and leisure. This area is becoming an increasingly varied and exciting aspect of both editorial and publishing opportunities. Students will create their own solutions to real-world assignments and add examples to their portfolios. Students will be encouraged to explore their personal directions and interests in their content, and develop a final project that will be in a series.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3431-A	fall
ILD-3431-B	spring

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: A. Whitehurst

For students with an interest in fashion illustration and for illustrators with a fashionable flair, this course will explore and practice the skills needed to produce illustrations for fashion advertising as well as for print media, theater posters, package design, beauty illustration, book covers, licensing and product merchandising. Group critiques will help students identify areas on which to focus in order to achieve a personal style. Working toward portfolio-quality pieces, we will explore the changing role of the fashion illustrator in the current marketplace.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3432-A	fall
ILD-3432-B	spring

ILD-3434**Digital Environments and Periods**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Auerbach

Imagine illustrating compelling digital environments for stories set in the past, present and future. Through pictures, thumbnails, sketches and research, students will gain an understanding of the process for creating settings and environments. Building a portfolio of concept design work for live action, animated film production, video games and graphic novels will be addressed. This course will explore previsualization, mood, layering values, content, metaphor, perspective and identifying the places inhabited by the characters' created. Concept art, drawing techniques and digital paint to the realization of the final portfolio will all be covered. Students will find solutions working digitally.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3434-A	fall
ILD-3434-B	spring

ILD-3435-A**Environments and Backgrounds for Animation and Gaming**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Godin

This course will focus on the needs of a concept artist working in the game and animation industries. We will focus on 2D design and paint of dimensional environments using Adobe Photoshop for concept development and other production art. Learn and apply traditional perspective drawing tools and incorporate Photoshop perspective tools to design spaces. Build blueprints for spaces using isometric design and use those blueprints to draw alternate angles of an environment. Learn to create a mood board to develop color scenarios for application in concept art. Learn to incorporate photo elements and textures into designs to match and enhance the setting. Use aerial perspective and learn skills to adjust lighting to create dimension, mood and drama in a space. Learn file management for the repurposing of design elements and direct use as production art.

 *Open to junior and senior comics and illustration majors only.*

ILD-3436**Costume, Concept and Environment**

Friday 12:10-3:00

One semester: 3 studio credits

Instructor: C. McGrath

This digitally based course will focus on rendered and collaged elements that create accurate fictive worlds. Period costumes and settings will be explored, as well as imaginary and futuristic concepts—all rooted in actual research to add a believability and consistency to student work. Each assignment will be set in a different culture and time period to add diversity to their portfolio. This course will appeal to anyone interested in concept art, traditional illustration and image-making. Prerequisite: A working knowledge of Adobe Photoshop.

 *Students will need a camera that is not a cell phone.*

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3436-A	fall
ILD-3436-B	spring

ILD-3438-A**The Beauty Mark**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: B. Donovan

This course will explore the possibilities of elegant mark making, and this process in relation to content. While calligraphic gesture and line have long been associated with “old-school” fashion illustration, this course will address the genres of sports, landscape, still life and portraiture made with bold and beautiful strokes.

 *Open to junior and senior comics and illustration majors only.*

ILD-3439-A**Not for the Squeamish**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Rosen

Your body: temple of the soul or soft machine? This course is about the fabric of the body as depicted by artists and anatomists. The human body is where art, science, culture, politics and medicine intersect. Serving as a nontechnical survey, this lecture/studio course will focus on artists from ancient to modern times who use medicine and anatomy as a point of departure for personal, political, religious, aesthetic, or scientific commentary, and will provide an opportunity for students to do likewise. Examples will range from medieval manuscripts and obscure Renaissance medical surrealism through 19th-century anatomy charts and medical museums to contemporary bio-mechanics, illustration, comics, animation, film, fine art, and beyond. The course assignments will be to respond with art projects that make a personal or editorial statement about medicine or anatomy. Students may use the medium of their choice. Projects are not required to be anatomically correct.

 *Open to junior and senior comics and illustration majors only.*

ILD-3442

Anatomy

One semester: 3 studio credits

The focus of this course is drawing human and animal anatomy from observation, construction and imagination. Draw every session from models (quick poses to catch the action of the muscles of the body in motion, long poses to create detailed studies), and from skeleton specimens of humans and other creatures. Class sessions will include demonstrations of old masters and contemporary drawing techniques, lectures on comparative anatomy and individual instruction to help students achieve their artistic goals.

 *Open to juniors and seniors from all departments.*

Course #	Day	Time	Semester	Instructor
ILD-3442-A	Th	3:20-6:10	fall	S. Camhy
ILD-3442-B	M	6:30-9:20	spring	A. Clipston
ILD-3442-C	Th	3:20-6:10	spring	S. Camhy

ILD-3448-A

Animals and Creatures in Illustration

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci

Are you bored with rendering the human figure? If you find yourself relating more to frogs, insects, jaguars, snakes and other beasties, this course is for you. Real or imagined creatures in visual expression can be an exciting and vital part of your portfolio. Choose from a diversified view of assignments ranging from creating a movie monster poster, designing an alphabet consisting of animals, to portraying a poisonous toad in a rainforest. Projects will be worked on in class with supervision on concepts, use of different mediums and choosing reference sources supplemented with occasional field trips. This course welcomes students in all phases of development who feel this area is an important component of their visual vocabulary. Use of all media is acceptable.

 *Open to junior and senior comics and illustration majors only.*

ILD-3542-A

Toy Design

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Galan

Turning an idea or character from sketchbook to toy is a fascinating process. Crossing dimensions, from 2D to 3D has multiple stages and prerequisites to delivering a product equal to one's vision. This course will focus on toy brainstorming, dimensional thinking, sketching, developing and drafting all angles, troubleshooting, color studying and testing, detailing and exploring production options.

 *Open to junior and senior comics and illustration majors only.*

ILD-3543-A

Toy Production

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: J. Freeny

Building on the material addressed in ILD-3542, Toy Design, this course takes a hands-on approach through sculpting, drawing and painting, as well as covering design and engineering through CAD and 3D

printing. Toy production methods and their limitations as well as market demands, real-world processes from inception to production, manufacturing and distribution will be covered. Packaging, display, promoting and professional toy industry events will be highlighted through guest lectures by leading toy makers and designers. Licensing, royalties and navigating the ever-expanding pool of production companies and services that can advance your product to the buyers' market will be addressed.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: ILD-3542, Toy Design*

ILD-3559

The Extraordinary Picture Book

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: E. Mello

The picture book genre is particularly rich in storytelling structures and possibilities. This course will start at the core of what traditionally makes a great 'picture book' and then explore the margins of that bibliography in search of its most remarkable, unusual and genre-bending examples. We will examine what makes these books stand out by carefully unfolding the layers that compose them: color, style, story and narrative structure; design and physical materials; and how these work in service of the story, effectively expanding and elevating it. Short exercises and mini books will allow us to workshop ideas and apply class lessons to creating unique picture books, while deepening our knowledge on the genre and our tool kit toward larger projects. Through hands-on experimentation we will practice and expand on what some of the very best artists/storytellers have worked on for decades—mesmerizing books that tell stories able to engage and transform their readers in unexpected ways.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3559-A	fall
ILD-3559-B	spring

ILD-3563

Children's Book Illustration

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: P. McCarty

Telling a story in pictures is both challenging and immensely satisfying. This course covers every stage in the creation of a picture book: developing an idea and writing it; creating sequential, storytelling images; book layout; solving problems of pacing; presenting a book to a publisher; contracts; and working with an editor. The emphasis will be on the process of making the words and images work together seamlessly, from the first rough storyboard all the way through to a presentation dummy. We will also discuss, in depth, all the work available in children's illustration and how to look for it. A good portfolio for this market is quite different from an editorial or advertising portfolio. So, we will address the questions of what art directors in this field are looking for, and what sort of portfolio pieces you might need to be competitive.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3563-A	fall
ILD-3563-B	spring

ILD-3566-A**Children's Book Illustration: For the Real World I**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: D. Soman

Beyond beautiful pictures, the real art in illustrating a children's book is in telling a story, and the real work is in telling it well. More than just pictorial narration, the field of children's books gives artists the great freedom and opportunity to explore a variety of ideas and themes found in both classic and contemporary children's literature. This course will focus primarily on one story (their own or someone else's), taking it from typewritten text to fully realized illustrations. We will concentrate on such elements as breaking down and understanding a text, character development, composition and storyboards, and the finished dummy in order to grapple with the more complex problems of pacing and point of view. The spring semester will be spent creating the finished illustrated story (approximately 15 portfolio-quality pieces). Time will also be devoted to issues involved in printing and production as well as working in the field.

 *Open to junior and senior comics and illustration majors only.*

ILD-3567-A**Children's Book Illustration: For the Real World II**

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. See ILD-3566 for course description.

 *No midyear entry.*

 *Open to junior and senior comics and illustration majors only.*

ILD-3568**Two Eyes, a Nose and a Mouth**

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Brodner

Learning to capture a person's likeness is a skill to which many artists aspire. The caricaturist distorts and manipulates the face to make us laugh. Cartoonists and illustrators use the same method to create familiar or original characters in their narratives. In this course students will learn the fundamentals of simplification and exaggeration, and how these principles influence the content of an image. We will draw hundreds of faces using slides, magazines, movies and models as our subject matter. We'll look for the main idea within each face—the arrangement of shapes that sets that person's face apart from all other faces.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3568-A	fall
ILD-3568-B	spring

ILD-3569-A**SPOTS Before Your Eyes**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Savage

This course will outline the basics in how to do small “spot” illustrations, as seen in most daily newspapers and weekly magazines. They are a staple for many emerging illustrators, and their artistry is conceptual and surprisingly abstract. We will explore the history of the “spot” and examine how various artists have contributed to the form. In addition, we will attempt to re-create the environment and procedures necessary to excel in this challenging type of illustration.

 *Open to junior and senior comics and illustration majors only.*

ILD-3576-A**Experiments in Narrative**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: F. Jetter

The purpose of this course is to liberate students from the conventions—and clichés—of traditional storytelling. It is an intensive workshop that encourages experiments in character, content and narrative form through instructive examples of innovative artists, filmmakers and authors such as Akira Kurosawa, Andy Warhol, Jean-Luc Godard, Jack Smith, Kurt Vonnegut, Jorge Luis Borges, the Wooster Group, Matthew Barney and other contemporaries whose imaginations and perceptual strategies continue to influence and refresh our culture.

 *Open to junior and senior comics and illustration majors only.*

ILD-3578-A**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Rosen

Exploring a range of approaches to animation, students will be introduced to the technical skills needed to realize a variety of animated projects. Beginning with stop-motion animation with analog materials, students will then incorporate digital and hand-drawn images to construct short narrative sequences with an emphasis on mixed media and experimentation. We will use Adobe Photoshop for animated drawings and rotoscoping, Dragonframe for stop motion, Apple iMovie for editing, Adobe After Effects for layering and compositing, and other software. Beginning with shorter assignments, the final project will be to develop a longer narrative piece with basic character development, storyboards and a short, but complete, narrative. Examples from animation history as well as contemporary animation will be shown. Prerequisite: A working knowledge of Adobe Photoshop.

 *Open to junior and senior comics and illustration majors only.*

ILD-3594**Type and Image**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Rodriguez

If the illustrator understands basic type design, he or she can create impressive visuals: posters, covers, promotional materials, websites. Often the pictorial and the typographic design are at aesthetic odds. This

course will cover some design basics to help illustrators and cartoonists understand the relationship between type and image.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	spring

ILD-3666

Advanced Motion Illustration

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: V. Kerlow

We will take static illustrated images and, through added movement, we will enhance their meanings and appeal. Editorial motion illustration allows artists to explore combining animation, music, sound effects, and other elements to heighten the content of their visual ideas. An extended project will allow students to integrate their new skills into an impressive portfolio piece.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3666-A	fall
ILD-3666-B	spring

ILD-3669

Vector-Based Illustration and Graphics

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: E. Ubiera

Exploring methodologies to create effective vector illustrations for branding, logo design, icons, custom type design and large-scale campaigns is the focus of this course. Being able to deliver messages through simple or complicated line work and advanced color palettes to a plethora of applications in the design industry is a tremendous commercial advantage. Brainstorming, sketching and digital drawing, composing, coloring, finalizing and delivering files according to industry standards will be the core learning goals through the semester.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3669-A	fall
ILD-3669-B	spring

ILD-3672

Science Fiction: From Utopia to Dystopia

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Auerbach

The popular conception of life in the future entails ruined cities, dustbowl farmlands, and drowned coastal regions. Another reimagining of the future has humans living off-world on interplanetary colonies or living in an advanced cyberpunk technological city. Will the system adjust to a changing world to create even more modern-day marvels, or will everything collapse into a pre-industrial state? Science Fiction,

Cyberpunk Universe, highway spline system, building mesh. From Metropolis to anime architecture, this course will allow reimagining the future, depicting the future vision from utopia to dystopia environments. What is your vision of the future? How will you draw it? We will create concept art of future environments for movies, animation, and video games.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3672-A	fall
ILD-3672-B	spring

ILD-3673

3D Environment Look Development for Illustrators

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: C. McGrath

In this course students will learn how to render scenes with lighting and photo realism, for their 2D artwork projects. It will be a fun, and simple class getting 2D artists over the fear of how intimidating 3D can seem, but once you pass that first hurdle, you will see that anyone can use it to their advantage. Whether you are a painter or Photoshop artist, 3D will be a game changer in how you get reference and create art, allowing for endless possibilities. We will build multiple environments using 3D assets learning lighting and texture nodes, and finally compositing in Photoshop. This class will mainly go over Rendering and scene building, not modeling.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3673-A	fall
ILD-3673-B	spring

ILD-3674

Frame by Frame

One semester: 3 studio credits

Thursday 6:30-9:20

Instructor: TBA

This course will focus on the close relationship between image-making and motion by teaching important frame-by-frame animation methodologies and techniques for illustrators. From developing concepts that include motion to creating key drawings, in-betweening, boiling, etc., students will hone their timing and storytelling skills by putting them to work. We will screen and discuss animation references to reinforce weekly lessons while individual and group instruction will cover brainstorming, problem solving and production as projects progress in complexity and substance.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3674-A	fall
ILD-3674-B	spring

ILD-3701

Working with the Art Director

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Singer

Art directors rely on illustrators to bring their concepts to life. In this course we will explore five different industry projects using the real-world process the illustrator experiences working with art directors—from getting the project brief to submitting sketches for approvals to finalizing the work. Included will be an overview of fee structures, working with artist reps, how to read basic client/illustrator agreements, how to protect your work and a Q&A with a professional art buyer.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
ILD-3701-A	fall
ILD-3701-B	spring

CID-3612-A

Sequence and Storyboarding I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: I. Serrano-Perez

For animation, live-action movies, comics, gaming, or television, this course will cover the fundamentals in communicating ideas and action through a sequence of images. Students will get acquainted with the basic tools needed not only to start developing storyboard projects, but also to think as visual storytellers/filmmakers—basic drawing principles applied to storyboarding, framing techniques, camera angles and moves, staging, body language, facial expressions and transitions. The semester will culminate in learning how to animate, test and troubleshoot your storyboard.

 *Open to junior and senior comics and illustration majors only.*

CID-3613-A

Sequence and Storyboarding II

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: G. Shaffer

This course is for students looking to advance the skills and practices required of professional storyboarding artists in the fields of film and television. Weekly group crits and individual guidance will help you explore storyboarding styles and sequence drawing techniques, working from quick thumbnail sketches to final storyboard frames. You'll also hone your skills in conceptualizing and composing your frames, vary camera shots and the fundamentals of developing a scene with a director. In-class exercises, lectures and simulated, real-world job assignments will broaden your understanding of how storyboards are used in preproduction and during the production of a film. The business side of storyboarding will be covered, from how to find storyboarding work, interview with a director and negotiate a fair rate with a producer to the pros and cons of working with an agent.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: CID-3612, Sequence and Storyboarding I.*

CID-3633**How to Storyboard**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: B. Richardson

A storyboard artist needs rough sketches, in continuity form, to assist the film director in planning their shots. A strong sense of storytelling is essential to this endeavor, as is an understanding of film terms like zooming, trucking and dollying. This course will teach students what they need to become storyboard artists, showing how to accomplish this in simple sketches, all through the “imagined” eye of the camera.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3633-A	fall
CID-3633-B	spring

CID-3634-A**Comics without Fear**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Cavalieri

Comics revolve around stories, around narrative. Writing and drawing sequences of five or more pages can seem intimidating. This course takes the sting out of the creative process, with methods that can help you get your story out of your head and down on paper and refine it to become a real page-turner.

 *Open to junior and senior comics and illustration majors only.*

CID-3639-A**Self-Publishing / Life Underground**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Cavalieri

Driven cartoonists took the comic book medium back from the mainstream to cover topics and states of mind that it otherwise wouldn't or couldn't express. This course explores the constantly evolving, exciting developments in alternative comics publishing. More “underground” work is seeing the light of day than ever before, and students will be exposed to some of the most innovative work being produced. Students will pursue their own goals in a personal comics project in an atmosphere of freedom.

 *Open to junior and senior comics and illustration majors only.*

CID-3642**Comics Writing**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Chu

How to write scripts in various genres for comic books is the focus of this course. We will examine narrative traditions in both the self-contained short story and graphic novel formats, as well as the ongoing serial narrative. The semester will begin with writing exercises that will help students develop understanding of character, setting, voice and plot. Deeper into the semester we will transition to a workshop format in which students read and critique one another's longer projects.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3642-A	fall
CID-3642-B	spring

CID-3646-A**Short-Form Comics**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Motley

Any story, however sprawling it may seem, can be told in six or fewer comic panels. In this course students will employ a full bag of tricks—expressive figure drawing, dynamic composition, stagecraft, verbal concision and narrative condensation—to create comic short stories of maximum impact. Challenges will include: adaptations and deformations of poetry and literature, developing visual metaphors, writing from logic and structure, and other techniques for coaxing personal truth from the back of your head onto the paper. Projects will be useful for comic strips, mini comics and anthologies.

 *Open to junior and senior comics and illustration majors only.*

CID-3647**Joke in a Box: The Art of Single-Panel and Short-Form Cartooning**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Flake

This hands-on studio and critique course will focus on the writing, drawing, composition and style of New Yorker-type, single-panel comics, and short, visual narratives. Through a combination of writing and drawing, the course will encompass everything from idea generation to joke-craft to finding your personal visual vocabulary in service of a joke or narrative. Aesthetic choices based on conceptual expression of humorous (and sometimes deeper symbolic and philosophical conceits) will be discussed and critiqued. By the end of the course, students will have created a portfolio of several finished cartoons and developed a deeper relationship to their own sense of humor and artistic hand.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3647-A	fall
CID-3647-B	spring

CID-3648**Web Comics**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: TBA

This course will focus on the mechanics, as well as the most common obstacles, in producing a consistent web comic. The goal is to have your works online in a professional format. For many, this is the future of promotion and presence in the cartooning world.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3648-A	fall
CID-3648-B	spring

CID-3649**Producing Comics**

Monday 6:30-9:20

One Semester: 3 studio credits

Instructor: A. Martinez

Put it all together from the drawing board to the print-ready file. In this course we will revisit the basic skills of anatomy and perspective as well as kick it up a level by touching upon areas where you want to improve your skill set. We will cover advanced layouts and how to marry figures with all of that perspective you've been learning to create more dynamic pages. Yes, that means a deep dive into foreshortening and visual storytelling. Finally, we'll walk through exactly how to prep print-ready files and how to improve your workflow. This is a workshop course that caters to all artistic methods.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3649-A	fall
CID-3649-B	spring

CID-3654**Comic Book Covers**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: T. Clarke

Illustrating and designing effective comic book covers is a prestigious and sought after specialty. It is an essential skill for the cartooning industry in order to get published in print or online. From personal to commercial projects, covers are instrumental to a project's success by packaging, promoting, attracting and selling. This course is dedicated to developing the skills to make a strong and effective first impression by creating singular masterpieces of sequential significance.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3654-A	fall
CID-3654-B	spring

CID-3655-A**Introduction to Character Development**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Moon

The basic principles of character conception and design will be covered in this course. Emphasis will be placed on honing one's skills in brainstorming, harnessing imagination and problem solving with a goal of building better worlds and original characters. We will study how to construct and troubleshoot characters based on various narrative prompts (from children's books to storyboarding), culminating in the creation of portfolio-worthy pieces that highlight each student's original creatures in their style and visual language.

 *Open to junior and senior comics and illustration majors only.*

CID-3656-A**Advanced Character Design**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Wu

This advanced course aims to stimulate your playful senses and help express your voice through industry-minded character design. You will explore versatile mediums and create a series of characters that, on one hand, tell your story, personal emotions, social topics, or function as joyful eye candy, and on the other hand adhere to industry standards. Guest speakers will share their projects, working experience and discuss the professional character development process in the fields of film, advertising, branding, fine arts and toy design.

 *Open to junior and senior comics and illustration majors only.*

 *Prerequisite: CID-3655, Introduction to Character Development.*

CID-3659**Personal Comics**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: TBA

Personal comics can trace their roots to the first wave of alternative comic books in the 1970s. From there, later waves of cartoonists sought to deal with personal content and literary themes and created an entire comics industry, which is still flourishing today. This course will include "turning yourself into a cartoon character" (the comic alter ego) dealing with personal issues, personal history and personal narrative—looking for truth through comic storytelling. Comics can be viewed as a literary form—as serious or as funny as any other kind of fiction or nonfiction. The personal approach to comics in this course is similar in intent to the creation of a short story, but with the added dimension of drawing in a personal, expressive style. Comics are ideal for dealing with emotional content and personal issues. Biography, social satire, painful and happy memories—they're all material for personal comics.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3659-A	fall
CID-3659-B	spring

CID-3663**Advanced Digital Coloring and Rendering**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Cavallaro

Coloring is a key narrative and graphic component of modern comics, on par with penciling and inking in terms of importance. Skilled colorists are in high demand in the comics and animation industries. This course will seek to acquaint students with the Photoshop tools and techniques employed by working professionals to develop their instincts for color, and to apply those in support of narrative sequences, as well as to focus and direct attention, reinforce the composition, and suggest atmosphere and emotion, among other considerations. Class sessions are a mix of lecture, demonstration, student work time and critique, with guest speakers from the publishing and animation industries.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3663-A	fall
CID-3663-B	spring

CID-3664**Building Fictional Worlds: Creating a Bible**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: C. Potts

This course will introduce the creative information needed to build an intellectual property and impart the basics of classic story structure while improving storytelling skills. Students will create a draft of an entertainment intellectual property “bible,” including a pilot script, ideas for extending the story into a series (or for sequels, historical, main character profiles) and the “rules” of the fictional reality.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
CID-3664-A	fall
CID-3664-B	spring

CID-3667**ZBrush for Illustrators**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: C. McGrath

Pixologic ZBrush has gained a reputation over the past several years as the go-to 3D software for non-3D artists because of its natural feel for sculpting. It is a powerful tool for traditional artists, allowing them to create references for their paintings, drawings, Photoshop work and even physical sculptures. This introductory course into the world of ZBrush is specifically tailored for illustration and how 3D models can be incorporated into 2D work, bypassing some of the more complex aspects of 3D. Students will learn the basics of the program by sculpting out a model, painting it, lighting it, rendering it out and sending it into Adobe Photoshop to create a finished digital illustration. Learning this program will open many possibilities to each student's creativity.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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CID-3667-A	fall
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CID-3667-B	spring
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CID-3672**Digital Inking and Lettering**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: G. Kendall

In this course students will discover digital processes that connect with the inking and lettering work they've done on paper, with an emphasis on exploring a diverse range of techniques. Skills learned in this course will be directly applicable to freelance comic-book work and will also be highly useful to the auteur cartoonist. Emphasis will be on finding a balance of precision and expressiveness.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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CID-3672-A	fall
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CID-3672-B	spring
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CID-3673

Design and Production for Comics

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: K. Benshoff

The various ways to publish comics will be explored in this course, and how to best prepare your work and be strategic about decisions toward successful results in the marketplace. By focusing on the relationships among comics, their creators, the industry and the audience, we will learn best practices to implement into your workflow in order to develop your ideas. You will also learn how to set up files to achieve different effects and for various formats. By learning book production from the inside out—from how to strengthen the quality of your comics, stand out with strong cover design and title typography to lettering and front and back matter content—our stories will be ready to hit the shelves of any neighborhood bookstore, online retailer, con, webtoon, or social media site.

 *Open to junior and senior comics and illustration majors only.*

Course #	Semester
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CID-3673-A	fall
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CID-3673-B	spring
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FID-3862

Printmaking: Silkscreen and the Artists' Book

One semester: 3 studio credits

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

 *Open to students from all departments.*

 *Materials fee: \$300*

Course #	Day	Time	Instructor
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FID-3862-A	Th	9:00-1:50	fall
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FID-3862-B	Th	2:00-6:50	fall
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FID-3862-C	Th	9:00-1:50	spring
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FID-3883-A

Printmaking: Graphic Image Silkscreen

Thursday 2:00-6:50

Spring semester: 3 studio credits

Instructor: D. Sandlin

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand and by computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

 *Open to students from all departments.*

 *Materials fee: \$300*

Summer Residency in Illustration

SVA is planning to offer a select number of artist residency programs both on-campus in New York City and online. Read more about the Illustration and other residency programs in the Artist Residency Programs section of this document, or by visiting sva.edu/residency.

BFA Interior Design: Built Environments

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 75 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
2. Students must meet all academic and administrative requirements of the BFA Interior Design Department.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

Students must have their own Windows laptop with a high-powered graphics card (minimum 6GB), RAM (minimum of 16GB) and a hard drive (minimum 1TB). Additionally, students should purchase a portable hard drive (minimum 1TB). The department will provide laptop specifications and recommendations to incoming students. The department provides a comprehensive array of design tools and equipment, including 3D printers, a large-format plotter printer, camera and lighting packages, scanners, fabrication tools and software for student laptops.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.



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

First-Year Requirements

First-year interior design majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*

Course #	Title
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
IDD-1010	Drafting and Presentation Drawing
IDD-1020	Drawing: Perspective
IDD-1030	Drawing: Environment and Composition
IDD-1050	Principles of Interior Design
IDD-1060	Introduction to Designing Interiors
IDD-1130	Lecture Series I: Inside the Box
IDD-1135	Lecture Series II: Inside the Box
IDD-1160	Computer-Aided Drafting and Design
IDD-1170	Introduction to Computer Design
IDD-1240	Furniture and Furnishings

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

First-Year Foundation Block Schedule

The following schedule is composed of foundation-year required courses.

INTERIOR DESIGN FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
IDD-1050-1D	Principles of Interior Design	M, Th	9:00-11:50	S. Mager
IDD-1130-A 	Lecture Series I: Inside the Box	Tu	7:30-8:30	C. Bentel
HCD-1020	Writing and Thinking	W	9:00-11:50	TBA
IDD-1010-1D	Drafting and Presentation Drawing	W	6:30-9:20	E. Checkosky
IDD-1170-1D	Introduction to Computer Design	Th	3:20-6:10	B. Bobkoff
IDD-1030-1D	Drawing: Environment and Composition	F	12:10-4:10	J. Gonzalez
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
IDD-1060-1D	Introduction to Designing Interiors	M, Th	9:00-11:50	E. Martin
IDD-1160-1D	Computer-Aided Drafting and Design	M	6:10-9:00	D. Chou
IDD-1135-A 	Lecture Series II: Inside the Box	Tu	7:30-8:30	C. Bentel
HCD-1025	Writing and Literature	W	9:00-11:50	TBA
IDD-1240-1D	Furniture and Furnishings	F	12:10-3:00	S. Mager
IDD-1020-1D	Drawing: Perspective	F	3:20-6:10	R. Spokowski

 *IDD-1130-A and IDD-1135-A are held online.*

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

All second-year interior design students must take the following courses:

Course #	Title
IDD-2010	Design Studio I
IDD-2015	Design Studio II
IDD-2020	Color Theory and Rendering
IDD-2030	Building and Interior Systems I
IDD-2035	Building and Interior Systems II
IDD-2130	Lecture Series III: Inside the Box
IDD-2135	Lecture Series IV: Inside the Box
IDD-2140	Interior Materials and Finishes
IDD-2341	Introduction to Rhino and Digital Fabrication Concepts
IDD-2344	Introduction to Revit: Building Information Models for Interior Designers and Architects
AHD-2210	World Architecture: Art and Interior Design
AHD-2220	Western Architecture: Art and Interior Design

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

All third-year interior design students must take the following courses:

Course #	Title
IDD-3020	Design Studio III
IDD-3025	Design Studio IV
IDD-3030	Lighting Design
IDD-3130	Lecture Series V: Inside the Box
IDD-3135	Lecture Series VI: Inside the Box
IDD-3150	Sustainable Design
AHD-3360	Modern and Contemporary Interiors
AHD-3370	Influences in Contemporary Interiors
HMD-3232	Critical Thinking for Interior Designers

Fourth-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs. Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, to be eligible to graduate.

All fourth-year interior design students must take the following courses:

Course #	Title
IDD-4010	Design Studio V: Thesis
IDD-4015	Design Studio VI: Thesis/Portfolio
IDD-4030	Interior Design: Professional Practice
IDD-4130	Lecture Series VII: Inside the Box
IDD-4135	Lecture Series VIII: Inside the Box
IDD-4210	Construction Documents

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

IDD-1010**Drafting and Presentation Drawing**

One semester: 3 studio credits

This course will introduce students to the tools and methods of hand drafting, drawing and presentation techniques, and basic standards that help you create drawings that express your ideas. Topics will include: an introduction to the methods, tools and materials used in drafting; drawing symbols; surveying existing conditions; converting survey information into drawings; developing plans into sections and elevations; site plans; axonometric drawings; descriptive geometry principles; drawing details; and the characteristics of clear graphics and drawing skills. The important role of the hierarchy of line weights is emphasized. Guided by lectures and exercises, students will learn to create drawings that evoke clarity and skill, and will use that clarity and skill in developing a studio project.

IDD-1020**Drawing: Perspective**

One semester: 3 studio credits

This course will focus on architectural sketching, perspectival drawing and graphic skills necessary to complete interior sketches that depict spatial depth. Students will learn how to develop and present interior ideas and concepts quickly, graphically and to a scale that reflects actual space dimensions.

IDD-1030**Drawing: Environment and Composition**

One semester: 3 studio credits

The majority of class sessions will be spent at various New York City locations, learning to draw the particular details of different environments. Composition will be stressed, along with line drawing and the use of tone. Capturing the mood of a building and its locale will be emphasized.

IDD-1050**Principles of Interior Design**

One semester: 3 studio credits

This course is designed to help each student explore design principles and develop a personal vision within the context of the design process. Basic design principles for interiors will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, balance, proportion, scale, rhythm, repetition, axis, alignment, light and color will be covered, and will provide the tools necessary for careful consideration of interior design issues in future projects.

IDD-1060**Introduction to Designing Interiors**

One semester: 3 studio credits

This course will provide an introduction to the three types of interiors: retail, office and residential projects. Students will explore all three through analysis, sketching, design, presentation techniques and model building. We will build upon the investigation of concept, form and materials that began in the first semester.

IDD-1130**Lecture Series I: Inside the Box**

Fall semester: no credit

This lecture series features leading design professionals from the interior design, product design and architecture fields. The series is thematically designed to learn about specific and diverse realms of the interior design industry. A range of world-class designers and professionals offer insight and perspective

into the varied aspects of their highly successful practices, and give students the real-time opportunity to direct relevant questions and seek career advice. Lectures are offered periodically throughout the semester.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-1135

Lecture Series II: Inside the Box

Spring semester: no credit

This is the second part of a two-semester course. See IDD-1130 for course description.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-1160

Computer-Aided Drafting and Design

One semester: 3 studio credits

Serving as an introduction to computer-aided design and drafting (CAD), this course will explore ideas for layout, line weights, dimensions and annotation using AutoCAD. We will approach drawings as a visual communication tool that is both artistic and informative. Study will revolve around a semester-long project that contains various types of plans, elevations and sections of an interior space.



Three hours per week of lab time is required.

IDD-1170

Introduction to Computer Design

One semester: 3 studio credits

Digital tools are constantly in flux. As software continually evolves, technical problem solving becomes a necessary component of project creation. This course will explore art-making using many of the digital tools provided by Adobe Photoshop and Illustrator to create composite images, illustrations and graphics that have both narrative and conceptual components. Adobe InDesign will be used to combine work created in Photoshop and Illustrator into a final project. Key concepts such as resolution, basic color theory and project management are included.

IDD-1240

Furniture and Furnishings

One semester: 3 studio credits

This course will familiarize students with furniture and furnishings of the 20th century and the beginning of the 21st century. The evolution of furniture, including form, function, ergonomic and sustainable aspects of the design, will be considered. How to identify designers and manufacturers of freestanding and systems furniture will be examined. We will explore furnishings that are an integral component of interior design, such as carpets, lamps, artworks and plants. In addition, we will resource these products through field trips to museums, showrooms and workshops, as well as catalogs and online discovery.

IDD-2010-A**Design Studio I**

Monday 6:20-9:30, Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: D. Borowski

This course will introduce many design issues and principles. Skills will be developed through three-dimensional sketch problems varying in levels of complexity and duration, culminating in a final interior project for juried presentation.

 *Open to interior design majors only. Limited to 15 students per section.*

IDD-2015-A**Design Studio II**

Monday, Wednesday; 3:20-6:10

Spring semester: 3 studio credits

Instructor: R. Ekström

A continuation of IDD-2010, Design Studio I, students will be given a wide range of projects of increasing levels of complexity and scope to expand design skills. A final juried project will be presented that demonstrates the application of previous course material, including technical and behavioral aspects of interior design.

 *Open to interior design majors only. Limited to 15 students per section.*

IDD-2020-A**Color Theory and Rendering**

Thursday 12:10-3:00

Fall semester: 2 studio credits

Instructor: R. Spokowski

Interior rendering, with an emphasis on drawing perspective and color, is the focus of this course.

Constructing perspectives from plans and elevations and rendering perspectives with a variety of media will be covered.

 *Open to interior design majors only.*

IDD-2030-A**Building and Interior Systems I**

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M. Zuckerman

This course will provide an introduction to interior construction theory, methods, materials and techniques commonly employed by the interior designer when developing design concepts and translating them into built interior spaces. The course will develop construction systems encountered within the built environment and their impact on human health, wellbeing and comfort. Beyond an introduction to various building systems—including structural, mechanical, plumbing and electrical—this course will explore how building codes, acoustics, lighting and thermal design impact the quality of the interior environment.

Sustainability concepts relating to building and construction systems will be discussed.

 *Open to interior design majors only.*

IDD-2035-A

Building and Interior Systems II

Tuesday 3:20-6:10

Spring semester: 2 studio credits

Instructor: M. Zuckerman

A continuation of IDD-2030, Building and Interior Systems I, the goal of this course is the development of an overall understanding of the building process and the technical aspects of interior design, including lighting, electrical, plumbing, HVAC, acoustics and conveying systems. Discussions will include sustainable considerations in product and systems design; professional ethics; fees; building laws and codes; project and team management; health, safety and welfare regulations. Professional business practices will be discussed as they relate to the process of design.

 *Open to interior design majors only.*

IDD-2130-A

Lecture Series III: Inside the Box

Tuesday 7:30-8:30

Fall semester: no credit

Instructor: C. Bentel

This lecture series features leading design professionals from the interior design, product design and architecture fields. The series is thematically designed to learn about specific and diverse realms of the interior design industry. A range of world-class designers and professionals offer insight and perspective into the varied aspects of their highly successful practices, and give students the real-time opportunity to direct relevant questions and seek career advice. Lectures are offered periodically throughout the semester.

 *This course is graded on a pass/fail system.*

 *This course is held online. Lecture dates will be posted on Canvas.*

IDD-2135-A

Lecture Series IV: Inside the Box

Tuesday 7:30-8:30

Spring semester: no credit

Instructor: C. Bentel

This is the second part of a two-semester course. See IDD-2130 for course description.

 *This course is graded on a pass/fail system.*

 *This course is held online. Lecture dates will be posted on Canvas.*

IDD-2140-A

Interior Materials and Finishes

Thursday 3:20-6:10

Spring semester: 2 studio credits

Instructor: J. Caldwell

This course will present a broad study of materials and finishes that define our interior environment. The specification, composition, manufacturing processes, construction and application/usability of materials and finishes will be covered. The course will provide a foundation for students to understand, identify, select, specify and apply materials for interiors. Lectures, demonstrations, projects and field trips promote the development of design ideas related to materials with an emphasis on sustainable materials and finishes.

 *Open to interior design majors only.*

AHD-2210-A

World Architecture: Art and Interior Design

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: M. Crilly

The different cultures and design theories of Asia, Africa, and Central and South America, and their influences on the West, will be presented in this course. The totality of space, materials, ornament and furnishings will be stressed.

 *Open to interior design majors only.*

 *This course is cross-listed with AHD-2210-B.*

AHD-2220-A

Western Architecture: Art and Interior Design

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Crilly

Significant contributions to Western design, both European and American, will be examined in this course. The relationships among social, technological and economic factors will be emphasized, as well as the interdependencies of space, materials, ornament and furnishings.

 *Open to interior design majors only.*

 *This course is cross-listed with AHD-2220-B.*

IDD-2341-A

Introduction to Rhino and Digital Fabrication Concepts

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: A. Chai

The basics of Rhino 3D-modeling software, within the context of digital fabrication will be the focus of this course. In addition to exploring Rhino and its plug-ins, a brief overview of SketchUp will be given. Current practices in digital fabrication will be examined, with an emphasis on applications for interior design. This course prepares students for advanced machineries, such as laser cutters, 3D printers and CNC mills.

 *Open to sophomore interior design majors only. Limited to 15 students per section.*

IDD-2344-A

Introduction to Revit: Building Information Models for Interior Designers and Architects

Friday 9:00-11:50

Spring semester: 2 studio credits

Instructor: A. Christoforou

In this course students will learn the basics of Autodesk Revit, and be introduced to the tools and concepts of working with a parametric building modeler for interior and architectural designs. The course will focus on creating a model in Revit using typical design phases.

 *Open to sophomore interior design majors only. Limited to 15 students per section.*

IDD-3020

Design Studio III

Wednesday, Friday; 9:00-11:50

Fall semester: 3 studio credits

This course will present projects that one is likely to encounter in a diverse design practice, including those for special populations. We will explore space and uses of geometry, and emphasis will be given to

using models and perspective as tools with which to explore space. Students will employ a variety of drawing techniques to represent their ideas and designs, including hand sketches, hand-drafted plans, AutoCAD and other computer programs. Building codes, universal and sustainable design will be incorporated into class projects.

 *Open to interior design majors only.*

Course #	Instructor
IDD-3020-A	J. Travis
IDD-3020-B	C. Bentel

IDD-3025

Design Studio IV

Spring semester: 3 studio credits

A continuation of IDD-3020, Design Studio III, this course will further develop hand- and computer-based drawing and drafting techniques for a variety of interior projects. Interior design and behavioral science course materials will be integrated.

 *Open to interior design majors only.*

Course #	Day	Time	Instructor
IDD-3025-A	M/F	9:00-11:50	J. Travis
IDD-3025-B	W/F	9:00-11:50	C. Bentel

IDD-3030-A

Lighting Design

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Underwood

Lighting plays a crucial role in the definition of space and visual communication within the built environment. The topic of lighting design is both an exercise in technical understanding and the practical application of the principles of light based on the unique requirements of each project. This course will provide students with a broad understanding of the techniques behind the successful application of light for use in their own studio and professional projects. We will explore techniques and concepts in lighting design—layers of light, light fixtures to create them, the science behind light and vision, color theory and quality metrics, as well as the accompanying psychological, emotional and aesthetic effects of light and color. The art and science of light will be explored through analyses, assignments, demonstrations, lectures and field trips. Each student will complete a lighting design project, including a reflected ceiling plan, light fixture selection and preliminary construction details.

 *Open to interior design majors only.*

IDD-3130-A

Lecture Series V: Inside the Box

Tuesday 7:30-8:30

Fall semester: no credit

Instructor: C. Bentel

This lecture series features leading design professionals from the interior design, product design and architecture fields. The series is thematically designed to learn about specific and diverse realms of the interior design industry. A range of world-class designers and professionals offer insight and perspective into the varied aspects of their highly successful practices, and give students the real-time opportunity to

direct relevant questions and seek career advice. Lectures are offered periodically throughout the semester.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-3135-A

Lecture Series VI: Inside the Box

Tuesday 7:30-8:30

Spring semester: no credit

Instructor: C. Bentel

This is the second part of a two-semester course. See IDD-3130 for course description.



This course is graded on a pass/fail system.



This course is held online. Lecture dates will be posted on Canvas.

IDD-3150-A

Sustainable Design

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Counts

Sustainable design is an important strategy in today's design of the built environment, and clients are embracing it as part of their business models and mission statements. This course is geared toward the study of sustainable design strategy as good practice and as related to LEED (Leadership in Energy and Environmental Design). Through case studies (in both the public and private sectors) and class projects, students will explore sustainable environmental design.



Open to interior design majors only.

HMD-3232-A

Critical Thinking for Interior Designers

Thursday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: A. Margarida

This course will examine the cultural, social and political contexts that inform and shape design decisions. Students will explore how interior design can affect change in human behavior as they develop research, critical thinking and communication skills and begin to define a personal value system as designers. Research tools, such as Edward Hall's proxemics and anthropometrics studies and Edward O. Wilson's theories of biophilia will be studied and employed. Students will analyze current events and cultural trends, learning through their own studies of the important role of the designer in making positive change through design.



Open to interior design majors only.



This course is held online.

AHD-3360-A

Modern and Contemporary Interiors

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: L. Smith

Tracing the history of modern architecture, interior design and furniture during the 20th century, this course covers significant transformations in architectural form and philosophy from art deco and the

Bauhaus to modernism and Scandinavian modern until the end of the century. We will concentrate on particular periods and create a detailed portrait of the important buildings, interiors, movements and ideas that have a lasting influence on architectural and interior design practices. Interiors are contextualized in their historical and cultural eras and analyzed for their solutions, aesthetic value and technical qualities. They are viewed as products of a total cultural and social environment with parallels in other arts such as painting, literature, cinematography, and music and relations to science, social and political structures and the philosophy of the period.

 *Open to interior design majors only.*

 *This course is cross-listed with AHD-3360-B.*

AHD-3370-A

Influences in Contemporary Interiors

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: L. Smith

This course will address and clarify the influences contributing to today's interiors and the theoretical and practical sources of inspiration that have formed contemporary dynamic design structure. The work of significant interior designers, trends and contributions, and related developments in architecture, furniture, industrial design, technology and art is discussed. Attention is paid to what influences and inspires interior design today, including environment, structure, sustainability, function, technology, materials, resources, changing of values, international influence, social and cultural issues, economic developments, reverberations of the past, globalization, and vernacular presences, aesthetical trends, and cultural and psychological identities. Through an interdisciplinary approach, topics are presented through lectures, digital images, discussions, field trips, guest speakers, student presentations, videos and film clips.

 *Open to interior design majors only.*

 *This course is cross-listed with AHD-3370-B.*

IDD-4010-A

Design Studio V: Thesis

Tuesday 9:00-5:50

Fall semester: 3 studio credits

Instructors: A. Lee, G. Nandan

Design Studio V is the first part of a two-semester thesis project in interior design, which utilizes and incorporates the knowledge, experience and skills from previous academic studies. Each project will be unique and will be selected by each student and approved by thesis faculty.

 *Open to interior design majors only.*

IDD-4015-A

Design Studio VI: Thesis/Portfolio

Tuesday 9:00-5:50

Spring semester: 3 studio credits

Instructors: A. Lee, G. Nandan

A continuation of IDD-4010, Design Studio V: Thesis, this semester will include revisions and design developments to complete the thesis portfolio. This course will culminate in a juried presentation to visiting industry professionals and include a presentation of projects for the professional and academic interior design community.

 *Open to interior design majors only.*

IDD-4030-A

Interior Design: Professional Practice

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

Professional Practice will explore the nature of the client-designer relationship with special attention to providing marketable skills that clients are interested in procuring. Mutual expectations are identified, along with developing a working knowledge of standard forms of agreement. We will cover the resources necessary to provide services, such as office organization; managing people, time and money, and recognizing social styles of interaction. This course will emphasize the importance of communication and professionalism.

 *Open to interior design majors only.*

IDD-4130-A

Lecture Series VII: Inside the Box

Tuesday 7:30-8:30

Fall semester: no credit

Instructor: C. Bentel

This lecture series features leading design professionals from the interior design, product design and architecture fields. The series is thematically designed to learn about specific and diverse realms of the interior design industry. A range of world-class designers and professionals offer insight and perspective into the varied aspects of their highly successful practices, and give students the real-time opportunity to direct relevant questions and seek career advice. Lectures are offered periodically throughout the semester.

 *This course is graded on a pass/fail system.*

 *This course is held online. Lecture dates will be posted on Canvas.*

IDD-4135-A

Lecture Series VIII: Inside the Box

Tuesday 7:30-8:30

Spring semester: no credit

Instructor: C. Bentel

This is the second part of a two-semester course. See IDD-4130 for course description.

 *This course is graded on a pass/fail system.*

 *This course is held online. Lecture dates will be posted on Canvas.*

IDD-4210-A

Construction Documents

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Counts

In this course students will develop the skills necessary to produce contract documents, including coordinated drawings, schedules and specifications appropriate to project size and scope. How design solutions and interior construction are related will be examined, and students will create construction plans that reflect these relationships.

 *Open to interior design majors only.*

IDD-3412-A

Design Visualization

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This course will explore the 3D visualization programs and skills essential to the development and presentation of advanced projects. We will focus on building one model throughout the semester to become familiar with using Autodesk 3ds Max and Lumion. The basics of modeling, lighting, materials and rendering will be covered.

 *Open to interior design majors only. Limited to 15 students.*

IDD-3413-A

Advanced Design Visualization

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This course is designed to help students communicate their architectural designs by exploring advanced rendering techniques using the V-Ray rendering engine, camera matching, and compositing with Photoshop. Emphasis will be placed on production workflow setting up an efficient production pipeline consisting of AutoCAD, Autodesk 3ds Max, V-Ray, Lumion and Adobe Photoshop.

 *Open to interior design majors only. Limited to 15 students.*

 *Prerequisite: IDD-3412, Design Visualization, or equivalent.*

IDD-3437-A

Introduction to Interior Photography

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: E. Davis, M. Lightner

Introduction to Interior Photography is a comprehensive overview of the history of photography specific to interiors and the technical strategies used in photographing them. Lectures will focus on the work and techniques of master photographers such as Ezra Stoller, Julius Shulman and Joseph Molitor, as well as contemporary photographers such as James Casebere. The relationship between the subject of the photographs—actual interiors—and the resulting photographic images will be studied to determine how three-dimensional interior designs are visually understood in a two-dimensional format. Technical workshops will explore the strategies for photographing interiors with a focus on view angles, lighting, spatial perception and color. Some lab time is included for learning about cataloging and editing photographs in Adobe Lightroom and Photoshop.

 *Note: Open to students from all departments.*

IDD-3451-A

Introduction to Set Design

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: K. O'Callaghan

Introduction to Set Design is a hands-on design/build experience with an emphasis on interior scenes. Knowledge of set design is useful in the hospitality design industry where full-scale model rooms or components, such as closets, are often built before constructing a hotel to test the space for usability and visual effects. Similarly, in restaurant design a complete table setting with adjacent furniture and lighting is mocked up at the design development stage prior to construction. In this course students will study the

methods and materials to make temporary interior structures, and learn about the integrity of materials. There will be demonstrations of various techniques for building sets; students will explore useful materials for light construction to produce finished pieces at full scale.

 *Note: Open to students from all departments.*

 *Lab fee: \$250 for non-interior design majors*

IDD-3513-A

Furniture Design

Friday 12:10-4:10

Fall semester: 3 studio credits

Instructor: TBA

This course will introduce design/build practices and digital fabrication through hands-on methodology. Students will design and build models and mock-up small-scale prototypes, as well as construct a series of individual projects with a focus on furniture using wood and other materials to achieve their vision. Lectures, demonstrations and site visits will examine fabrication methodologies and how furniture design has been integrated into the interior design industry.

 *An increased time commitment during project construction is required.*

 *Open to interior design majors only. Limited to 10 students.*

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Interior Design Studio Electives Open to All Departments

The following interior design courses are open to all students. Students may petition the department chair for entry into other interior design courses.

IDD-3451-A

Introduction to Set Design

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: K. O'Callaghan

Introduction to Set Design is a hands-on design/build experience with an emphasis on interior scenes. Knowledge of set design is useful in the hospitality design industry where full-scale model rooms or components, such as closets, are often built before constructing a hotel to test the space for usability and visual effects. Similarly, in restaurant design a complete table setting with adjacent furniture and lighting is mocked up at the design development stage prior to construction. In this course students will study the methods and materials to make temporary interior structures, and learn about the integrity of materials. There will be demonstrations of various techniques for building sets; students will explore useful materials for light construction to produce finished pieces at full scale.



Lab fee: \$250 for non-interior design majors

IDD-3437-A

Introduction to Interior Photography

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: E. Davis, M. Lightner

Introduction to Interior Photography is a comprehensive overview of the history of photography specific to interiors and the technical strategies used in photographing them. Lectures will focus on the work and techniques of master photographers such as Ezra Stoller, Julius Shulman and Joseph Molitor, as well as contemporary photographers such as James Casebere. The relationship between the subject of the photographs—actual interiors—and the resulting photographic images will be studied to determine how three-dimensional interior designs are visually understood in a two-dimensional format. Technical workshops will explore the strategies for photographing interiors with a focus on view angles, lighting, spatial perception and color. Some lab time is included for learning about cataloging and editing photographs in Adobe Lightroom and Photoshop.

Interior Design Lab Access

BFA Interior Design Lab Access: Undergraduate Students

One semester: no credit

Undergraduate students who are not BFA Interior Design majors and who have been approved to register for a Design Studio course through an Interior Design Department portfolio review must register for Interior Design Lab Access.



Access is available during hours that do not conflict with ongoing courses.

Access fee: \$800

Course #	Semester
IDD-ACCESS-A	fall
IDD-ACCESS-B	spring

Graduate students wishing to register for Interior Design Lab Access can review the Facilities Access section of the graduate course listing.

Other SVA departments offer access to their facilities for undergraduate students. For a full list of access opportunities, please visit the Facilities Access section of this document.

BFA Photography and Video

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, or VHD.
 - Students are required to complete one designated 3-credit course in four of the following six areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); science (HSD prefix); and writing (HWD prefix) unless transfer of credit has been awarded.
 - All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section for information.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Photography and Video Department and submit a digital portfolio at the end of each year. Students may enter their next year level only after all Photography and Video Department requirements have been satisfied in their current year.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.



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

First-Year Requirements

First-year photography and video majors must take all the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses.

 *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits. Transfer students who need additional darkroom experience may be required to take PHD-1003, Basic Photography. Students required to take this course will not be charged the \$300 course fee.*

Course #	Title
AHD-1090	History of Photography
HCD-1020	Writing and Thinking
HCD-1025	Writing and Literature
PHD-1030	Workshop I
PHD-1035	Workshop II
PHD-1060	Photography on Assignment
PHD-1080	Digital Photography I
PHD-1085	Digital Photography II
PHD-1110	Video I
PHD-1280	Picture Symposium

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Thinking for International Students). Please refer to humanities and sciences degree requirements at the beginning of the humanities and sciences course listing.

Students enrolled in the English and the Visual Arts or Honors programs should refer to the relevant department for foundation-year requirements.

First-Year Foundation Block Schedules

The following schedules are each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 1

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1060-01P	Photography on Assignment	M	12:10-3:00	J. Sinnott
PHD-1030-01P	Workshop I	Tu	12:10-6:00	J. Astor
PHD-1080-01P	Digital Photography I	W	9:00-11:50	J. Seador
AHD-1090-01P	History of Photography	W	6:30-9:20	R. Leslie
HCD-1020	Writing and Thinking	Th	9:00-11:50	TBA
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1110-01P	Video I	M	9:00-11:50	TBA
PHD-1035-01P	Workshop II	Tu	12:10-6:00	J. Astor
PHD-1085-01P	Digital Photography II	W	9:00-11:50	J. Seador
PHD-1280-01P	Picture Symposium	W	6:30-9:20	TBA
HCD-1025	Writing and Literature	Th	9:00-11:50	TBA

PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 2

FALL 2023				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
AHD-1090-02P	History of Photography	Tu	12:10-3:00	K. Moscovitch
HCD-1020	Writing and Thinking	Tu	3:20-6:10	TBA
PHD-1080-02P	Digital Photography I	W	12:10-3:00	J. Seador
PHD-1280-02P	Picture Symposium	W	3:20-6:10	TBA
PHD-1030-02P	Workshop I	Th	9:00-2:50	A. Robinson
SPRING 2024				
<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-1060-02P	Photography on Assignment	Tu	9:00-11:50	TBA
PHD-1110-02P	Video I	Tu	12:10-3:00	TBA
HCD-1025	Writing and Literature	Tu	3:20-6:10	TBA
PHD-1035-02P	Workshop II	Th	9:00-2:50	A. Robinson
PHD-1085-02P	Digital Photography II	F	9:00-11:50	J. Seador

PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 3

FALL 2023				
Course #	Title	Day	Time	Instructor
PHD-1080-03P	Digital Photography I	M	9:00-11:50	J. Seador
PHD-1060-03P	Photography on Assignment	Tu	9:00-11:50	J. Sinnott
AHD-1090-03P	History of Photography	Tu	3:20-6:10	K. Moscovitch
PHD-1030-03P	Workshop I	W	12:10-6:00	G. Russomagno
HCD-1020	Writing and Thinking	Th	12:10-3:00	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
PHD-1280-03P	Picture Symposium	M	12:10-3:00	TBA
PHD-1085-03P	Digital Photography II	Tu	3:20-6:10	J. Seador
PHD-1035-03P	Workshop II	W	12:10-6:00	G. Russomagno
HCD-1025	Writing and Literature	Th	12:10-3:00	TBA
PHD-1110-03P	Video I	Th	3:20-6:10	W. Lamson

PHOTOGRAPHY AND VIDEO FOUNDATION BLOCK 4

FALL 2023				
Course #	Title	Day	Time	Instructor
PHD-1060-04P	Photography on Assignment	M	9:00-11:50	J. Sinnott
PHD-1080-04P	Digital Photography I	M	12:10-3:00	TBA
PHD-1030-04P	Workshop I	Tu	9:00-2:50	A. McTigue
HCD-1020	Writing and Thinking	Th	12:10-3:00	TBA
PHD-1280-04P	Picture Symposium	F	12:10-3:00	TBA
SPRING 2024				
Course #	Title	Day	Time	Instructor
PHD-1085-04P	Digital Photography II	M	12:10-3:00	TBA
PHD-1035-04P	Workshop II	Tu	9:00-2:50	A. McTigue
AHD-1090-04P	History of Photography	Tu	6:30-9:20	K. Humphries
PHD-1110-04P	Video I	W	3:20-6:10	TBA
HCD-1025	Writing and Literature	Th	12:10-3:00	TBA



Photography and Video Foundation 4 will be made available after all other Photography and Video Foundation programs have reached capacity.

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year photography and video majors are required to take one semester of:

Requirement A

Course #	Title
PHD-2040	Studio I
PHD-2045	Studio II
PHD-2060	Critique I
PHD-2065	Critique II
PHD-2075	Visual Literacy
PHD-2090	Video II
PHD-2092-2096	Intermediate Digital Photography

Requirement B

Students must choose one of the following art history courses to ensure that they engage with perspectives beyond the Western European canon. This requirement can be fulfilled in the second, third or fourth years of study. Please refer to the art history course listing for course information.

Course #	Title
AHD-2240	Global Ornament: Transcultural Interactions Between East and West
AHD-2255	African Art and Life
AHD-2261	Latin American and Latino Art
AHD-2262	Contemporary Latin American Art
AHD-2263	Gender and Politics in Contemporary Latin American Art
AHD-2277	Chinese, Japanese and Korean Art
AHD-2284	Strategies of Contemporary Art: The Case of China
AHD-2739	Latin American Cinema
AHD-3083	Art and the Colonial Experience
AHD-3087	The Diasporas Emerge: Filling in the Gaps
AHD-3092	Intersectionality and Art
AHD-3145	Issues in Contemporary Art: Globalism—New Patterns of Practice, Shifting Grounds of Discourse

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Third-year photography and video majors are required to take:

Requirement A

One semester each of:

Course #	Title
PHD-3040	Seminar I
PHD-3045	Seminar II
HMD-3046	The Critical Eye
PHD-3085-3097	Advanced Video

Requirement B

Two 3-credit studio electives chosen from the following departments: animation; 3D animation and visual effects; film; fine arts; photography and video.

Requirement C

Third-year students must choose one of the following art history courses to complement their photographic literacy with a deeper understanding of the history of video or related media, including cinema and other screen arts. Please refer to the art history course listing for course information.

Course #	Title
AHD-2068	The Language of Film
AHD-2070	International Cinema
AHD-2808	Who's Looking? (The Function of Women in Film)
AHD-2302	History of Video Art: 1965 to 1985
AHD-2303	History of Video Art: 1985 to Present
AHD-2309	Sound Art: Theory and Practice
AHD-2321	Sound/Mind/Material
AHD-2429	Cinema and Revolution
AHD-2553	Experiencing Contemporary Art in New York City's Galleries and Museums
AHD-2713	Film Noir
AHD-2714	Political Cinema
AHD-2717	Dramatic Construction
AHD-2722	History of Comedy in Films
AHD-2723	American Independent Film Milestones 1965-1990
AHD-2755	Forbidden Images: Transgressive Cinema
AHD-2761	Wandering in the Boneyard: The Horror Film Genre
AHD-2811	Women Make Movies
AHD-2812	Feminist Approaches to Media
AHD-2947	Game Culture
AHD-3067	American Maverick Filmmakers
AHD-3079	Direct-to-Streaming: Netflix and the Streaming Platform
AHD-3140	Memory and History in Film
AHD-3142	New Issues in Contemporary Art
AHD-3404	Experimental Movies: 1918 to 1980

AHD-3821	Vernacular Video
AHD-3824	Video Art as Avant-Garde Practice
AHD-3826	Rewriting the Hit: Video Art and Music Videos
AHD-3899	The Experimental, Electronic Moving Image: 1965 to the Present

Fourth-Year Requirements

Fourth-year students must submit their finished thesis portfolios to the department chair no later than two weeks before the end of their final semester. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

Students must see their advisor early to determine remaining credit needs and requirements and must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate.

Fourth-year photography and video majors are required to take:

Requirement A

One semester each of:

Course #	Title
PHD-4080	Thesis I
PHD-4085	Thesis II

Requirement B

9 studio credits of photography and video electives, chosen from the elective courses for photography and video majors only (please refer to the Photography and Video General Course Listing for course descriptions and information)

3 elective credits chosen from any undergraduate area, including photography and video.

General Course Listing

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

AHD-1090

History of Photography

One semester: 3 art history credits

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach.

HCD-1020

Writing and Thinking

Fall semester: 3 humanities and sciences credits

This first-semester course helps students become critical and independent writers. To help establish a solid foundation in writing, the course introduces different types of writing using persuasive rhetoric in three writing genres, including narration, description, and cause and effect. Course readings are drawn from a variety of texts, including historical documents, short stories, drama, poetry and essays, which will be used as discussion and writing prompts. By the end of the course, students will have an enhanced understanding of writing as a means to think and better communicate their ideas.

 *Students are required to take and pass the Proficiency Examination during their first year at SVA. Please refer to the beginning of the humanities and sciences course listing for information.*

HCD-1025

Writing and Literature

Spring semester: 3 humanities and sciences credits

This course emphasizes reading, critical thinking and essay writing. Students will build on their skills acquired in HCD-1020, Writing and Thinking, in order to work on more complex essays. Students will learn how to research, use proper citations, and continue to work on their grammar and essay development. Readings are drawn from a selection of literary works, including drama, poetry and the narrative, as well as the critical essay.

 *Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program.*

PHD-1030

Workshop I

One semester: 3 studio credits

With an emphasis on extensive darkroom work and group critique, this course will cover printing, negative development, spotting and mounting. Assignments will be given and students will submit a portfolio at the end of the semester.

 *Please bring your portfolio to the first session.*

PHD-1035**Workshop II**

One semester: 3 studio credits

A continuation of PHD-1030, Workshop I, this course will balance weekly critiques of student work with advanced black-and-white darkroom technique—both traditional and experimental. In the second half of the semester, students will have the opportunity to explore creative practices that address the similarities and differences between analog and digital workflow and processes. Color theory will also be discussed, and student video work will be critiqued as part of a larger conversation about developing one's visual style. Weekly assignments will be given, and students will submit a portfolio for review at the end of the semester.

PHD-1060**Photography on Assignment**

One semester: 3 studio credits

This course in photographic nuts and bolts will include technical demonstrations and assignments concerning the use of meters, filters, lighting and flash, among other topics. Students will be given location assignments, which will imitate those of a commercial or editorial photographer working in the current marketplace. The course emphasizes the practical, and will help students be flexible and resourceful in their problem-solving abilities. Students will receive individual critique of their work.

PHD-1080**Digital Photography I**

One semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, output options and digital printing. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

PHD-1085**Digital Photography II**

One semester: 3 studio credits

The emphasis of this course will be placed on an exploration of the full potential of Adobe Photoshop. Students will apply advanced digital imaging techniques to their work and critically examine the effects that imaging technologies have on the ways we see and make art. A variety of topics will be covered, including advanced selection techniques, shape-and-text tools, channels, paths, blending modes, filter effects, service bureaus, color management, monitor calibration, digital cameras and large-format digital printing.

PHD-1110**Video I**

One semester: 3 studio credits

The goal of this course is to familiarize students with video in its technical form as well as its conceptual possibilities. Various genres of the medium will be explored, and students will articulate their interests in narrative form.

PHD-1280

Picture Symposium

One semester: 3 studio credits

This foundational course unpacks students preexisting and potential relationships with pictures and image, two central elements of contemporary art, commerce, communication and exchange. Striving toward fluency in the making (speaking) and interpreting (reading) of pictures in all contexts, students will work collaboratively to build a foundation for how to create and circulate still and moving images with the necessary agency to distinguish their voices and identities while communicating with one another as well as audiences beyond their classroom. The current relationships between printed pictures and pictures on screens (computers, smartphones, tablets, etc.) will be closely examined, providing students with a stronger understanding of how to navigate their presence as picture makers in both physical and online spaces of the 21st century.

PHD-2040

Studio I

Fall semester: 3 studio credits

The techniques of shooting still and moving images in the studio are covered in this course. Working in both a daylight studio and in a studio with incandescent lights, strobe and LED panel lighting will be explored. Exercises in still life, animating still life through video capture, portraiture, and other aspects of studio photography and video will be given; images will be produced using a variety of analog and digital devices.

 *Open to photography and video majors only.*

Course #	Day	Time	Instructor
PHD-2040-A	Tu	9:00-12:50	L. DeLessio
PHD-2040-B	Tu	1:30-5:20	L. DeLessio
PHD-2040-C	W	9:00-12:50	L. DeLessio
PHD-2040-D	Th	9:00-12:50	J. Kawa

PHD-2045

Studio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See PHD-2040 for course description.

 *Students must register for the spring semester section that corresponds to their fall section of this course.*

Course #	Day	Time	Instructor
PHD-2045-A	Tu	9:00-12:50	L. DeLessio
PHD-2045-B	Tu	1:30-5:20	L. DeLessio
PHD-2045-C	W	9:00-12:50	L. DeLessio
PHD-2045-D	Th	9:00-12:50	J. Kawa

PHD-2060

Critique I

Fall semester: 3 studio credits

Critique initiates an in-depth conversation about photography and video as driven by content, and each student's exploration of subject matter. Intention and articulation will be emphasized.

 Please bring your portfolio to the first session.

 Open to photography and video majors only.

Course #	Day	Time	Instructor
PHD-2060-A	W	12:10-3:00	S. Morrison
PHD-2060-B	W	3:20-6:10	A. Shepp
PHD-2060-C	Th	3:20-6:10	M. Berg

PHD-2065

Critique II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See PHD-2060 for course description.

 Students must register for the spring semester section that corresponds to their fall section of this course. Please bring your portfolio to the first session.

 Open to photography and video majors only.

Course #	Day	Time	Instructor
PHD-2065-A	W	12:10-3:00	S. Morrison
PHD-2065-B	W	3:20-6:10	A. Shepp
PHD-2065-C	Th	3:20-6:10	M. Berg

PHD-2075

Visual Literacy

One semester: 3 studio credits

This course covers the history of photography from the postwar period to present day, articulating movements, tendencies and styles that have positioned the medium as a central visual art as well as a social, cultural, and political currency. We will identify the prominent figures that appear in contemporary photographic canons while addressing the inherent bias of singular histories. By the end of the course, students will not only be literate in naming and recognizing familiar figures in the medium's recent practice but should also be able to articulate their own needs in deeply understanding specific photographic histories while being aware of others.

 Open to photography and video majors only.

Course #	Day	Time	Semester	Instructor
PHD-2075-A	W	12:10-3:00	fall	G. Pond
PHD-2075-B	Tu	9:00-11:50	spring	A. Rosenberg
PHD-2075-C	Tu	3:20-6:10	spring	A. Shepp
PHD-2075-D	F	9:00-11:50	spring	M. Berg

PHD-2090

Video II

Fall semester: 3 studio credits

This course expands upon the technical concepts introduced in PHD-1110, Video I. Its emphasis will be on an enhanced understanding of the medium through critical discourse.

 *Open to photography and video majors only.*

Course #	Day	Time	Instructor
PHD-2090-A	M	12:10-3:00	TBA
PHD-2090-B	W	12:10-3:00	TBA
PHD-2090-C	Th	9:00-11:50	M. Scozzaro
PHD-2090-D	Th	12:10-3:00	M. Scozzaro

PHD-2092 through PHD-2096

Intermediate Digital Photography

One semester: 3 studio credits

Having mastered fundamental digital processes, each student chooses an area of digital specialization of interest and relevance to their future photographic activity. Please refer to individual course descriptions that follow.

 *Open to photography and video majors only.*

Course #	Day	Time	Semester	Instructor
PHD-2092-A	Tu	3:20-6:10	fall	C. Daciuk
PHD-2094-A	Th	9:00-11:50	fall	T. Ashe
PHD-2096-A	Tu	6:30-9:20	fall	I. Stoner
PHD-2092-B	Tu	3:20-6:10	spring	C. Daciuk
PHD-2094-B	Tu	9:00-11:50	spring	T. Ashe
PHD-2096-B	Tu	6:30-9:20	spring	I. Stoner

PHD-2092

Intermediate Digital Photography: Fashion and Beauty

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: C. Daciuk

This course will cover specialized retouching skills needed to attain successful fashion images. Adobe Photoshop will be the primary software. The course will help students gain increased competence in digital manipulation.

 *Students must bring an external hard drive to each session.*

 *Open to photography and video majors only.*

Course #	Semester
PHD-2092-A	fall
PHD-2092-B	spring

PHD-2094

Intermediate Digital Photography: Printmaking and Color Management

One semester: 3 studio credits

Instructor: T. Ashe

The goal of this course is to develop a working understanding of the materials, practices and aesthetics of contemporary fine art digital printmaking, especially the use of digital color management tools. Through lectures, demonstrations, project-based assignments, as well as studio visits and field trips to digital labs and galleries, students will expand their proficiency and confidence in producing a personal artistic vision through various digital printmaking techniques. Included with the practical aspects of the course will be an exploration of historical and contemporary uses of digital imaging in commercial and fine art photography.



Students must bring an external hard drive to each session.



Open to photography and video majors only.

Course #	Day	Time	Semester
PHD-2094-A	Th	9:00-11:50	fall
PHD-2094-B	Tu	9:00-11:50	spring

PHD-2096

Intermediate Digital Photography: Branding Yourself

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: I Stoner

Creating a brand identity as a photographer and artist is paramount to professional success. In this course students will produce cohesive projects based on self-promotion, such as business cards, promo cards, photo books, portfolios and websites. The course is designed to further your Adobe Photoshop skills and introduce new skills using Adobe Illustrator and InDesign.



Students must bring an external hard drive to each session.



Open to photography and video majors only.

Course #	Semester
PHD-2096-A	fall
PHD-2096-B	spring

PHD-3040

Seminar I

Fall semester: 3 studio credits

A continuation of the discourse begun in PHD-2060, Critique I, this seminar will culminate in a body of work that is self-motivated and relates to the student explorations in photography and video to date. A commitment to this process is required, as well as the progression of the students' understanding of their work and the ability to articulate their ideas visually, verbally and in writing.



Open to photography and video majors only.

Course #	Day	Time	Instructor
PHD-3040-A	M	9:00-2:50	L. Rexer
PHD-3040-B	Tu	12:10-6:00	J. Maida
PHD-3040-C	W	9:00-2:50	T. Berkeley
PHD-3040-D	Th	9:00-2:50	Y. Alipour
PHD-3040-E	F	12:10-6:00	G. Pond

PHD-3045

Seminar II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see PHD-3040 for course description.

 *Students must register for the spring semester section that corresponds to their fall section of this course. Please bring your portfolio to the first session.*

 *Open to photography and video majors only.*

Course #	Day	Time	Instructor
PHD-3045-A	M	9:00-2:50	L. Rexer
PHD-3045-B	Tu	12:10-6:00	J. Maida
PHD-3045-C	W	9:00-2:50	T. Berkeley
PHD-3045-D	Th	9:00-2:50	Y. Alipour
PHD-3045-E	F	12:10-6:00	G. Pond

HMD-3046

The Critical Eye

One semester: 3 humanities and sciences credits

This course will introduce photography and video students to critical discourse. Its aim is to strengthen their skills in observing, analyzing, and evaluating still as well as moving images while considering their social, political, and cultural contexts. Through in-class dialogue, readings and writing, students will develop their capacity to think critically and communicate effectively in speech and writing about photographic and video works and texts on the subject.

 *HMD-3046-D will be made available when all other sections have reached capacity.*

 *Open to junior photography and video majors only.*

Course #	Day	Time	Semester	Instructor
HMD-3046-A	Tu	9:00-11:50	fall	L. Rexer
HMD-3046-B	Tu	6:30-9:20	fall	E. Schiffer
HMD-3046-C	M	3:20-6:10	spring	E. Barnett
HMD-3046-D 	Tu	9:00-11:50	spring	TBA

PHD-3066-A

Digital Studio: Advanced Lighting Techniques

Monday 2:00-5:50

Fall semester: 3 studio credits

Instructor: J. Kawa

This course will explore the mastery and control of light as well as lighting concepts used for professional and advertising photography. Through visual presentations of printed matter, students will review examples of the direction and quality of light and understand its function in the photograph. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their work. Students will shoot tethered with the latest available digital cameras and software in a full digital studio environment.

 *Please bring an external hard drive and a portfolio to the first session.*

 *Open to junior and senior photography and video majors only.*

PHD-3081-A

Mixed-Reality Filmmaking

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Rader

This course provides an introduction to compositing video using traditional visual effects (VFX) and real-time pipelines with Unreal Engine, a real-time 3D creation tool. Students will develop cinematics that composite video into a 3D virtual world. Using match-motion tracking, students will integrate the camera movement of footage shot on green screen with CGI. Concepts will be developed using previsualization and virtual production techniques.

 *Open to photography and video majors only. Limited to 12 students.*

PHD-3085 through PHD-3097

Advanced Video

One semester: 3 studio credits

Having mastered fundamental video processes, each student chooses an area of video specialization of interest and relevance to their future video activity. Please refer to individual course descriptions that follow.

 *Open to junior and senior photography and video majors only.*

Course #	Day	Time	Semester	Instructor
PHD-3085-A	Tu	9:00-11:50	fall	M. Nakamura
PHD-3091-A	Tu	12:10-3:00	spring	C. Parish
PHD-3092-A	Th	12:10-3:00	spring	J. Desler Costa
PHD-3094-A	Th	3:20-6:10	spring	K. Shavit

PHD-3085-A

Advanced Video: Projection Mapping and Immersive Art

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Nakamura

This course focuses on both technical and artistic aspects of projection mapping, a technique that can make objects and entire environments come alive in light, color and motion by projecting moving images onto them. Students will bring their creative concepts into reality, learning both 2D and 3D projection mapping methods and how to precisely map visual content to any type of surface by using the program MadMapper. Different types of projections will also be covered, such as interactive, mobile, holographic and 360-degree multi-projections. Additional topics will include operating various types of projectors and video outputs, writing a project proposal and tech rider, and producing permanent installations. This course is for students interested in the technical skills required for projection mapping, as well as creating immersive and physical experiences through projectors.

 *Students must provide their own laptop to work on in class.*

 *Open to junior and senior photography and video majors only. Limited to 15 students.*

PHD-3091-A

Advanced Video: Working in the Edges—Using Alternative Techniques to Create a Unique Vision

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Parish

The ways in which videomakers can employ alternative techniques and sound to produce a truly original vision will be explored in this course. It will examine in detail alternative visual possibilities in order to help create a unique signature aesthetic, such as using alternative cameras or experimenting with manipulating actual film. Concepts around sound, as well as the software to clean up and enhance sound will be addressed. Students will be introduced to working with alternative cameras, in addition to working with LUTs to create an unconventional color palette. Advanced techniques with Adobe Premiere will be taught as well as an introduction to working with moving footage in Adobe After Effects. Students will build a solid body of video work through open and collaborative assignments. Class time will be spent surveying video from the last ten years (including the Internet), discussing readings, critiquing student work, guest lecturers, gallery visits, and concepts related to the contemporary video scene.

 *Open to junior and senior photography and video majors only.*

PHD-3092-A

Advanced Video: Film and Cinematic Narrative

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Desler Costa

Although video as an art form grows out of television broadcasting, its inherent overlap with film and cinematic narrative is significant, particularly in our increasingly digital age. This course will introduce students to the principles of cinema as technological advancements makes the once cost prohibitive space of movie-making obtainable. The course will assist students in recognizing their photographic advantage to craft visually compelling, narrative films with the tools of video and sound capture already at their disposal. Special attention will be placed on how the camera moves using rigs and on the cinematic and narrative strategies utilized in Hollywood as well as those more commonly found in Independent cinema.

 *Open to junior and senior photography and video majors only.*

PHD-3094-A

Advanced Video: Experimental Video

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: K. Shavit

With a rich history that parallels mainstream filmmaking and the visual and performing arts, experimental film and video have made a restless and inventive contribution to the medium. We will study the history of experimental video from its nascent origins with the work of Stan Brakhage, Nam June Paik, Jonas Mekas, and Yvonne Rainer, and its emergence as a conventional form via YouTube. Each student will create several videos throughout the semester, and all interpretations will be considered—from lo-fi equipment and material to advanced digital effects, video as installation and experimental audio. Students will be encouraged to create a radical reinvention of the known.

 *Open to junior and senior photography and video majors only.*

PHD-3098

Introduction to Alternative Process

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

Do you want to get your hands dirty? Are you looking to go beyond the traditional gelatin silver darkroom? This course is an introduction to analog alternative processes: hand-coated emulsions and non-silver darkroom processes. Students will become self-sufficient in creating works using chemistry and raw material based techniques and processes, including wet-plate collodion, cyanotype, Van Dyke, kallitype, palladium, gum bichromate, and more.



Open to students from all departments.



Lab fee: \$300 for non-photography and video majors

Course #	Semester
PHD-3098-A	fall
PHD-3098-B	spring

PHD-3101-A

Advanced Black-and-White Printing

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: S. Kaplan, J. Rudnick

For those who want to extend their printing skills to develop a personal printing style, this course will consist predominantly of work in the darkroom with technical critique of prints by the instructor. Students will explore and refine various advanced printing techniques.



Open to photography and video majors only.

PHD-3104

Analog Color Darkroom and Printing

Fall semester: 3 studio credits

Instructor: S. Morrison

With an emphasis on color darkroom work as well as group critique, this course will focus on making C-prints from color negatives, color correcting and establishing a strong technical foundation in color. Students will receive technical assignments while pursuing a specific project that develops a personal aesthetic direction in which analog color processes are central. Each student will submit a portfolio at the end of the semester.



This course will occasionally meet off-campus at a nearby color lab.



Open to junior and senior photography and video majors only.

Course #	Day	Time
PHD-3104-A	Th	3:20-6:10
PHD-3104-B	Th	6:30-9:20

PHD-3108-A

Exploring the Idea of Abstraction in Photography

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: E. Matczak

The notion of an abstract photograph is illusive, diverse and experimental. From its infancy, more than a century ago, photographers have pushed the boundaries of what a photograph might be. By studying the methods and concepts behind the work of significant representative photographers (both historical and contemporary) students will move their own work forward into original directions. This is a studio/critique course where students bring in “new work” and participate in showing and sharing their investigations and developments. This will include short presentations of their research, thus contributing to the breadth of the dialogue of critique. It is often difficult to decipher just what the abstract elements are of an image. Considerable effort will be given in critique to awaken the sensibilities of the viewer to comprehensively interact with the work. Full participation is required. A concise body of work, a greater appreciation for “the abstract” (maker and viewer) and articulating this experience will be the objective outcome. You will explore what you have not yet imagined.

 *Open to photography and video majors only.*

PHD-3112-A

Light Lab

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Denny

Light Lab will investigate light and the photography of light. Students will experiment with prismatic, iridescent, refracted and programmed light, experimental light sources, smoke and mirrors, and the ways to capture the results of these experiments photographically. We will examine the work of artists who worked with light and photography, including Alvin Langdon Coburn's vortographs, the photograms of the Bauhaus, the Czech avant-garde, and light-art inventions of pioneers such as Thomas Wilfred's Lumia and Otto Piene's light ballets, as well as the innovations of current practitioners. Students will explore the area of their choice to produce still photographs and moving images of light.

 *Open to students from all departments.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3117-A

Beyond the Camera: The Hidden (Marketable) Skills of a Photographer

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Russomagno

We learn to ask what is a photograph? This course asks the question: What is a photographer? Deconstructing the act of and processes around image making, we identify and illuminate the habits of mind and intellectual activities that are cultivated alongside the act of making a picture and mastering analog and digital processes. Well-trained photographers are among other things excellent technicians and communicators, they are visionaries, plucky and brave, they are truth seekers, and storytellers, project managers and they are idea machines. This course will explore the often under-investigated skill sets and range of academic interests that are naturally developed as we cultivate our craft as photographers. At a time when many trained artists are not only working in specific media but apply their acumen to a myriad of creative fields, it is more important to understand all of the skills cultivated in a photographic education so that students can confidently engage in varied arenas of work that require creative problem solving. Each week students will explore a particular area of expertise that they develop

concurrently in their evolution as artists and photographers such as social science, curation, project management, finance, design thinking, brand development, entrepreneurship, trend analysis, taste-making, activism, research and leadership.

 *Open to photography and video majors only.*

PHD-3163-A

Photo Bookworks: The Handmade Book

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. McTigue

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts—photography books in particular—will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed.

 *Open to students from all departments. Please bring your favorite photography book to the first session.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3164-A

Photo Bookworks: Zines and Monographs

Tuesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This course will concentrate on the editing and sequencing of photographs to create chapters with narrative structure. Working on individual projects, students will assemble weekly chapters of work. The cultural context for zines and artist books in relation to DIY culture, reproducibility, creative collaboration and activism will also be addressed. Examples of past and current artist books and zines will be presented and discussed, and visits to publishers and libraries will be scheduled.

 *Open to students from all departments. Proficiency in Adobe Photoshop and/or InDesign is suggested. Please bring any books you have made and/or your favorite zine or artist book to the first session.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3167-A

Volumes: Art and Photography Books at the SVA Library

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: M. Berg

This course will firmly establish art book literacy for students by providing a formal knowledge of art books, photography books, artist books and art book culture. We will examine all aspects of art book publishing and production in-depth: categorization, subject matter and content creation, editorial direction and creative direction, book design, prepress and print production, author/scholar/curator collaborations, publisher relations, distribution channels and institutional structures. Students will gain a comprehensive understanding of the many contexts in which art publications are produced and the ability to pursue interests and artistic research, as well as evaluate the broad range of possibilities for consideration of one's own work in the realm of publishing projects. This course will meet in the SVA Library, and will

include guest lecturers from the field of art book publishing and relevant site visits outside of SVA, including artists, publishers, and others such as Isaac Diggs, photographer; Cay Sophie Rabinowitz, founder/editor/publisher, Osmos; David Senior, chief of Library and Archives, San Francisco Museum of Modern Art; and David Strettell, founder/editor/publisher, Dashwood Books.



Open to students from all departments.



Limited to 16 students per section.



Lab fee: \$300 for non-photography and video majors

PHD-3177-A

Fashion Photography and Video: On Assignment

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Isaia

Intended to build an original and informed portfolio of fashion photography and video, this course is structured by assignments that are driven by those in the professional community. Open to students with a strong studio and technical background, as well as those who have a less formal relationship to fashion photography and video, the course will emphasize vigorous competence with the complexity of fashion photography and video, and create insight into its particular demands. Visual intelligence and creative ambition are the prerequisites.



Open to photography and video majors only.

PHD-3207-A

Location Photography and Video

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Desler Costa

Providing the technical background necessary for versatility and competence in location photography and video is the aim of this course. The objective is to develop each student's imagination in order to find visually compelling locations, to study the space and available light, and to determine what additional light to bring to the "set." This course will be supplemented with individual portfolio projects—both exterior and interior locations—and students will explore areas of their own special interests.



Open to junior and senior photography and video majors only.

PHD-3208-A

Business of Photography

Friday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Sinnott

Commercial photography requires planning and expertise unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for commercial clients and operate a successful photography business. Estimates, contracts, releases, insurance, locations, copyright, sourcing specialized equipment and talent, shoot schedules, transportation and logistics will all be covered, demonstrated and discussed. This course will provide the skills necessary to coordinate people, facilities and supplies to produce complex photography assignments with the aim of helping you to retain clients, attract new ones, increase your income and enhance your reputation.



Open to photography and video majors only.

PHD-3212

How to Make It as a Working Photographer

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: C. Tompkins

This course will focus on developing an understanding of the professional world of photography while maintaining your individual style. Class assignments will be geared toward creative problem solving and developing professional skills, including promotion, marketing, invoicing, budgets and how to manage your life as a freelancer. The course will culminate in two portfolio reviews with industry professionals.

 *Please bring your portfolio to the first session.*

 *Open to junior and senior photography and video majors only.*

Course #	Semester
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PHD-3212-A	fall
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PHD-3212-B	spring
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PHD-3223-A

Fifteen Short Investigations Through Photo-Based Art

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Umbrico

This course will investigate ideas in culture as they relate to photography and art. We will explore inherent photographic concepts, such as appropriation, decontextualization, multiplication, systems, memory, the archive and technology, as a means for generating photo-based work. Issues concerning context and intentionality, authorship and originality, individuality and collectivity, will be addressed in relation to relevant cultural and theoretical concepts. Weekly photo-based assignments, critiques, readings and slide presentations will serve to deepen the students' understanding of their work and locate it within the context of these issues. The objective of this course is to gain agility with a broad range of working methods and a fluency in critical art vocabulary, while fostering a personal relationship to contemporary visual ideas and practice.

 *Open to students from all departments.*

 *Open to juniors and seniors only. Limited to 12 students.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3233-A

Advanced Fashion Studio I

Thursday 1:30-5:20

Fall semester: 3 studio credits

Instructor: J. Kawa

This course is designed for students who are seriously interested in fashion. We will cover all aspects of the field: editorial, advertising, beauty and portrait. Both studio (tungsten and strobe lighting), and location (available light augmented by strobe) will be taught. Various camera formats, from 35mm to 4x5", will be used. Emphasis will be on the anatomy of a fashion shoot: working with models, hair and makeup people, editors, art directors, etc. Personal style will be stressed.

 *Open to photography and video majors only. Limited to 12 students.*

PHD-3234-A**Advanced Fashion Studio II**

Thursday 1:30-5:20

Spring semester: 3 studio credits

Instructor: J. Kawa

This is the second part of a two-semester course. See PHD-3233 for course description.



No midyear entry.



Open to photography and video majors only. Limited to 12 students.

PHD-3238-A**Commercial Careers**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Aroch, K. Penford

For photography students with commercial aspirations, this course is driven by and focuses on building a body of work. Portfolio reviews will be balanced by the discussion of practical aspects of the field, from assisting to postproduction to estimates, invoicing, stock and resale. Guest speakers, including art buyers, photo editors, producers and photo agents, will add information and insight.



Open to photography and video majors only. Limited to 18 students.

PHD-3241-A**About Face Value**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Robinson

The beauty of self-portraits is that you say whatever you want about yourself in whatever way you want. And you always have subject matter. Wherever you go, there you are. Introverted or extroverted, who you are inside and out becomes your work. You're in front of and behind the lens—alone or with others—at the same time. You conspire with your camera. It's your companion and confidante. This course is about exploration and experimentation (and sometimes even enlightenment). Curiosity is encouraged. Courage is endorsed. And intimate, personal work is the result.



Open to photography and video majors only.

PHD-3243-A**A Survey of Portraiture**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: M. Halsband

This course is both practical discussion and hands-on exploration/survey of portrait photography and camera format (students can work with still images, video, digital and film). Planning or producing a portrait sitting, researching the sitter and coming up with ideas, lighting, composition, location/studio and interaction with the subject will be covered through discussion, demonstration and class sessions with models. The fine art and commercial application of both still and video portraits will also be discussed as an option for students to explore. Review sessions will focus on looking at and critique of the previous week's in-class assignment, as well as planning and preparation for the following in-class portrait sitting.



Open to photography and video majors only. Limited to 12 students.

PHD-3244-A**Still Life 4 Real Life**

Thursday 6:20-9:30

Fall semester: 3 studio credits

Instructor: J. Desler Costa

This course examines the form, function and history of still-life imagery as it appears across various disciplines. From modern and contemporary art to advertising and commerce, the still-life photograph occupies an important and complex place in the artistic process. This course provides an overview of the development and construction of the still life and its inherent place as an object, ideology and cultural marker. Students will examine objects, arrangements and lighting techniques as they create their own narrative constructs or aesthetic explorations with diverse and innovative results by bringing the still-life image to life through photographs and GIFs.

 *Open to photography and video majors only.*

PHD-3253-A**Advertising and Product Photography**

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Kawa

This hands-on studio course will introduce students to the demands of working as a photographer in advertising and working with art directors and clients in order to better understand the challenging field of advertising photography. The course will emphasize assignments for shooting advertising photography, such as still-life product ads with a 4x5" view camera and medium-format digital cameras, as well as working with live models to produce ads for fashion, beauty and fragrance clients. Students will craft their own mood boards and design layouts, and invent their own imaginary brands, as well as develop concepts for an existing product and fashion brand already on the market. Developing a creative style in order to enrich a personal vision will be emphasized, and students will create a body of work for inclusion in their portfolio.

 *Open to photography and video majors only. Limited to 12 students.*

PHD-3297-A**On Photography: On Life**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: TBA

Images condition our way of thinking—they shape, alter and transform our experience of reality. Can we discover who we are through what we see? How do we mold our perception of reality into images that express identity? As we live in a state of overexposure, is all that we perceive and experience real? This course will address these questions and many related ones from a theoretical, existential and experiential point of view. Participants can expect to learn how the visual language at the core of this course reflects on their respective practices and fields of investigation, and how images mirror their lives and identities. Students are encouraged to develop their own creative vision through interdisciplinary prompts, as well as group discussions and critiques.

 *Open to students from all departments.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3411-A**Photo Invention**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Sinnott

There's a long tradition in photography of the photographer/inventor. This course will help students to develop skills while they pursue a specific project that aids in the realization of their vision and personal style. Students will construct cameras, lenses and accessories; make modifications to existing equipment, or create a device to help achieve specific photographic results. We will learn to select appropriate materials, develop problem-solving strategies and acquire the necessary skills to see each project from concept to functional device. Projects can be large and complex or small and simple. Class time will be spent on design and construction. As work progresses and projects begin to yield images, they'll be adjusted and refined to provide superior results. Participants will be taught basic shop safety and will be supervised when using power tools.

 *Open to photography and video majors only.*

PHD-3416-A**Installation**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Garfield

Focusing on the application of theory and practice, this course will explore the uses of visual information in space. We will concentrate on the implications of the relationships among artist, object and audience. Using photo editing, drawing and drafting, model construction, computer and digital technology, experimental materials and nontraditional approaches in installation, students will explore the formal, spatial, conceptual and political aspects of presentation and installation. Class time will employ discussion, slide and electronic media presentation, guest lectures, gallery and museum visits and student experimentation. Assignments are geared toward an end-of-semester exhibition.

 *Open to photography and video majors only.*

PHD-3562-A**For Memory's Sake**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Rudnick

Events and changes occur in our private lives and in our communities that deserve photographic record and interpretation, both for the present and for posterity. This is a vast subject area with great opportunity for students to find subjects that they feel passionate about. Anything considered worth remembering can be pursued. Photo projects as varied as diaristic and quite personal to far more traditional documentary subjects are appropriate. Through weekly critiques, students will be encouraged and guided to produce a cohesive body of work. The work of relevant artists using a variety of mediums, including painters, sculptors, filmmakers and photographers will be viewed weekly. Students will be encouraged to share artists' work that inspires them.

 *Please bring your portfolio to the first session.*

 *Open to photography and video majors only.*

PHD-4080

Thesis I

Fall semester: 3 studio credits

The function of this course is two-fold: as a critical seminar of depth and insight, which helps each student to build a coherent body of unique work; and also as an information forum that prepares students for careers in photography and video.

 *Open to photography and video majors only.*

Course #	Day	Time	Instructor
PHD-4080-A	M	9:00-2:50	A. Weathersby
PHD-4080-B	M	12:10-6:00	B. Pollack
PHD-4080-C	Tu	9:00-2:50	P. Garfield
PHD-4080-D	Th	3:20-9:10	A. Frame
PHD-4080-E	Th	3:20-9:10	J. Astor

PHD-4085

Thesis II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See PHD-4080 for course description.

 *Students must register for the spring semester section that corresponds to their fall section of this course.*

 *Open to photography and video majors only.*

Course #	Day	Time	Instructor
PHD-4085-A	M	9:00-2:50	A. Weathersby
PHD-4085-B	M	12:10-6:00	B. Pollack
PHD-4085-C	Tu	9:00-2:50	P. Garfield
PHD-4085-D	Th	3:20-9:10	A. Frame
PHD-4085-E	Th	3:20-9:10	J. Astor

Independent Study

One semester: 3 studio credits

Junior and senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by

their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Photography and Video Electives Open to All Departments

Students who wish to register for courses offered through the BFA Photography and Video Department must successfully complete a department orientation. Please contact the department via email at: bfaphotovideo@sva.edu for more information.

PHD-1003

Basic Photography

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: I. Diggs

This course is designed for the novice photographer and relative beginner, and will cover cameras, equipment, negative development, enlarging, bleaching, spotting and mounting. There will be considerable darkroom work with critique and correction of each student's work, with an emphasis on creativity and self-expression through personalized assignments and critiques.

 Lab fee: \$300

Course #	Semester
PHD-1003-A	fall
PHD-1003-B	spring

PHD-3098

Introduction to Alternative Process

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

Do you want to get your hands dirty? Are you looking to go beyond the traditional gelatin silver darkroom? This course is an introduction to analog alternative processes: hand-coated emulsions and non-silver darkroom processes. Students will become self-sufficient in creating works using chemistry and raw material based techniques and processes, including wet-plate collodion, cyanotype, Van Dyke, kallitype, palladium, gum bichromate, and more.

 Lab fee: \$300 for non-photography and video majors

Course #	Semester
PHD-3098-A	fall
PHD-3098-B	spring

PHD-3112-A

Light Lab

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Denny

Light Lab will investigate light and the photography of light. Students will experiment with prismatic, iridescent, refracted and programmed light, experimental light sources, smoke and mirrors, and the ways to capture the results of these experiments photographically. We will examine the work of artists who worked with light and photography, including Alvin Langdon Coburn's vortographs, the photograms of the Bauhaus, the Czech avant-garde, and light-art inventions of pioneers such as Thomas Wilfred's Lumia and Otto Piene's light ballets, as well as the innovations of current practitioners. Students will explore the area of their choice to produce still photographs and moving images of light.

 *Lab fee: \$300 for non-photography and video majors*

PHD-3163-A

Photo Bookworks: The Handmade Book

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. McTigue

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts—photography books in particular—will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed.

 *Please bring your favorite photography book to the first session.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3164-A

Photo Bookworks: Zines and Monographs

Tuesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

This course will concentrate on the editing and sequencing of photographs to create chapters with narrative structure. Working on individual projects, students will assemble weekly chapters of work. The cultural context for zines and artist books in relation to DIY culture, reproducibility, creative collaboration and activism will also be addressed. Examples of past and current artist books and zines will be presented and discussed, and visits to publishers and libraries will be scheduled.

 *Proficiency in Adobe Photoshop and/or InDesign is suggested. Please bring any books you have made and/or your favorite zine or artist book to the first session.*

 *Lab fee: \$300 for non-photography and video majors*

PHD-3167-A

Volumes: Art and Photography Books at the SVA Library

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: M. Berg

This course will firmly establish art book literacy for students by providing a formal knowledge of art books, photography books, artist books and art book culture. We will examine all aspects of art book publishing and production in-depth: categorization, subject matter and content creation, editorial direction and creative direction, book design, prepress and print production, author/scholar/curator collaborations, publisher relations, distribution channels and institutional structures. Students will gain a comprehensive understanding of the many contexts in which art publications are produced and the ability to pursue interests and artistic research, as well as evaluate the broad range of possibilities for consideration of one's own work in the realm of publishing projects. This course will meet in the SVA Library, and will include guest lecturers from the field of art book publishing and relevant site visits outside of SVA, including artists, publishers, and others such as Isaac Diggs, photographer; Cay Sophie Rabinowitz, founder/editor/publisher, Osmos; David Senior, chief of Library and Archives, San Francisco Museum of Modern Art; and David Strettell, founder/editor/publisher, Dashwood Books.



Limited to 16 students per section.



Lab fee: \$300 for non-photography and video majors

PHD-3223-A

Fifteen Short Investigations Through Photo-Based Art

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Umbrico

This course will investigate ideas in culture as they relate to photography and art. We will explore inherent photographic concepts, such as appropriation, decontextualization, multiplication, systems, memory, the archive and technology, as a means for generating photo-based work. Issues concerning context and intentionality, authorship and originality, individuality and collectivity, will be addressed in relation to relevant cultural and theoretical concepts. Weekly photo-based assignments, critiques, readings and slide presentations will serve to deepen the students' understanding of their work and locate it within the context of these issues. The objective of this course is to gain agility with a broad range of working methods and a fluency in critical art vocabulary, while fostering a personal relationship to contemporary visual ideas and practice.



Open to juniors and seniors only. Limited to 12 students.



Lab fee: \$300 for non-photography and video majors

PHD-3297-A

On Photography: On Life

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: TBA

Images condition our way of thinking—they shape, alter and transform our experience of reality. Can we discover who we are through what we see? How do we mold our perception of reality into images that express identity? As we live in a state of overexposure, is all that we perceive and experience real? This course will address these questions and many related ones from a theoretical, existential and experiential point of view. Participants can expect to learn how the visual language at the core of this course reflects on their respective practices and fields of investigation, and how images mirror their lives and identities.

Students are encouraged to develop their own creative vision through interdisciplinary prompts, as well as group discussions and critiques.



Lab fee: \$300 for non-photography and video majors

BFA Visual and Critical Studies

Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:
 - 60 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
 - 60 credits in visual and critical studies, art history, humanities and sciences courses that carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD, or VHD.
 - All degree candidates must pass the Proficiency Examination. Information on the exam will be given during Orientation.
2. Students must meet all academic and administrative requirements of the BFA Visual and Critical Studies Department.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

All students who matriculate in one of the College's undergraduate degree programs must complete their degree within eight years, unless given an official extension by the director of academic advisement.

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

First-Year Requirements

First-year visual and critical studies majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College.

-  *If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take elective credits.*
-  *Visual and Critical Studies majors may take up to 16 credits per semester at the base tuition rate.*

Course #	Title
AHD-1030	Visuality and Modern Art I
AND-1035	Visuality and Modern Art II
HHD-1040	Political History of the Modern World: 18th and 19th Centuries
HMD-1050	Modern Philosophy and Critical Theory: 18th and 19th Centuries
VCD-1030	Theories and Practices of the Image
VHD-1025	Writing and Literature
VSD-1007	Lens Arts
VSD-1080	Introduction to Digital Imaging
VSD-1120	Space, Shapes and Techniques
VSD-1130	Drawing I
VSD-1135	Drawing II

First-Year Foundation Block Schedule

VISUAL AND CRITICAL STUDIES FOUNDATION BLOCK 1

FALL 2023				
Course #	Title	Day	Time	Instructor
HHD-1040-HP1	Political History of the Modern World	M	10:30-11:50	C. Skutsch
HMD-1050-HP1	Modern Philosophy and Critical Theory	Tu	9:00-10:25	J. Cohan
VSD-1080-1V	Introduction to Digital Imaging	Tu	12:10-3:00	TBA
VSD-1130-1V	Drawing I	W	3:20-9:10	A. Wilson
AHD-1030-1V	Visuality and Modern Art I	Th	12:10-3:00	J. Keesling
VSD-1120-1V	Space, Shapes and Techniques	F	12:10-6:00	S. DeFrank
SPRING 2024				
Course #	Title	Day	Time	Instructor
VSD-1007-1V	Lens Arts	W	12:10-3:00	L. Blythe
VHD-1025-1V	Writing and Literature	W	3:20-6:10	J. Edwards
VCD-1030-1V	Theories and Practices of the Image	Th	9:00-11:50	P. Crousillat
AHD-1035-1V	Visuality and Modern Art I	Th	12:10-3:00	J. Keesling
VSD-1135-1V	Drawing II	F	12:10-6:00	A. Wilson

Second-Year Requirements

The recommended course load is 15 credits per semester.

-  *Sophomore visual and critical studies majors may take up to 16 credits per semester at the base tuition rate.*

Second-year visual and critical studies majors are required to take:

Requirement A

One semester each of:

Course #	Title
AHD-2010	The Origins of Art
VSD-2310	Looking Into Music
VSD-2376	Printmaking: Etching and Woodcut
VSD-2010	Life Drawing
VSD-2120	Sculpture
VCD-2236	Theories of Vision and Color

Requirement B

Choose one course from each of the following groups:

Course #	Title
VHD-2060	Visuality in Poetry
or VHD-2070	Visual Poetics
VSD-2102	The Artist's Journal
or VSD-2104	The VCS Studio
or FID-2228	Sensational Painting and ...

-  *Students may take more than the minimum required courses from Requirement B to fulfill second-year elective choices in Requirement C.*

Requirement C

In addition to requirements A and B, students must take 3 elective credits in studio and 6 elective credits in art history or humanities.

-  *Studio courses can be chosen from among the undergraduate offerings, including courses that otherwise have prerequisites. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD. Art history and humanities and sciences from among the undergraduate offerings, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B). Please see the Visual and Critical Studies General Course Listing for suggested elective options.*

Third-Year Requirements

The recommended course load is 15 to 16 credits per semester.

 *Junior visual and critical studies majors may take up to 16 credits per semester at the base tuition rate.*

Third-year visual and critical studies majors are required to take:

Requirement A

One semester each of:

Course #	Title
VCD-3020	Theories of Imitation
VCD-3040	Aesthetic Theory
VSD-3010	Junior Seminar

Requirement B

Choose one course from each of the following groups:

Course #	Title
VCD-3051	Art in Theory: 1648-1900
or VCD-3052	Art in Theory: 1900-1990
or AHD-3137	Irony and Beauty
VCD-2564	Professional Practices and the Art Industry
or VCD-3087	The Diasporas Emerge: Filling in the Gaps

Requirement C

Choose two courses from the following courses:

Course #	Title
VSD-3402	Advanced Projects in Mixed Media
VSD-3807	Fiber Arts
VSD-3827	Art Writing

Requirement D

In addition to requirements A and B, students must take 9 elective credits in studio and 3 elective credits in art history or humanities.

 *Studio courses can be chosen from among the undergraduate offerings, including courses that otherwise have prerequisites. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD. Art history and humanities and sciences from among the undergraduate offerings, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B).*

Fourth-Year Requirements

The recommended course load is 15 to 16 credits per semester. All students should see their advisor about individual credit needs for graduation.

-  *Senior visual and critical studies majors may take up to 16 credits per semester at the base tuition rate.*

Fourth-year visual and critical studies majors are required to take:

Requirement A

One semester each of:

Course #	Title
AHD-4140	Senior Seminar
VHD-4010	Essay Workshop
VSD-4010	Thesis Studio I
VSD-4015	Thesis Studio II
VSD-4050	Thesis Workshop

Requirement B

In addition to requirement A, students must take 6 elective credits in studio and 9 elective credits in art history or humanities.

-  *Studio courses can be chosen from among the undergraduate offerings, including courses that otherwise have prerequisites. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD. Art history and humanities and sciences from among the undergraduate offerings, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B).*

General Course Listing

Elective art history and studio courses can be chosen from among the undergraduate offerings, including courses that otherwise have prerequisites. Unless otherwise indicated, all courses in the visual and critical studies general course listing grant three credits per course.

 *Sophomore through senior visual and critical studies majors may take up to 16 credits per semester at the base tuition rate.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard, or by selecting any of the hyperlinked course numbers below.

AHD-1030

Visuality and Modern Art I

One semester: 3 art history credits

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visuality. Topics will include the historical development of “modern” vision, the impact of photography and film on visualization, and the decline of realism and the emergence of abstraction. The goal of the course is to bring together historical, philosophical, scientific and technological studies of visuality and relate them directly to “modern” artistic practice.

AHD-1035

Visuality and Modern Art II

One semester: 3 art history credits

This is the second part of a two-semester course. See AHD-1030 for course description.

HHD-1040

Political History of the Modern World: 18th and 19th Centuries

Fall semester: 1.5 humanities and sciences credits

This course will examine three significant themes unique to the modern era: 1) the struggle for individual rights; 2) the expansion of capitalism; 3) the increasing prominence of government as an agent for social change. These themes are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state.

 *Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

HMD-1050

Modern Philosophy and Critical Theory: 18th and 19th Centuries

Fall semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory.

 *Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

VCD-1030

Theories and Practices of the Image

One semester: 3 art history credits

Serving as an introduction to the role of the image in art, society and the individual, this course will examine the relation of the art image to the image in biology, religion, politics, philosophy and psychology. It will offer students a comparative study and critical introduction to the image in a variety of mediums and academic traditions, from classical aesthetics to modern psychoanalytic theory. The conscious and unconscious mental image, the commercial image, the sexual and gendered image, as well as the self-image and the world as image will also be explored.

VHD-1025

Writing and Literature

One semester: 3 humanities and sciences credits

This required course emphasizes writing and critical thinking through the study of literature. The first goal is for students to express themselves clearly, critically and thoughtfully, using language. The second goal is for students to explore writing as a personal process and as an artist's tool. Texts may include premodern works from the Western canon, along with more contemporary, experimental and non-Western literature.

VSD-1007

Lens Arts

One semester: 3 studio credits

From the invention of photography to the growing potential of interactive and online photographic work, the lens-based arts have played a central role in defining our culture. This multidisciplinary course will examine the dramatic changes in lens-based technologies and their evolving nature, and explore a variety of imaging devices in studio projects.

VSD-1080

Introduction to Digital Imaging

One semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

VSD-1120

Space, Shapes and Techniques

One semester: 3 studio credits

The fundamental principles and structures of the material world will be the focus of this course. Students will work with a variety of materials and develop an understanding of their essence and relevance for individual results. Training of the eye (observation), brain (inquiry) and hand (tactile) will result in comprehension and sensitivity of all things 3D. Practical work will give a framework for context, connections and meaning. Project-based assignments will reinforce these fundamental principles. The goal of the course is to gain the ability to analyze and articulate attitudes, materials and relationships.

VSD-1130

Drawing I

One semester: 3 studio credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

VSD-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See VSD-1130 for course description.

AHD-2010

The Origins of Art

One semester: 3 art history credits

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

 *Open to visual and critical studies majors and Honors Program students only.*

Course #	Day	Time	Semester	Instructor
AHD-2010-HP1	M	9:00-11:50	fall	C. Breed
AHD-2010-HP2	M	3:20-6:10	fall	R. Arnold
AHD-2010-HP3	Tu	12:10-3:00	spring	K. Johansson

VSD-2010-A

Life Drawing

Wednesday 3:20-6:10

Spring semester: no credit

Instructors: S. DeFrank, E. Glaessner, W. Patterson

With a focus on the live model, this course will address the figure in space using a variety of techniques. From short to long poses, students will gain a comprehensive understanding of the human form while examining various concepts relevant to the history of drawing: line and gesture, positive and negative space, composition and the picture plane, tone, form and proportion, and perspective, among others. The class will discuss contemporary forms of life drawing and its relevance to the art market.

 *Open to visual and critical studies majors only.*

VHD-2060-A**Visuality in Poetry**

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Sigler

How are words made into images? What is the science of figurative language? What are opportunities for music, image and language to complement as opposed to contrast with one another? This course, offered through the Visual and Critical Studies Department, will address these fundamental questions by engaging with poetic works drawn from diverse periods. In this effort to understand poetry's relationship with the visual world, we will read closely and critically. We will study the mechanics of poetry and work on writing, listen to writers and attend readings to arrive at a practical understanding of writing and prepare for tackling the larger questions of ekphrasis in poetry.

 *This course is cross-listed with HWD-3261.*

VHD-2070-A**Visual Poetics**

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: E. Levy

This course will investigate how the visual world intersects with the abstraction of language in canonical texts by poets. We will read Donne, Blake, Wordsworth, Whitman, Dickinson, Hopkins, Yeats, Stevens, Pound, Eliot, Auden and Ashbery, among others, and trace how poetry has struggled to capture through language what "seeing feels like." We will explore artistic devices for making the invisible visible, the abstract concrete, the mute vocal and the small magnificent. Studying theories of mimesis, modes of representation and aesthetic frameworks will complement the reading and writing of poems.

VSD-2102-A**The Artist's Journal**

Tuesday 9:00-2:50

Fall semester: 3 studio credits

Instructor: TBA

The goal of this painting course is to create a visual journal through a series of paintings and works on paper that record the artist's interests and concerns. Experimentation with various materials and techniques, as well as investigating ideas of personal iconography, symbolism and narrative will be emphasized. Using painting, drawing, basic printmaking and collage, students will develop journal paintings and a collaborative publication. Keeping a sketchbook, reviewing exhibitions and taking photos for reference and documentation will be required.

 *Only non-toxic and fume-free materials will be used.*

VSD-2104-A**The VCS Studio**

Tuesday 9:00-2:50

Spring semester: 3 studio credits

Instructor: P. Hristoff

This studio workshop will encourage students to develop their painting and drawing practice through self-initiated as well as assigned projects. Various approaches will be explored, such as using systems, working from observation, developing an archive of images, referencing art history, icon painting and printmaking. Students will keep a sketchbook and review current exhibitions.

VSD-2120-A

Sculpture

Friday 9:00-2:50

Fall semester: 3 studio credits

Instructor: J. Cohen

Serving as an introduction to sculptural materials, ideas and techniques, the primary goal of this course is to broaden the ways in which students understand sculpture and interpret the three-dimensional world. With this focus in mind, the emphasis will be on the physical shaping of ideas. A range of materials will be introduced, including clay, paper, wood and plaster. By utilizing basic skills and materials, students can begin the process of creating meaning from material.

VCD-2173-A

Gender Trouble

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Cercone

A radical collective inquiry into the 'aesthetics of resistance' that occur when the gendered non-conforming body speaks in the visual. In this course we'll explore using the arts to engage in the queering of fixed social boundaries, a most ancient form of anti-authoritarian power and sensuous (spiritual) pleasure for use by bodies situated at the borderlands of gender, race, class, pleasure and power. Presentations of slide and video work by key contemporary and historical feminist figures will help students situate their creative practice in relationship to contemporary discourses around intersectional feminism—race, class, gender and sexuality. How do we make sense of feminist art of the past and present—its contradictions, slogans and symbols? What content is lost in translation during art's shift from private practice to public locus? Students will complete weekly reading assignments by a range of provocative critical theorists as well as bring in work in any medium for critique. This course features guest lectures and a special focus on underground, pan-sexual, transnational networks we can define loosely as punk, queer, hip hop, radical, sex-positive feminist culture.

 *This course is cross-listed with AHD-2173.*

AHD-2227

Monument/Memorial: Sculpture in the American Landscape

Monday 12:10-3:00

One semester: 3 art history credits

Instructor: K. Gibbons

This course examines the influence of people and nature on national memory, with attention paid to digressions from the dominant historical thread. Geological time and the sweeping path of wildfire are monumental events for our consideration, alongside Robert Smithson's "Spiral Jetty," Gutzon Borglum's "Mount Rushmore" and the ongoing removal of Confederate statues nationwide. Readings include: Lucy Lippard, Rebecca Solnit and Terry Tempest Williams with lectures from historians, anthropologists and artists. This course aims to question American historical preservation practices and encourages students to responsibly consider the future as they erect it.

 *AHD-2227-B is held online.*

Course #	Semester
AHD-2227-A	fall
AHD-2227-B 	spring

FID-2228-A

Sensational Painting and ...

Wednesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: S. Joelson

What do we do when we look? What happens as we build pictures? What makes an image memorable? We will consider the context for these concerns from Cézanne to psychedelic art to current exhibitions. Learn to focus your intentions while fine-tuning your intuition. Work from observation, imagination or printed sources with an emphasis on the distinctly physiological experience of painting.

VCD-2236-A

Theories of Vision and Color

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: C. Safdie

In this course students will be asked to consider theories of vision and color through a variety of lenses: critical, cultural, scientific, (art) historical, philosophical, experiential and literary, to name a few. Such consideration will be facilitated by a corresponding diversity of methods, encompassing reading, discussion, screening, observation, experimentation and site visits. We will attempt to arrive at an understanding of both vision and color as multivalent and ever-evolving phenomena. Throughout, students will be encouraged to consider the role of vision and color in both historical and contemporary art practices and in relation to their own artistic development.

 *This course is cross-listed with AHD-2236.*

 *Materials fee: \$70*

VCD-2241

The Artist as Coder

Tuesday 6:30-9:20

One semester: 3 art history credits

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

 *This course is cross-listed with AHD-2241.*

 *Limited to 15 students.*

Course #	Semester	Instructor
VCD-2241-A	fall	A. Bachman
VCD-2241-B	spring	TBA

VSD-2256-A

Painting as Sorcery

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. DeFrank

Painting is magic. In this course students will discover an alchemical approach to painting by actively combining traditional techniques with alternative methods of building an image (photo, digital, 3D

construction) and breathing new life into their work. Through combinations of controlled experiments and critical thinking, students will examine how perceptions of images can be altered through material manipulation.

 *Open to students from all departments.*

VSD-2302-A

Obsessive Painting

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. DeFrank

Is making art just a socially acceptable way of channeling obsessive behavior? Look at Agnes Martin's grid paintings; Morandi's bottles; Henry Darger's 15,145 pages of manually typed, hand-painted manuscript; Paul Noble's fantasy worlds; Vija Celmins's waves and rocks, and James Hampton's thrones. It appears that each artist had no "off" switch. This course will address the artist's never-ending pursuit of ideas, subjects, motifs or materials. Class time will be dedicated to painting and both group and individual critiques.

 *Open to students from all departments.*

VSD-2310 (previously FID-2310)

Looking into Music

Spring semester: 3 studio credits

Instructor: C. Beckley

Many artists approach their own work by way of ideas and properties that are primarily associated with another form of expression. Music, abstract and non-material by nature, has often served as a means of exploring the visual arts. This studio course will consider the interrelationship of the visual arts and music by first examining historic examples through lectures and individual research, then applying some of those principles to student projects and presentations. Beginning with the ancient belief in universal connectedness (such as the Harmony of the Spheres), topics will include: structural comparisons of visual and aural creativity; the nature of abstraction; phenomenological similarities and paradoxes of visual and aural perception; sociological and political activism; artistic and legal implications of appropriation in art and music; the interdependency of visual and sound elements in multidisciplinary art forms such as theater, film, animation, music video and web-based art.

 *Open to students from all departments.*

Course #	Day	Time
VSD-2310-A	W	9:00-11:50
VSD-2310-B	W	12:10-3:00

AHD-2321-A

Sound/Mind/Material

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Rowland

Sound is at once ephemeral in air, concrete in material and conceptualized in the mind. This unique transformation property makes sound ideal for examining the relationship of our internal experience to physicality; our body in relationship to a world increasingly more abstracted through digital media. In this course students will recon-sider sound as material, develop their own physical-based audio work and

discover theories that aim to understand these relations. Studio projects exploring unexpected and novel material for music and audio—flexible embedded circuitry, building audio speakers and sound sculpture—will be supplemented by listening and viewing of related arts and artists. Students will also respond to readings in theories of sound, new media, perception and phenomenology. This course will offer a hybrid experience—studio practice along with readings and discussion about the many possibilities for considering our relationship to the body, physical material and sound embodied in the physical world.

AHD-2332-A

Essential Dance Digressions for Artists

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Scherr

In this course for artists, theorists and budding art historians, we will approach visual art by way of dance. Constituted in time and as time, dance has as potent a relationship to memory and haunted-ness as to presence and immanence. Inhabited not just by bodies but also by people, dance ignites questions of agency and its opposite, automatism. Rearranging space from inside the choreographic frame, dance turns negative space nearly positive. Its peculiarities abound. Our first task will be to gain some purchase on dance. We will attend live performances in both traditional and alternative spaces and watch screendances. We will read relevant poets, philosophers and conceptually inclined choreographers—for example, W. B. Yeats, Rainer Maria Rilke, Paul Valéry, Henri Bergson, Roland Barthes, Alain Badiou, Jacques Rancière, Gregory Bateson, Ishmael Houston-Jones, William Forsythe, Meg Stuart and Jérôme Bel. The end goal is not to absorb a poetics of dance, but to defamiliarize the art idiom to which you are primarily dedicated and thus to reorient you to its fundamental features. No prior knowledge of dance required.

AHD-2374-A

History and Theory of Drawing Since the 18th Century

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Haggarty

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



This course is held online.

VSD-2376-A (previously FID-2376)

Printmaking: Etching and Woodcut

Friday 2:00-6:50

Spring semester: 3 studio credits

Instructor: S. Broder

This course offers a thorough introduction to different image-making possibilities available in two major areas of printmaking. Etching will be explored through the introduction of line etching, soft ground,

aquatint and photoetching. The second half of the semester will focus on monoprint, linoleum and woodcut. Starting from a direct application of color in monoprint, students will then explore the use of color separations and overlays to create color linoleum and woodcut prints.

 *Open to junior visual and critical studies majors only.*

 *Materials fee: \$300*

VCD-2564

Professional Practices and the Art Industry

Tuesday 3:20-6:10

One semester: 3 art history credits

This course aims to give participants an understanding of the art world and its history, as well as how to navigate professional pitfalls. From the practical to the esoteric, we will address the complex—sometimes overlapping, other times conflicting—components and institutions of the art world. Professionals such as gilders, faux-finishers, gallerists, grant writers, photographers, art handlers and museum educators (to name a few) will be invited to lead discussions on their areas of expertise. Some sessions will be hands-on studio work, others will concentrate on strategies to support the artist and their studio practice. Students will review exhibitions throughout the semester. Finished artwork will be shared during the final class session.

Course #	Semester	Instructor
VCD-2564-A	fall	TBA
VCD-2564-B	spring	P. Hristoff

 *This course is cross-listed with AHD-2564.*

 *Guest lecture fee: \$50*

AHD-2593

In and Out of Print: Modern and Contemporary Art Publications and Practices in the Expanded Field

Wednesday 12:10-3:00

One semester: 3 art history credits

Instructor: M. Berg

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

 *This course is held online.*

Course #	Semester
AHD-2593-A	fall
AHD-2593-B	spring

AHD-2810**Freak(y) Theory**

Monday 3:20-6:10

One semester: 3 art history credits

Instructor: N. Ortega

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

Course #	Semester
AHD-2810-A	fall
AHD-2810-B	spring

AHD-2812-A**Feminist Approaches to Media**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: F. Holland

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

AHD-2842-A**Understanding Kitsch**

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Wilson

Although the etymology of the term is debatable, “kitsch” is generally understood to refer to the questionable aesthetic of mass-produced items created to appeal to crass, unrefined tastes. Since its emergence in the mid-1800s, artists have borrowed from and been inspired by this aesthetic; by the twentieth century, kitsch and high culture seemed at times to be so intertwined as to be indistinguishable. Championed by some as the “democratization” of taste and decried by others as catering to the lowest common denominator, kitsch embraces notions eschewed by arbiters of high culture, such as sentimentality, melodrama and cuteness. This course will discuss the culture and environment that gave birth to kitsch and its continued development. We will use kitsch as a vehicle for examining concepts that may shed light on how we view fine art objects, including an introduction to political, historical and psychoanalytical models of interpreting art; the origins of suburbia; and the difference between kitsch and propaganda. All of these topics are considered as we try to get to the root of the question: What makes fine art “art” and kitsch “kitsch”?

VSD-3010-A

Junior Seminar

Friday 9:00-11:50

Spring semester: no credit

Instructor: Y. Alipour

This seminar will focus on developing studio work in preparation for thesis projects. Emphasis will be placed on coherently conceptualizing each student's independent project, as well as how to contextualize the work through documentation and building a portfolio.

 *Open to junior visual and critical studies majors only.*

VCD-3020-A

Theories of Imitation

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: TBA

A historical and philosophical examination of various ways in which theories of imitation have considered visual and textual imitations is the focus of this course. Readings will include: Plato, *The Republic* (excerpts); Denis Diderot, *The Paradox of Acting*; J.J. Winckelmann, *Reflections on the Imitation of Greek Works*; Erich Auerbach, "Figura"; David Summers, *The Judgment of Sense* (excerpt); Oscar Wilde, "Decay of Lying"; Harold Bloom, "Necessity of Misreading"; René Girard, *To Double Business Bound* (excerpt); Paul Ricoeur, "Mimesis and Representation"; Jacques Derrida, "Economimesis."

 *Open to visual and critical studies majors only.*

VCD-3040-A

Aesthetic Theory

Wednesday 6:30-9:20

Spring semester: 3 art history credits

Instructor: M. Lange

Lacking in the long history of aesthetics and the philosophy of art is the case study approach of applying a theory directly to an artwork to see how effective it is. Does it define what art is or is not? Does it help us decide the sensory value of an artwork? Are there judgments of taste and sensory discriminations? Is there an aesthetic pleasure, a feeling of the 'sublime,' or is it all in the eye of the beholder? Is beauty a property of things or something we attribute to them? Ultimately, can theories of art provide a framework for critically responding to our art, our culture and nature? We intend to answer these questions by lining up some of the greatest theoreticians of the Western canon: Kant, Hegel, Croce, Adorno, Danto, Derrida, Goodman, Greenberg and Arnheim, with some of the most provocative art of our times.

 *Open to visual and critical studies majors only.*

VCD-3051-A

Art in Theory: 1648-1900

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: C. Matlin

This course will focus on what became the central ideas that informed the European tradition of art theory and criticism. The goal is to acquaint students with the writings and ideas of these times, which were considered to be the foundation of what constitutes art and the art experience.

 *This course is cross-listed with AHD-3051.*

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

Thursday 6:30-9:20

Fall semester: 3 art history credits

Instructor: A. Wilson

Important articles, manifestoes, and artists' statements of the 20th century will be examined in this course. Lectures will connect the artwork produced during that time to these texts and offer a comprehensive understanding of both images and ideas.

 *This course is cross-listed with AHD-3052.*

AHD-3055-A**Art and the Intimate**

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: K. Moscovitch

We engage the intimate through family relationships, gender and sexuality, and even the natural and architectural spaces we inhabit. Artists have played an important role in imagining intimacy as personal, sociopolitical and ecological practice. How do we express love and belonging? What can we learn through the intimate gaze? How does our intimacy reflect our identities? When does viewership become voyeurism, and what are the ethical considerations in relation to surveillance? From documentary photographic practices to experiential performative works, art invites us to consider intimacy as a rich ground for interrelating and investigating the human condition. We will explore the intimate in visual and performance art, as it intersects with human narratives, ethics, technology and politics. In community, we will investigate intimacy as both a personal journey into one's private and interior world, and a research practice grounded in friendship, solidarity and collaboration.

VSD-3066-A**Make Your Own Art World: Independent Exhibitions, Projects and Spaces**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Wehrhahn

How do you envision your role as an artist in the world of contemporary art? The commercial gallery system presents one possibility, but what are the other options for participating in the current conversation around art? Independent and artist-run spaces offer an alternative to the traditional, market-driven, private gallery system. In this course we will trace the history of alternative spaces in New York and also look at contemporary artist-run and independent galleries. In addition to readings, screenings and discussion, we will visit and meet the directors of exhibition spaces such as Artist's Space, Art in General, Canada, Momenta, Participant, Rex Regina, and Soloway. Students will collaborate to curate and produce an exhibition at Soloway Gallery.

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

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: R. Leslie

Mediation has become an acknowledged and celebrated condition during a time when the visualized nature of a globalized world reconfigures our spheres of communication, values and evaluations in ways that require us to reconsider our relations to art-making. This course looks at the history of modern media as a change in tools and technology and at the media cultures they generate, with a decided stress on

contemporary and emerging situations. The goal is to characterize and critically examine accepted and developing theories used to understand the real and hypothetical changes in local and global functions of media cultures. Students will participate in assigned exercises and develop and produce independent projects that combine research with textual and visual resources. A global perspective and some experience in Internet practices, web design and social media is a plus, but not required.

AHD-3092-A

Intersectionality and Art

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Johansson

How is Western art history related to power in terms of gender, sexuality, race, class, ethnicity, nationality, age, or ability? When Kimberlé Crenshaw coined the term “intersectionality” she addressed the inability of law to acknowledge discrimination that occurs across both race and gender. Since then, intersectionality has become a useful theoretical tool for discussing complex questions related to identity formation, social ordering, representation, equity and social justice. In this course we look at art-making through the lens of intersectionality through lectures, discussions, writing assignments, art projects and museum visits. This critical inquiry will enhance our understanding of our own role as makers and creators in the 21st century.



This course is held online.

AHD-3096-A

Beyond the Veil: Orientalism and Visual Culture

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: K. Johansson

This course takes as its target the thorny subject of Orientalism and its relationship to the history of visual expression. What is Orientalism, and what does it have to do with art, image-making, or even film? How does Orientalism differ from cultural appropriation, “primitivism,” “Chinoiserie,” or “Japonism”? Is Orientalism just another name for “othering” and deeming the unfamiliar as inferior to one’s own? Does Orientalism itself have a history, and if so, what does that history look like? More importantly, is Orientalism dead? In this course we study these questions through image-making, museum visits and persuasive writing. We will examine the development of Orientalism in art, tracking its emergence in history and tracing its path as a field of ethnographic study to its use as a literary and visual discourse, as introduced by Edward Said in the 1978 and as developed and critiqued by later authors. This course will expand our understanding of the complex relationships between the East and the West and reveal to what extent our understanding of these relationships, which form the background of art-making, have changed and still call for change in our own work as makers and creators working in the 21st century.



This course is held online.

VSD-3083-A

Watercolor Workshop

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Wilson

Never used watercolor before? Or know the fundamentals and want to become better? Learn the nuts and bolts of making a watercolor drawing from beginning to end. This course will take you step-by-step through the process and show you how to draw what’s in your head to make it a reality. Understanding how watercolors work can be a great way to improve your painting and drawing skills in a variety of

media, including acrylics and oils. This course will give you the techniques you need to go and make the paintings and drawings you want to create.

VCD-3087-A

The Diasporas Emerge: Filling in the Gaps

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

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

 *This course is cross-listed with AHD-3087.*

AHD-3089-A

The Interdisciplinary Black Arts

One semester: 3 art history credits

Instructor: A. Whitfield

This course will introduce students to the art and ideas of the Black Arts Movement (BAM). During the 1960s, BAM artists created aesthetic counterparts to Black self-determination and community solidarity, from Los Angeles to Chicago to New York. Creating new relations to Black publics on a local, grassroots level and to diasporic politics and the African continent on a transnational level, artists broke with the limitations of painting and sculpture by blending mediums and fostering awareness of the physical and social environment. Starting from art history as our home discipline, the course will ask how BAM artists extended visual art in poetic, performative and musical directions. What were the expressions of freedom and celebration of Black social life that emerged out of this moment and how do they correlate to the present? How were they conveyed through different aesthetic strategies that can inform artists today?

 *This course is held online.*

Course #	Day	Time	Semester
AHD-3089-A	Tu	6:30-9:20	fall
AHD-3089-B	W	12:10-3:00	spring

AHD-3111-A

Art and Politics

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: J. Cohan

In this course we examine perennial and contemporary issues in art and politics by a close reading of the remarkable oeuvre of Jean-Jacques Rousseau and an inquiry into the manifold influence of his thought. We read together his important works on aesthetics (Discourse on the Arts and Sciences, Letter to

D'Alembert on the Theatre), politics (Discourse on the Origin of Inequality, On the Social Contract), and education (Emile). We also examine his Confessions, and how it helped shape our ideas of the value of the individual, of self-examination and of authenticity. We will make use of occasional secondary sources to illuminate these works, but will mostly rely on careful attention to the texts themselves. Finally, we examine some of the manifold legacy of this extraordinary thinker in the art of Romanticism, as well as in history, ethics and politics. Throughout, we will examine the values of equality, individuality and self-examination that underlay the work of this remarkable figure and continue to influence and challenge us today.

HPD-3516-R

Power, Politics and Society

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Cohan

The history and prospects of American democracy will be examined in this course. To shed light on our own social and political context, we'll read works by social theorists as well as contemporary social scientists. We'll ask key questions: Where did democracy come from? What are the fundamental principles of democracy? What role does money play in influencing social policy? What has happened to public infrastructure? What are political parties? Why do so few Americans vote? Why is information about public affairs so poor? How does American foreign policy take shape? Why does inequality persist in the face of majority rule? How does major social change occur? Is democracy at risk today? The aim of the course is to empower students as citizens, by developing a critical understanding of the nature of political power in the society and formulating paths to action.

AHD-3137

Irony and Beauty

Wednesday 3:20-6:10

One semester: 3 art history credits

Irony is a puzzling concept, far deeper than the dictionary definition: "Irony is the act of using words to convey a meaning that is the opposite of its literal meaning." If this were the case, all sarcasm would be irony and the truly ironic act would be nothing more than cheap theatrics. Thankfully, real irony is hard to come by. It is rooted in something more than cleverness, just as beauty is more than simply being pretty. The idea of beauty is, at its core, a moment of transcendence, an experience of something greater than the tangible world has to offer. When done well, irony is a concentrated disaffection with what has been presented as truth; it is a mode of rebellion. Can beauty and irony co-exist or are they mutually exclusive? Is there any irony in the paintings of Barnett Newman or is it all deadly serious? Has irony become too easy? And has beauty ceased to answer any real questions? These are the issues we will address as we try to reconcile these seeming opposites.

 *AHD-3137-A is held online.*

Course #	Semester	Instructor
AHD-3137-A 	fall	K. Rooney
AHD-3137-B	spring	C. Matlin

AHD-3142-A

New Issues in Contemporary Art

Tuesday, 12:10-3:00

Fall semester: 3 art history credits

Instructor: W. Laforge

This course aims to examine the most recent trends in art, starting with the major technological changes of the 19th century (particularly the invention of recording devices and synthetic images) and progressing to the most recent issues raised by artificial intelligence, new media, metaverse, database aesthetics, or NFTs). This study will help us understand the origins of what we still refer to as “contemporary art” from a new perspective, as well as its evolution from a technical and philosophical standpoint. It will be based on the analysis of numerous works of art, as well as discussions with guest lecturers (theorists and artists) whose work is associated with these current changes.

VSD-3402-A

Advanced Projects in Mixed Media

Tuesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: K. Gibbons

Advanced Projects in Mixed Media is a studio course with an emphasis on materiality and experimentation. Materials are suggested for assignments but ultimately can take any form—photography, painting, drawing, sculpture, etc. The course embraces the wide-reaching methods of contemporary art, which also includes the potential use of performance and video as well as considerations of context and technology. Students are expected to achieve a greater understanding of themselves as artists and begin to construct their own artistic voice. The course is divided into three sections—The Four Elements, The Five Senses, The Four Temperaments—with focuses on physical matter, experience/interpretation and emotion. Weekly projects will be discussed in a group critique; reading assignments, screenings and field trips are included.

 *Open to students from all departments.*

VSD-3807-A

Fiber Arts

Monday 12:10-6:00

Fall semester: 3 studio credits

Instructor: A. Wilson

This course will introduce students to the basics of working within several classic American fiber arts traditions, including spinning, weaving, dyeing, appliqué, quilt-making, embroidery, and basic fabric design. While traditional ways of working and basic techniques will be demonstrated and stressed in the first half of the semester, students will use their skills to create individualized artistic projects during the second half of the course. In the end, this course is a hybrid of new and old techniques, combining craft and fine art.

 *Open to students from all departments.*

 *Materials fee: \$300*

AHD-3824-A**Video Art as Avant-Garde Practice**

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: I. Barrio

Early pioneers of independent film—such as Maya Deren and John Cassavetes—were deeply critical of the big-budget Hollywood films of their day. They responded by making low-budget films that thoughtfully used film media in new and unique ways, and by distancing them from cinematographic standards. Students will be encouraged to deconstruct conventional forms of narrative. We will approach video in ways that look beyond the technical, highlighting hidden mechanisms and methodologies. New technologies ultimately affect our reality and contemporary culture; that proximity enables us to have a basic understanding and use of the moving image beginning as early stages of childhood. We will analyze different format references, including video installation, web projects and film, among other media, exploring cinema in its expanded form. The course will draw on a rich body of readings.

VSD-3827-A**Art Writing**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Edwards

The written word has always had a close relationship to the visual arts, starting with Plato and The Puranas of ancient India and continuing right up to the era of *Artforum* and online magazines like Hyperallergic. In this course we will examine and work with many different kinds of art writing. Readings will range from artists' writings, art criticism, interviews and manifestoes to essays about art and society and writings generated by galleries and museums. A series of short writing assignments will explore various subgenres of art writing and allow students to sharpen their writing skills and refine their authorial voice. The final project will allow students to write in depth about an art-related topic of their choice. Texts include pieces by a wide range of artists, writers and critics, including Max Beckmann, George Orwell, Oscar Wilde, Dave Hickey, Mira Schor, Ken Johnson, Nancy Princenthal, Salvador Dalí and Mina Loy.

VHD-4010**Essay Workshop**

Spring semester: 3 humanities and sciences credits

Instructor: J. Edwards

The essay is a literary form perfect for grappling with complex ideas in a direct and personal manner. Less rigid than the scholarly treatise, its openness allows a writer tremendous flexibility in considering a chosen topic from numerous angles. In this course we will examine the uses and particular strengths of the essay by reading and discussing a wide range of examples, as well as writing short essays in a variety of styles. Our reading will range from the invention of the modern essay in the 16th century by Montaigne to opinion pieces in current magazines. Writing assignments will explore uses of the essay for diverse purposes, including satire, humor, advocacy, art criticism and the investigation of contemporary issues. The goal throughout will be to help students identify different means of writing available to them as they begin to conceive of and develop the written component of their thesis projects.

Course #	Day	Time
VHD-4010-A	M	12:10-3:00
VHD-4010-B	W	12:10-3:00

VSD-4010-A**Thesis Studio I**

Thursday 12:10-6:00

Fall semester: 3 studio credits

Instructors: K. Gibbons, T. Huhn

Consisting of weekly critiques by faculty and visiting artists, this course will provide the anchor by which the final thesis project is undertaken.

VSD-4015-A**Thesis Studio II**

Thursday 12:10-6:00

Spring semester: 3 studio credits

Instructors: T. Huhn, S. Joelson

This is the second part of a two-semester course. See VSD-4010 for course description.

VSD-4050-A**Thesis Workshop**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Joelson

Intended to hone the skills necessary for the undertaking of the thesis project, this course will examine the material and intellectual contexts in which the thesis is pursued.

AHD-4140**Senior Seminar**

Thursday 3:20-6:10

One semester: 3 art history credits

Instructor: J. Avgikos

Unlike the historical avant-garde that situated itself outside of mass culture, today's emerging avant-garde art seems to anticipate ways of working from within and in relation to mass culture. Art is steadily moving out from the "white cube" to participate in a global continuum that's hosted by satellite TV and cable, the Internet, all forms of wireless communication and international biennials. The fractious history of art and mass culture has grown exponentially within the past two decades in direct proportion to the invention of new imaging technologies and the development of global economies. This course proposes to examine the scant, but rich, history of relations between art and mass culture, and to chart the rise of media-related art. We will immerse ourselves in screenings of contemporary video/multimedia work of the past two decades and seek out as many pertinent exhibitions as we can throughout the semester. We will also read interviews with artists and curators, as well as texts on media theory, globalism and the like.



Open to students from all departments.

Course #	Semester
AHD-4140-A	fall
AHD-4140-B	spring

AHD-4140-C

Senior Seminar

Friday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged.

 *Open to students from all departments.*

AHD-4140-D

Senior Seminar

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Hawley

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, reimagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

 *Open to students from all departments.*

AHD-4140-E

Senior Seminar

Wednesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by both artists and audiences as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*.

 *Open to students from all departments.*

AHD-4140-F

Senior Seminar

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: C. Kotik

In the 1960s, installation art became a prominent tool for many artists to convey their ideas about the changing structure of society, the art market and, above all, art itself. The temporal and site-specific aspects of installation work corresponded well to the flux of artists' ideas. The practice of creating installations or environments has roots in history that can be traced back to the Counter-Reformation. This course will review the history of this medium, concentrating above all on the renewed interest in installations in the 1980s and emphasizing current work of both well- and lesser-known installation artists. Lectures, museum trips and gallery visits will be included.

 *Open to students from all departments.*

AHD-4140-G

Senior Seminar: Printmaking

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: G. Prande

This seminar will look at how new technologies affected what artists made and how artists adopted those new ways of printing to create prints, multiples and books throughout history. Various methods of printmaking have developed over hundreds of years and are constantly being updated, incorporating photography and digital methods of production. We will see how print editions are financed, produced and distributed and how artists and publishers deal with questions of materials, scale and cost of production in developing print editions. We will also explore ideas concerning "the original" and "the copy" and how the advent of digital reproduction and photography blur those lines. There will be weekly readings by artists, critics and curators concerning art in multiple as well as several visual projects and written assignments.

 *Open to students from all departments.*

Independent Study

One semester: 3 studio credits

Junior and senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester. Please contact the department advisor for specifics.

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

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by

their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

Facilities Access

BFA Animation Lab Access

AND-ACCESS (summer only)

Summer Access: no credit

Monday-Friday, June 5 – July 28

For animation majors who want access to the BFA Animation lab.

 Access is available during hours that do not conflict with ongoing courses.

 Open to animation majors only.

 Access fee: \$250

Digital Imaging Center Access: Undergraduate Students

One semester: no credit

For undergraduate students who are not advertising or design majors and who want access to the Digital Imaging Center.

 Access is available during hours that do not conflict with ongoing courses.

 Prerequisites: A working knowledge of the Macintosh operating system and Adobe Creative Cloud software.

 Access fee: \$500

Course #	Semester
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DSD-ACCESS-A	fall
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DSD-ACCESS-B	spring
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Comics and Illustration Facilities Access

ILD-ACCESS (summer only)

Summer Access: no credit

Monday-Friday, June 1 – August 1

For comics and illustration majors who want access to the BFA Comics and BFA Illustration Digital Lab.

 Access is available during hours that do not conflict with ongoing courses.

 Prerequisites: A working knowledge of the Macintosh operating system and Adobe Creative Cloud software.

 Open to comics and illustration majors only.

 Access fee: \$350

Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

One semester: no credit

Students who are not BFA Fine Arts majors, as well as alumni of the BFA Fine Arts Department who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently.

 Access is available during hours that do not conflict with ongoing courses.

 Access fee: \$500

Course #	Semester
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FID-DIGITL-A	fall
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FID-DIGITL-B	spring
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Sculpture Center Access: Undergraduate Students

One semester: no credit

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.



Access is available during Sculpture Center hours that do not conflict with ongoing courses.



Access fee: \$500

Course #	Semester
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FID-SCULPT-A	fall
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FID-SCULPT-B	spring
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Interior Design Lab Access: Undergraduate Students

One semester: no credit

Undergraduate students who are not BFA Interior Design majors and who have been approved to register for a Design Studio course through an Interior Design Department portfolio review must register for Interior Design Lab Access.



Access is available during hours that do not conflict with ongoing courses.



Access fee: \$800

Course #	Semester
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IDD-ACCESS-A	fall
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IDD-ACCESS-B	spring
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RisoLAB Access

One semester: no credit

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

Semester Abroad

SVA's spring 2024 Semester Abroad programs provide an opportunity to live and study in another country for one semester. To be eligible, you must be a full-time matriculated student working toward your BFA degree, and have junior standing by the fall 20232 semester. All applicants must submit a completed application form, an unofficial SVA transcript, a statement of intent, two letters of recommendation, and a portfolio of their work. The Semester Abroad application deadline is September 15, 2023.

Students can earn studio credit at a participating exchange institution, pending a portfolio review by their SVA department chair upon completion of the semester abroad. Exchange programs are available for students majoring in 3D animation and visual effects; advertising; animation; design; film; fine arts; interior design; photography and video; and visual and critical studies. Students enrolled in an exchange program will receive a stipend that will be applied to their spring 2024 tuition.

SVA students are not required to pay the host school's tuition; however, they are required to pay for any course and registration fees that apply, as well as for transportation, housing and meals.

Not all areas of study are offered at each partner institution. Areas of study listed with each partner institution can be used as a general guide to indicate which discipline(s) are practiced. In some cases, partner institutions offer appropriate coursework for other majors. Please inquire with Melinda Victoriano, manager of SVA Global, via email: exchange@sva.edu; phone: 212.592.2110.

Semester Abroad opportunities include:

 *This list is subject to change.*

BELGIUM

LUCA School of Arts, Campus Sint-Lukas Brussels
(Animation, Film)

CHINA

Tsinghua University, Beijing
(Design, Fine Arts)

CZECH REPUBLIC

Academy of Arts, Architecture and Design, Prague
(Fine Arts, Interior Design, Visual and Critical Studies)

FINLAND

University of Art and Design Helsinki (Aalto University)
(Film, Interior Design, Photography and Video)

FRANCE

Beaux-Arts de Paris), Paris
(Fine Arts, Photography and Video)

École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris
(Fine Arts)

École Nationale Supérieure d'Audiovisuel (ENSAV), Toulouse
(Film)

Penninghen, Paris
(Design, Interior Design)

GERMANY

Universität der Künste Berlin
(Fine Arts, Photography and Video)

JAPAN

Kyoto University of the Arts
(Photography and Video)

THE NETHERLANDS

Gerrit Rietveld Academy of Art and Design, Amsterdam
(Design, Film, Fine Arts, Photography and Video)

Willem de Kooning Academy, Rotterdam
(Advertising, Design, Fine Arts, Photography and Video)

NORWAY

Kunsthøgskolen i Oslo (KHiO), Oslo
(Fine Arts, Interior Design)

SPAIN

ESNE, Escuela Universitaria de Diseño, Innovación y Tecnología, Madrid
(Animation; 3D Animation and Visual Effects; Interior Design)

U-tad, Centro Universitario de Tecnología y Arte Digital, Madrid
(3D Animation and Visual Effects)

SWEDEN

HdK Valand, Göteborg
(Design, Fine Arts)

SWITZERLAND

École Cantonale d'Art de Lausanne
(Photography and Video)

Haute école d'art et de design, Geneva
(Fine Arts)

Hochschule für Gestaltung und Kunst Zürich (HGKZ)
(Design, Photography and Video)

UNITED KINGDOM

Central Saint Martins College, University of the Arts London
(Advertising, Design, Visual and Critical Studies)

London College of Communication, University of the Arts London
(Photography and Video)

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

For more information visit sva.edu/exchange.

SVA Policies and Registration Procedures

Accreditation

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Comics; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014. The School of Visual Arts' Department of Art Education is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation (CHEA).

The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs under the AAQEP standards with an anticipated quality assurance review in fall 2023. Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation programs offered by the School of Visual Arts are therefore considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

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

Academic Calendar

March 2023 - August 2024

The academic calendar is subject to change. The most recent academic calendar is available on the SVA website.

FEBRUARY/MARCH 2023

Monday, February 27	Last day to officially drop Spring 2023 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, February 28 – April 17	Students may drop Spring 2023 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Wednesday, March 1	Optimal financial aid date for returning students to submit 2023-2024 FAFSA application
Friday, March 3	Staff holiday; College closed
Monday through Friday, March 6 – 17	Online registration for all currently enrolled undergraduate and graduate students for the 2023-2024 academic year (by appointment only)

APRIL 2023

Monday through Sunday, April 3 – 9	Passover and Easter, no Continuing Education classes
Friday, April 7	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, April 10	Financial aid deadline for submitting all loan applications for Fall/Spring or Spring-only students
Friday, April 14	Application deadline for SVA students wishing to participate in International Exchange for Fall 2023
Monday, April 17	Last day to officially drop Spring 2023 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.

MAY 2023

Monday, May 1	Due date for Summer 2023 tuition
Monday, May 1	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Fall 2022 semester
Monday, May 1	Due date for Spring 2023 grades

Tuesday, May 2	Summer 2023 semester begins
Tuesday, May 2	Check-out SVA residence halls for non-graduating students
Monday, May 8	Summer 2023 Foundation program begins
Sunday, May 21	Commencement, class of 2023
Monday, May 22	Check-out SVA residence halls for graduating students
Monday, May 29	Memorial Day; College closed

JUNE 2023

Monday, June 5	Summer 2023 Continuing Education program begins
Wednesday, June 14, 2023	Summer 2023 English and the Visual Arts program housing check-in
Thursday through Friday, June 15 – 16	Summer 2023 English and the Visual Arts program orientation and registration
Monday, June 19	Juneteenth holiday; College closed
Tuesday, June 20	Summer 2023 English and the Visual Arts program begins
Friday, June 30	Financial aid deadline for submitting 2022-2023 FAFSA application
Friday, June 30	Financial aid deadline for submitting 2022-2023 TAP application
Friday, June 30	Optimal date to resolve Incomplete grades from the Spring 2023 semester

JULY 2023

Saturday through Tuesday, July 1 – 4	Independence Day holiday; College closed
Sunday, July 9	Check-in for Summer 2023 Pre-College program housing students
Sunday, July 9	Orientation for Summer 2023 Pre-College program
Monday, July 10	Summer 2023 Pre-College program begins
Friday, July 14	Summer 2023 Foundation program ends
Friday, July 28	Summer 2023 Pre-College program ends

AUGUST 2023

Tuesday, August 1	Due date for Fall 2023 semester tuition
Thursday through Friday, August 3 – 4	Course adjustment period for Fall 2023 and Spring 2024 semesters
Sunday, August 6	Check-out SVA residence halls for Summer 2023 students

Saturday, August 12	Summer 2023 English and the Visual Arts program ends
Monday, August 21	Summer 2023 semester ends
Sunday, August 27	Check-in SVA residence halls for new students
Sunday through Friday, August 27 – September 1	Welcome Week for new students accepted for the Fall 2023 semester

SEPTEMBER 2023

Saturday, September 2	Check-in SVA residence halls for returning students
Monday, September 4	Labor Day; College closed
Tuesday, September 5	Fall 2023 undergraduate and graduate classes begin
Tuesday through Tuesday, September 5 – 12	Course adjustment period for Fall 2023 and Spring 2024 semesters
Tuesday, September 12	Last day to register for Fall 2023 courses, including independent study
Friday September 15	Application deadline for SVA students wishing to participate in International Exchange for Spring 2024
Saturday, September 16	Fall 2023 Pre-College program begins
Tuesday, September 26	Fall 2023 Continuing Education program begins

OCTOBER 2023

Sunday, October 1	2024-2025 FAFSA filing for new and returning students
Tuesday, October 3	SVA-sponsored student Health Insurance Fee waiver deadline for Fall 2023
Thursday, October 5	SEVIS registration deadline for all F/J international students
Monday, October 9	Online registration for Spring 2024 and Summer 2024 opens for students accepted for the Spring 2024 semester
Friday, October 20	Optimal date to resolve Incomplete grades from the Summer 20232 semester
Monday, October 23	Last day to officially drop Fall 2023 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, October 24 – December 4	Students may drop Fall 2023 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Wednesday, October 25	Administrative withdrawal from Spring 2024 courses for students without financial clearance for the Fall 2023 semester

NOVEMBER 2023

Saturday, November 18	Fall 2023 Pre-College program ends
Monday through Wednesday, November 20 – 22	Course adjustment period for Spring 2024 schedules
Wednesday through Sunday, November 22 – 26	Thanksgiving holiday, no Continuing Education classes
Thursday through Sunday, November 23 – 26	Thanksgiving holiday, College closed
Wednesday, November 29	Online registration for Spring 2024 and Summer 2024 ends for students accepted for the Spring 2024 semester

DECEMBER 2023

Friday, December 1	Financial aid deadline for submitting all loan applications for students registered for Fall 2023 only
Friday, December 1	Due date for Spring 2024 semester tuition (students not on a pre-approved payment plan)
Friday, December 1	Spring 2024 Continuing Education program registration begins
Friday, December 1	Registration for Spring 2024 and Summer 2024 for students accepted for the Spring 2024 semester continues by appointment with departmental advisors
Friday, December 1	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, December 4	Last day to officially drop Fall 2023 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.
Tuesday, December 12	Tuesday undergraduate and graduate classes end
Wednesday, December 13	Wednesday undergraduate and graduate classes end
Monday, December 18	Monday undergraduate and graduate classes end
Tuesday, December 19	Thursday undergraduate and graduate classes end
Wednesday, December 20	Friday/Saturday/Sunday undergraduate and graduate classes end
Wednesday, December 20	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Spring 2023 and Summer 2023 semesters
Wednesday, December 20	Due date for Fall 2023 semester grades
Wednesday, December 20	Check-out SVA residence halls for non-returning students
Thursday through Monday, December 21 – January 1	Winter Recess; College closed

JANUARY 2024

Monday, January 1	Due date for Spring 2024 tuition for students on a pre-approved payment plan
Friday, January 5	Optimal filing date for submitting 2024-2025 FAFSA forms for early action for Fall 2024
Wednesday, January 10	Check-in SVA residence halls for new students
Thursday through Friday, January 11 – 12	Welcome Week for new students accepted for the Spring 2024 semester
Monday, January 15	Martin Luther King, Jr. Day; College closed
Tuesday, January 16	Spring 2024 undergraduate and graduate classes begin
Tuesday through Monday, January 16 – 22	Course adjustment period for Spring 2024 and Summer 2024 schedules
Saturday, January 20	Spring 2024 Pre-College program begins
Monday, January 22	Last day to register for Spring 2024 courses, including independent study
Monday, January 29	Spring 2024 Continuing Education program begins

FEBRUARY 2024

Thursday, February 1	Optimal filing date for new students to submit financial aid FAFSA forms to central processor for 2024-2025 financial aid
Thursday, February 1	Administrative withdrawal from Summer 2024 courses for students without financial clearance for the Spring 2024 semester
Thursday through Thursday, February 1 – 15	Residence hall room selection for returning students
Monday, February 5	SVA-sponsored student Health Insurance Fee waiver deadline for Spring 2024
Wednesday, February 7	SEVIS registration deadline for all F/J international students
Monday, February 19	Optimal date to resolve Incomplete grades from the Fall 2023 semester
Tuesday through Monday, February 27 – April 15	Students may drop Spring 2024 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.

MARCH 2024

Friday, March 1	Optimal financial aid date for returning students to submit 2024-2025 FAFSA application
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Monday through Sunday, March 4 – 10	Spring break; no classes
Monday, March 4	Last day to officially drop Spring 2024 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, March 5 – April 22	Students may drop Spring 2024 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Friday, March 8	Staff holiday; College closed
Monday through Friday, March 11 – 22	Online registration for all currently enrolled undergraduate and graduate students for the 2024-2025 academic year (by appointment only)
Saturday, March 30	Spring 2024 Pre-College program ends

APRIL 2024

Friday, April 5	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, April 8	Financial aid deadline for submitting all loan applications for Fall/Spring or Spring-only students
Monday, April 15	Application deadline for SVA students wishing to participate in International Exchange for Fall 2024
Monday, April 22	Last day to officially drop Spring 2024 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.
Monday and Tuesday, April 22 – 23	Passover, no Continuing Education classes

MAY 2024

Wednesday, May 1	Due date for Summer 2024 tuition
Monday, May 6	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Fall 2023 semester
Monday, May 6	Due date for Spring 2024 grades
Tuesday, May 7	Summer 2024 semester begins
Tuesday, May 7	Check-out SVA residence halls for non-graduating students
Monday, May 13	Summer 2024 Foundation program begins
Sunday, May 19	Tentative Date of Commencement, class of 2024
Monday, May 20	Tentative Check-out SVA residence halls for graduating students
Monday, May 27	Memorial Day; College closed

JUNE 2024

Monday, June 3	Summer 2024 Continuing Education program begins
Wednesday, June 12	Summer 2024 English and the Visual Arts program housing check-in
Thursday and Friday, June 13 – 14	Summer 2024 English and the Visual Arts program orientation and registration
Monday, June 17	Summer 2024 English and the Visual Arts program begins
Wednesday, June 19	Juneteenth holiday; College closed
Sunday, June 30	Financial aid deadline for submitting 2023-2024 FAFSA application
Sunday, June 30	Financial aid deadline for submitting 2023-2024 TAP application
Sunday, June 30	Optimal date to resolve Incomplete grades from the Spring 2024 semester

JULY 2024

Thursday and Friday, July 4 – 5	Independence Day holiday; College closed
Sunday, July 7	Check-in for Summer 2024 Pre-College program housing students
Monday, July 8	Orientation for Summer 2024 Pre-College program
Monday, July 8	Summer 2024 Pre-College program begins
Friday, July 19	Summer 2024 Foundation program ends
Friday, July 26	Summer 2024 Pre-College program ends

AUGUST 2024

Thursday, August 1	Due date for Fall 2024 semester tuition
Thursday through Friday, August 1 – 2	Course adjustment period for Fall 2024 and Spring 2025 semesters
Sunday, August 4	Check-out SVA residence halls for Summer 2024 students
Saturday, August 10	Summer 2024 English and the Visual Arts program ends
Monday, August 19	Summer 2024 semester ends

Annual Notification of the Family Educational Rights and Privacy Act

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

STUDENT FERPA RIGHTS

- The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.
- The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.
- The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service or function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing their tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill their professional responsibilities for SVA.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office

U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20212

DIRECTORY INFORMATION

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

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

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at sva.edu/registrar.

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

DISCLOSURE POLICY

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

- To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions.
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer. SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.
- To authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.
- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.

- To accrediting organizations to carry out their accrediting functions.
- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.
- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.
- To appropriate parties in a health or safety emergency.
- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against them.
- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

STUDENT CONSENT TO ALLOW OR PREVENT DISCLOSURE

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

- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.
- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing. The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu/registrar.

Registration Information

Important Information

1. The School of Visual Arts reserves the right to make course changes when necessary and to withdraw a course for valid reasons, including inadequate enrollment. In any case where such an action by the College makes it necessary for you to adjust your schedule, you will not be charged any fee for the course adjustment.
2. It is each student's responsibility to meet all registration deadlines. In the event of a grave emergency, your departmental advisor must be notified so that special arrangements can be made.
3. Students are advised to keep receipts from all registrations and course adjustments and to check them thoroughly for accuracy. Students can review their class schedule in MyServices Student.
4. Be sure to keep your current address on file with the College. Inform the Registrar's Office of all address changes as soon as possible.

Freshmen and Transfer Students

Registration for undergraduate freshmen and transfer students entering the Undergraduate Division in the fall 2023 semester will be online via MyServices Student or by appointment with a departmental advisor.

Please read and follow the instructions listed in your major department section carefully. If you have any questions regarding these instructions, please contact the Registrar's Office at: registrar@sva.edu.

Currently Enrolled Undergraduate Students

Registration for all currently enrolled undergraduate students will take place Monday, March 6 through Friday, March 17, according to the schedule and procedures outlined below.

Students with fewer than 90 credits by the close of the 2023 spring semester will not be allowed to register for the fourth-year required classes except by written permission of the department chair and the departmental advisor. Under no circumstance will a student who has completed fewer than 84 credits be permitted to register for fourth-year courses.

 *Incomplete grades made up after February 14th will not be counted toward the completed credit total for the purpose of registration.*

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) and selecting the MyServices app from your dashboard. For complete information regarding online registration, including tutorial videos and detailed instruction documents, visit sva.edu/regbook.

Preparing Your Course Schedule

Log in to MyServices Student and select “Student Planning” to view your outstanding degree requirements, search for courses and plan your schedule for registration. It is advised that you select alternative courses in the event that your first choices are not available.

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

 *Students enrolled for the spring 2023 semester may register for foundation-year courses only with permission from their departmental advisor*

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

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

Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2023 and spring 2024 semesters will be held Thursday and Friday, August 3 and 4, 2023, and Tuesday through Tuesday, September 5 – 12, 2023.

Course adjustment (drop/add) periods for the spring 2024 semester will be held Monday through Wednesday, November 20 – 22, 2023 and Monday through Tuesday, January 16 – 22, 2024.

Students should routinely check their schedules in MyServices Student for accuracy.

Schedule and Procedures: Currently Enrolled Undergraduate Students

February 20 – March 17, 2023

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

March 6 through the start of classes

Registration for Summer 2023 courses (as listed in the Summer Course Offerings section).

March 6 – March 17, 2023

Registration online via MyServices Student. Registration priority times will be randomly assigned based on completed credit totals. Students needing assistance with registration must make an appointment with their departmental advisors. Students returning from a leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to complete the Return from a Leave of Absence form to have their account reactivated. Once active, students will be assigned a registration time by the Registrar.

May 1, 2023

Tuition and fees due date for the Summer 2023 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. Students on the payment plan will be assessed a late fee of \$50 each month payment is not received by the installment due date. Late payment may result in your registration being canceled.

On or before July 12, 2023

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

August 1, 2023

Due date for fall semester tuition and fees. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. Students on the payment plan will be assessed a late fee of \$50 each month payment is not received by the installment due date. Late payment may result in your registration being canceled.

August 3 – August 4, 2023

Course adjustment period, fall 2022 and spring 2023 semesters

September 5 – September 12, 2023

Course adjustment period, fall 2023 and spring 2024 semesters

October 16, 2023

Registration for first-time freshmen, spring 2023 and summer 2023, online via MyServices Student or by appointment with a departmental advisor.

November 20 – November 22, 2023

Course adjustment period for spring 2024 semester

December 1, 2023

Due date for spring 2024 semester tuition and fees for students who are not on a payment plan. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. In addition, late payment may result in student's registration being canceled.

January 1, 2024

Due date for spring 2024 semester tuition and fees for students who are on a payment plan. Students on the payment plan will be assessed a late fee of \$50 each month payment is not received by the installment due date. Late payment may result in your registration being canceled.

January 16 – January 22, 2024

Course adjustment period for spring 2024 semester.

May 1, 2024

Tuition and fees due date for the summer 2024 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. Students on the payment plan will be assessed a late fee of \$50 each month payment is not received by the installment due date. Late payment may result in your registration being canceled.

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Academic Advisement

General email: acadadvis@sva.edu

Departmental Advisors

3D Animation and Visual Effects

Mahtab Aslani, Tel: 212.592.2522

Email: maslani@sva.edu

Advertising (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123

Email: ypowelldavis@sva.edu

Advertising (2nd year)

Daniel Tomlin, Tel: 212.592.2542

Email: dtomlin@sva.edu

Advertising (3rd year)

A.-Lucky Checkley, Jr., Tel: 212.592.2541

Email: lcheckley@sva.edu

Advertising (4th year)

Alida Beck-LaRocca, Tel: 212.592.2121

Email: abecklarocca@sva.edu

Animation (2nd and 3rd years)

Delilah Mulgannon, Tel: 212.592.2878

Email: dmulgannon@sva.edu

Animation (1st and 4th years)

Jennifer Clay, Tel: 212.592.2594

Email: jclay6@sva.edu

Comics

Nada Mohammed, Tel: 212.592.2456

Email: nmohammed@sva.edu

Design (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123

Email: ypowelldavis@sva.edu

Design (2nd year)

Daniel Tomlin, Tel: 212.592.2542

Email: dtomlin@sva.edu

Design (3rd year)

A.-Lucky Checkley, Jr., Tel: 212.592.2541

Email: lcheckley@sva.edu

Design (4th year)

Alida Beck-LaRocca, Tel: 212.592.2121

Email: abecklarocca@sva.edu

English and the Visual Arts (all departments)

Phyllistine Travis, Tel: 212.592.2527

Email: ptravis@sva.edu

Film (1st and 2nd years)

Elvera Loretta Vilson, Tel: 212.592.2191

Email: evilson@sva.edu

Film (3rd and 4th years)

John Michael Byrd, Tel: 212.592.2968

Email: jmbyrd@sva.edu

Fine Arts

Dora Riomayor, Tel: 212.592.2543

Email: driomayor@sva.edu

Honors Program (all departments)

Jeremy Cohan, Tel: 212.592.2068

Email: jcohan2@sva.edu

Illustration (1st year)

Wayde McIntosh, Tel: 212.592.2122

Email: wmcintosh@sva.edu

Illustration (2nd year)

Niki Brisnovali-Grillakis, Tel: 212.592.2694

Email: nbrisnovali@sva.edu

Illustration (3rd year)

Mark Curley, Tel: 212.592.2871

Email: mcurley@sva.edu

Illustration (4th year)

Karina Ayure, Tel: 212.592.2973

Email: kayure@sva.edu

Interior Design

A.-Lucky Checkley, Jr., Tel: 212.592.2541

Email: lcheckley@sva.edu

Photography and Video (1st and 4th years)

Frank Priegue, Tel: 212.592.2307

Email: fpriegue@sva.edu

Photography and Video (2nd and 3rd years)

Angela Kaniecki, Tel: 212.592.2331

Email: akaniecki@sva.edu

Visual and Critical Studies

Paul D’Innocenzo, Tel: 212.592.2221

Email: pdinnocenzo@sva.edu

Tuition and Fees

Tuition

\$24,570 per semester (12 to 15 credits)

 *Credit allowances in excess of 15 credits per semester at the base tuition rate are listed with departmental information.*

Undergraduate Departmental Fees

3D Animation and Visual Effects	\$1,460	per semester
Advertising: Foundation	\$650	per semester
Advertising: Sophomore, Junior, Senior	\$1,410	per semester
Animation	\$1,350	per semester
Comics: Foundation	\$810	per semester
Comics: Sophomore, Junior, Senior	\$1,050	per semester
Design: Foundation	\$810	per semester
Design: Sophomore, Junior, Senior	\$1,410	per semester
English and the Visual Arts	\$650	per semester (fall and spring)
Film	\$1,350	per semester
Film Screenwriting: Sophomore, Junior, Senior	\$850	per semester
Fine Arts: Foundation	\$810	per semester
Fine Arts: Sophomore, Junior, Senior	\$1,110	per semester
Illustration: Foundation	\$810	per semester
Illustration: Sophomore, Junior, Senior	\$1,050	per semester
Interior Design	\$1,150	per semester
Photography and Video	\$1,625	per semester
Visual and Critical Studies	\$950	per semester

Undergraduate departmental fees include: \$25 per semester allocation for the Humanities and Sciences Department; \$25 per semester allocation for the Art History Department, with the exception of the Visual and Critical Studies departmental fee, which has a \$40 per semester allocation for the Art History Department.

Per-Credit Charge: Undergraduate Division

Students registered for fewer than 12 credits or more than 15 credits per semester will be billed at the rate of \$1,645 per credit for Undergraduate Division courses. Tuition for more than 15 credits is fully refundable during the course adjustment (drop/add) period. After the course adjustment periods, refunds for extra credit tuition charges will be prorated based on the institutional refund policy.

 *Credit allowances in excess of 15 credits per semester at the base tuition rate are listed with departmental information.*

Fees Effective for the Summer 2023 Semester

Tuition for summer 2023 courses (as listed in the summer 2023 section of this publication) will be charged \$1,000 per credit, unless otherwise indicated in the course information. Students who register for these courses will not be charged the departmental fee.

 *Students enrolled in a full-time 2023 summer foundation program will be charged tuition and fees as outlined in the 2022-2023 Undergraduate and Graduate Registration Book. Students who register for an independent study or internship will be charged the fall/spring semester per-credit tuition rate as outlined in the 2022-2023 Undergraduate and Graduate Registration Book.*

Summer 2023 Undergraduate Access Fees

BFA Animation Lab (AND-ACCESS)	\$250	June 5 – July 28
BFA Comics and Illustration (ILD-ACCESS)	\$350	June 1 – August 1
BFA Printmaking Workshop (FID-PRINTG)	\$300	June 5 – August 19
BFA Digital Imaging Center (DSD-ACCESS)	\$300	June 4 – August 3
RisoLAB Access (VNG-ACCESS)*		June 3 – August 11

* Note: Please visit risolab.sva.edu for details.

Housing Charges: Fall 2023/Spring 2024

24th Street Residence Double	\$10,750	per semester
24th Street Residence Small Double	\$9,750	per semester
24th Street Residence Triple	\$8,875	per semester
Ludlow Residence Single	\$10,600	per semester
Ludlow Residence Double	\$9,700	per semester
23rd Street Residence Double	\$10,000	per semester
23rd Street Residence Small Double	\$8,625	per semester

Housing Charges: Summer 2023

24th Street Residence Double	\$4,800	per semester
24th Street Residence Small Double	\$4,550	per semester
24th Street Residence Triple	\$4,300	per semester
Ludlow Residence Single	\$5,500	per semester
Ludlow Residence Double	\$4,800	per semester

 *Housing rates for students registered in special summer programs, including the English and the Visual Arts Summer Program, the Artist Residency Programs and Graduate Division summer programs, can be obtained by contacting the Summer Housing Office at 212.592.2984, email: summerhousing@sva.edu. For information on summer housing contract dates and rates please visit sva.edu/summerhousing.*

Housing Placement Fee

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

Late Registration Fee

Currently enrolled students who do not adhere to the registration schedule and register during a late-registration period will be charged a \$100 late-registration fee. Students withheld from registration by the College will not be charged this fee, except for students withheld for nonpayment of a prior balance or for an immunization hold.

Late Course Adjustment Fee

Students who, for any reason, need to add a course to their schedule after the close of the course adjustment period will be charged a \$100 late course adjustment fee. In addition, they must have secured written approval from their instructor and from their departmental advisor in order to add courses after the second week of the semester. Students wishing to drop courses may do so through the eighth week of the semester (for 15-week courses). Students enrolled in summer-semester courses of less than 15 weeks in duration should contact their department advisor regarding course adjustment periods. More information can be found at sva.edu/studentaccounts. The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

Please see the major-department sections for individual course and equipment fees. Individual course and equipment fees will be fully refunded during the course adjustment periods. Individual course and equipment fees are nonrefundable after the course adjustment periods.

Re-Matriculation Fee

Students withdrawn from SVA for nonpayment of tuition and fees and who have been approved to return to the College will be charged a \$500 re-matriculation fee.

Late Payment Fee

Students who do not meet the deadline for tuition remittance and who are not on a payment plan will be charged a late fee of \$250. Students on the payment plan will be assessed a late fee of \$50 each month payment is not received by the installment due date. Late payment may result in your registration being canceled.

Health Insurance Fees

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

Note: Health insurance fees for the 2023-2024 academic year will be available in April 2023. Please visit sva.edu/tuition.

Rates for the 2022-2023 academic year were as follows:

- \$1,415 per semester (if enrolled in the student health insurance for the academic year or for the fall semester only)
- \$1,815 spring semester (if enrolled in the student health insurance for the spring semester only)

Students enrolled in the English and the Visual Arts Summer Program will be charged a summer health insurance fee of \$600 for the summer 2023 semester (this fee is in addition to the health insurance fee for the fall and spring semesters). This fee can be waived with proper documentation. Please visit sva.edu/tuition.

Students are automatically enrolled in the SVA-sponsored accident and sickness insurance and billed the Health Insurance Fee. Students who want to remove this charge must have sufficient insurance coverage and waive the fee online before the applicable deadline. For more information about the insurance, deadlines and waiving the fee, go to sva.edu/uhp.

Payment Plan Fee

\$100 per semester

Veterans Benefits and Transition Act of 2018

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

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at <http://www.benefits.va.gov/gibill>.

Change to Veterans Affairs Debt Repayment and Refunds

Under Public Law 116-315 Section 1019. As of 1/5/2021, outstanding Veteran Affairs benefit balances from tuition/fees, or Yellow Ribbon will be collected from the College. In turn, the College may require you to pay any outstanding debts resulting from changes to your schedule. Book/supplies stipend and monthly housing (MHA) debt from VA will be billed directly to the student.

Financial Requirements for Registration

1. Students with a prior semester balance will be required to obtain a financial clearance to register from either the Office of Student Accounts or the Office of Financial Aid.
2. Payment Plans must be renewed each semester. Students who have not used the payment plan may opt to do so prior to registration. Please contact the Office of Student Accounts.
3. Students who will be relying on financial aid assistance to pay their tuition should contact the Office of Financial Aid as soon as possible.
4. Financial aid recipients of any kind, other than scholarship recipients, will be required to have filed their FAFSA no later than March 1.

Refund Policy

The enrollment fee is nonrefundable. The health insurance fee is refundable only if withdrawal occurs prior to the applicable semester waiver deadline. The waiver deadline is located on the Student Health and Counseling Services webpage.

Students who wish to withdraw from SVA must notify their academic advisor in writing. Written approval from a parent or guardian must be included if the student is under 18 years of age. The effective date of the withdrawal is the date written notification is received by the academic advisor. Lack of attendance alone does not entitle a student to a refund.

Refunds, less the nonrefundable enrollment fee and health insurance fee (if applicable), are made after the prorated percentages of liability are applied, unless superseded by an existing state or accrediting agency refund policy. Upon withdrawal from the semester, SVA does not charge any department or course fees. However, payment plan fees, late fees and any other administrative fees are not prorated. Only tuition and housing costs are prorated. Prorated housing costs are based on the check out date, not the official date of withdrawal.

The prorated percentages of liability (tuition and fees owed) are based on the official date of withdrawal, as follows:

- 0% liability if withdrawal occurs through the first week of the semester
- 25% liability if withdrawal occurs during the second week of the semester
- 50% liability if withdrawal occurs during the third week of the semester
- 75% liability if withdrawal occurs during the fourth week of the semester
- 100% liability if withdrawal occurs after the fourth week
- No refund will be made for withdrawal occurring after the fourth week of the semester

Title IV recipients should note that the amount of the student refund will be calculated only after the aid proceeds are appropriately returned to each program. Please contact the Office of Student Accounts or the Office of Financial Aid for more information on Title IV refunds.

Consumer Information

The School of Visual Arts is committed to providing full disclosure of all consumer information as required by state and federal laws and regulations. The College's consumer information is located on the SVA website at: <https://sva.edu/about/facts-and-policies/consumer-information>.