ART HISTORY - Department Chair & AH Minor Coordinator: Sue Nutty

AH 101 Art History Survey I SPRING
This two-semester art history course is a chronological overview of art works from the prehistoric period up to the twenty-first century. This course introduces the student to the major historical monuments of world art with an emphasis on the work's form, style, expression and cultural meaning. Friday lectures and weekly section meetings, based on student involvement and participation, introduce the student to a variety of art forms from different cultures and periods. The course also introduces the student to art historical vocabulary and various methods of art historical research. The course integrates a visit to the Boston Museum of Fine Arts. Required: 3 credits/semester; 3 hours/week. No prerequisite. This course may not be dropped without department head approval.

AH 102 Art History Survey II FALL
The second semester of the art history survey course combines a chronological overview of art works from the seventeenth century through the twenty-first century, with a rigorous investigation of the contexts in which what we call art has been made. The course covers major art historical developments in the western and non-western worlds with an evaluation of their form, content, style, cultural meaning, and import. Together the Friday lectures and the subsequent weekly section meetings, which are based upon student involvement and participation, introduce students to the varieties of art forms and artistic practices from different cultures and periods. The course also introduces students to the various methods of art historical research. Required: 3 credits/semester; 3 hours/week. No prerequisite. This course may not be dropped without department head approval.

AH 202 (NW) Japanese Art FALL
This course surveys the art of Japan from the prehistoric period to the 20th century. The diverse influences on Japanese art are studied in historical context. Active participation in the form of discussion and student presentations is emphasized. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 204 (NW) Shaping an Islamic Vision SPRING
This course will explore the roots and the development of Islam and Islamic art within the context of its geographical, social and cultural milieu. From 7th century Iraq to 12th century Spain, from 13th century India to 21st century Saudi Arabia, the Muslim world has expanded to incorporate a vibrant and dynamic civilization in which the arts have flourished. Architectural forms will be a major focus of the course, looking at the specific typologies and forms common to the Islamic idiom. The other arts, especially painting and calligraphy, will also be examined as media particularly revealing of the Islamic aesthetic vision. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 250 Critical Approaches to Contemporary Art SPRING
This class provides a foundation in critical theory and in the skills of critical thinking and writing. We will consider the relationship between the theory and practice of art. Each week we will look at a different critical issue related to making and interpreting art, covering the sometimes overlapping issues of form, process, representation, reproduction, originality, distribution, institutions, gender, identity, culture and politics. We will frame these issues in relationship to specific case studies drawn from a range of media, including examples from studio areas at MECA. Students will be encouraged to make links between critical issues covered in class and their own work, and to understand the ways that theory connects to artistic practice. Elective: 3 credits/semester; 3 hours/week. (Required for all students who entered MECA in 2006 and after) Prerequisite: AH 101-102 or equivalent.

AH 295 Honors - Critical Approaches to Contemporary Art SPRING
This class provides a foundation in critical theory and in the skills of critical thinking and writing. We will consider the relationship between the theory and practice of art. Each week we will look at a different critical issue related to making and interpreting art, covering the sometimes overlapping issues of form, process, representation, reproduction, originality, distribution, institutions, gender, identity, culture and politics. We will frame these issues in relationship to specific case studies drawn from a range of media, including examples from studio areas at MECA. Students will be encouraged to make links between critical issues covered in class and their own work, and to understand the ways that theory connects to artistic practice. Elective: 3 credits/semester; 3 hours/week. (Required for all students who entered MECA in 2006 and after) Prerequisite: AH 101-102 or equivalent. (Note: HONORS LEVEL - to earn the "honors" designation on your transcript requires an additional 20% more reading and writing, and assumes a higher level of interaction in discussions. Honors classes cover material at a faster rate and expect you to learn more on your own, so most people find them more difficult. They look great on your CV if you’re applying to a graduate or professional program, and are more easily transferred.)
AH 315 Installation Art
FALL
This course explores installation art during the 20th century from Duchamp to Holzer and other contemporary artists. Situating itself in the nexus of contemporary global culture, installation art plays an important role in developments in modern and post-modern culture. Together with Conceptual Art, Installation Art staged the search for new meaning reconstructing the interaction of political, environmental and personal issues into a new format. In addition to readings, discussion and lectures, students will design their own installation project. Elective: 3 credits/semester; 3-hours/week. Prerequisites: AH 101 & 102 or equivalent.

AH 317 Women and Art
FALL
This course will investigate women as makers of art, as subjects of art, and as critics, theorists, and historians of art. Rather than attempting a comprehensive chronological survey, the course will focus on a series of topics or themes exploring art production in Western Europe and America from the late eighteenth century to the present day. Among the topics to be considered are: the impact of feminism and feminist art theory on the rewriting of art history; the nude; orientalism and women as other; female subjects as the object of the gaze; feminist art of the 1970s and essentialism; psychoanalytic theory; woman and craft and art history's privileging of painting and sculpture; women and Impressionism; Victorian women artists; 19th-century American women sculptors; the careers of specific women artists, i.e., Cassatt, O'Keefe, Kahlo, Krasner, and the concept of "greatness"; race and women of color as makers/subjects; body, performance, conceptual art; the status and concerns of contemporary women artists. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH101-102 or equivalent.

AH 323 History of Photography
SPRING
This course sets out to establish a chronology of the artistic, theoretical, and technical developments toward a history of photography. We will cover a roster of artists, philosophers, and scientists that have contributed to the field, both historically and contemporarily. In a series of lectures and seminars, we will be examining the origins of the camera, the rise of fine art and editorial photography, and specific technological developments that have reshaped the field including but not limited to the Kodak camera, 35mm film processing, motion cameras, digital elements, and the Internet. Additionally, your coursework is designed to develop research methodologies in art history while reinforcing the basics of critical reading, writing, and editing. Elective: 3 credits/semester; 3-hours/week. Prerequisite: AH 101-102 or equivalent.

AH 341 American Art: Colonial to Armory Show (18th & 19th Century)
SPRING
This course examines American painting, sculpture, architecture, and decorative arts from the Colonial era to the Armory Show of 1913, with an emphasis on productions in New England. Among the issues to be considered are American identity and nationalism; regionalism and regional styles; the concept of colonialism and artistic production; the meanings of portraiture; race and identity; depictions of the American landscape; and the influence of European styles on American art. Colonial and revival styles in architecture, furniture, and silver will be examined in the cultural contexts of the periods. Students will write a research paper on a topic of their choice. Among the area resources to be utilized are the collections of the Portland Museum of Art, Victoria Mansion, local and area architecture, the art collection of Bowdoin College, and the Museum of Fine Arts, Boston. Elective: 3 credits/semester; 3-hours/week. Prerequisite: AH 101-102 or equivalent.

AH 345 History of Architecture
FALL
A Brief History of Building. This course will have two basic dimensions, which we will try to occupy simultaneously as much as possible. The first offers a look at and comparison of selected historical examples of ‘great’ buildings from different time periods and cultures around the world -- perhaps a French cathedral, an Egyptian pyramid, a Chinese palace, an Indian temple, a New England house, or a New York office building. The second will explore the fundamental notions of why people build (is it mostly just to keep the rain out?) and what the qualities are that make a building ‘good,’ that make it work, that make it valuable, that make it meaningful. Therefore, the elements of architectural design will be a basic focus of our exploration as well as an overview of major typologies of significant building forms, functions and styles. Students will be expected to engage in some basic architectural design (no prior experience is necessary) as well as to produce a research paper on a specific building, an architectural style or a particular aspect of building design or technology. Elective: 3 credits/semester; 3-hours/week. Prerequisite: AH 101-102 or equivalent.

AH 440 Art History Minor Thesis
FALL-SPRING
Students pursuing the minor may enroll in this course either semester. Students work with a thesis advisor. Independent Study: 3 credits/semester; 3 hours/week. Prerequisites: AH 101-102 and permission of Minor Program Coordinator.

“It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”
CE 101 Ceramics Handbuilding  
Hand-building techniques such as coil, slab and press molding are taught as students gain knowledge of materials, glazing, and firing. Students begin working with earthenware clay and later explore Raku. Sculptural and functional issues are explored through various assignments and students gain knowledge and insight into issues of contemporary ceramics. Elective: 3 credits/semester; 6 hours/week. No prerequisite. May be taken by both beginning and more advanced students.

CE 130 Mystery Materials Metaphor  
In this course, students will be given the opportunity to evolve concepts which lend themselves to working with clay in nontraditional formats. Students might choose to use clay along with other materials or to use ceramic materials in innovative ways. Students will investigate how materials inform and define concepts and how materials and process are used to carry meanings and history as well as practice. Students will also be asked to understand how concepts can sometimes be more successfully realized through the use of clay along with multiple materials and will study the work of contemporary ceramic artists who explore the expressive possibilities of mixed materials. Through a series of exercises and playful risk-taking, students will develop additional vocabularies of process and material which will assist in visualizing their ideas. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

CE 201 - Ceramics Throwing - Beginning  
Wheel throwing is the primary means of making ceramic forms in this course. Basic and advanced throwing skills, material concepts, glazing and firing are covered. Reduction firing concepts are introduced as the students construct functional and nonfunctional forms in clay. Students also gain familiarity with artists who currently use wheel processes to explore contemporary issues and design. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

CE 305 - Ceramics Throwing - Advanced  
Students will build upon throwing skills developed in CE 201 and/or other existing throwing skills. Complex forms are studied, including pouring vessels, lidded containers, plates, platters and teapots. Techniques of creating handles, knobs, and other appendages will be studied. Students will develop skills necessary to make larger forms by stacking and joining thrown sections. Students will learn to establish relationships between functional objects in a set, and will explore the creative potential of altering and manipulating thrown forms. Exploration of surface decorating techniques and glaze solutions will be included. Stoneware will be used predominately with an option for use of porcelain. Elective: 3 credits/semester; 6 hours/week. Prerequisite: CE 201.

CE 240 Raku and Soda: Atmospheric Firing  
In this course students will experience atmospheric firing through the processes of Raku and Soda-firing. The nature of the kiln atmosphere in Raku and Soda Kilns create distinctive qualities on the surface of fired work. Students will learn to view the firing process as part of the creative act of making the work complete. Both Raku and Soda firing encourage the artist to create a dialogue between control and accident. Students will learn to engage their work in this dynamic conversion. The Raku process emphasizes quick firing and cooling. Raku also employs a post-firing process called reduction. Reduction happens in a controlled smoky environment that changes the clay surface and the glaze. The Soda-firing process is longer in duration. The surface color and texture of work is greatly affected by the soda sprayed into the kiln during the firing. In this course students will be engaged in functional and sculptural assignments. Students can use a range throwing and handbuilding techniques during this course. Elective: 3 credits/semester; 6 hours/week. Prerequisite: CE 201.

CE 260 Porcelain  
In this course students will explore the nature of porcelain clay. Porcelain clay is noted for its whiteness and density. Porcelain possesses the ability to create a range of forms from thick and rock-like to thin and translucent. Originating in China, porcelain has an iconic status in historical ceramics and it remains a key material in the studio practice of contemporary ceramics. The course will cover both high-fire porcelain fired in a gas reduction kiln and mid-range porcelain fired to C/6 in an electric kiln. The atmosphere in the gas and electric kilns offer very different color possibilities for glazes, slips and under glazes. Students will become familiar with properties and qualities that are possible in these two temperature ranges. Both vessel and sculptural formats will be explored. Students will utilize a range of forming and surface techniques that will build upon the student’s prior throwing and hand-building experiences. Students will learn to organize both form and surface design to provide a coherent visual statement. The work of contemporary ceramic artists will be used to suggest a broad range of technical and conceptual possibilities. Students will be required to conduct research in periodicals, books, and online at the beginning of each assignment. Elective: 3 credits/semester; 6 hours/week. Prerequisite: CE 101 or 201.

CE 311 Glaze Chemistry & Kiln Firing  
“it is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”
The purpose of this course is to begin the process of understanding the nature of ceramic materials and to familiarize students with basic understandings of various firing processes. Assignments and lectures emphasize the theory and practice of formulating clay bodies and glazes with the goal of having students develop a vocabulary of materiality and process for use in their studio work. Elective: 3 credits/semester; 6 hours/week. No prerequisites: open to all students. Majors have priority.

CE 301-302 Ceramics III: Majors Studio  
FALL-SPRING
This course fosters the development of a personal sense of direction with a combination of assignments and individual choice. As a result, students increase vocabularies of skill and concept. Students also learn to relate their work to historical and contemporary issues. Additionally, students learn the operation of a variety of kilns and explore advanced issues in mold making and slip casting. A combination of group discussions and demonstrations, shared and individual crits, and one-on-one dialogue further augment the growth and maturation of studio work. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Ceramic Major.

CE 401-402 Ceramics IV: Majors Studio  
FALL-SPRING
Students develop a mature body of work in preparation for the Senior Thesis Exhibition. Students are offered the necessary instruction and support needed to pursue in-depth explorations of ideas and processes of their own choosing. Demonstrations, readings, discussions, and critical reviews continue the conceptual, aesthetic and technical development of studio work. Upon the successful completion of the senior studio, students are ready to begin their professional careers. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Successful completion of CE 301-302.

DRAWWING-  
Foundation Coordinator: Philip Brou / Minor Coordinator: Honour Mack

DR 100 Introduction to Drawing  
FALL-SPRING
This course introduces drawing from perception, including techniques for measurement, contour, massing, volume, and rendering illumination through tone. Compositional skills such as placement and figure/ground interaction are stressed. Drawing materials include pencil, charcoal, and; subject matter includes still life, interior, landscape, and the figure. Required: 3 credits/semester; 6 hours/week. No prerequisite.

DR 120 Representational Drawing  
FALL
Building on the perceptual concepts of DR100, this course focuses on methods used to represent the three-dimensional world on a two-dimensional surface. Linear perspective methods are introduced and structural and tonal concepts are reinforced to aid students in rendering more convincing illusions of volume, space, and light. Subjects include the human figure, object studies, still life, architectural spaces, and the imagination. Elective: 3 credits/semester; 6 hours/week. Prerequisite: DR 100.

DR 225 Into the Wild: Landscape Drawing  
FALL
This course will investigate some of the many possibilities of drawing "landscape". Issues will include the representation of deep space through the devices of perceptive including linear and atmospheric perspective, scale, shift, and overlaps; as well as through alternatives systems of mapping relative distance and position, and of diagramming time and sequence. We will meet once a week to facilitate as much on-site work as possible traveling to locations in and around Portland. 3 cr./sem, 6 hrs. /wk. Prerequisite: DR100.

DR 228 Figure Drawing  
SPRING
This introductory life drawing course is structured around the premise that working from observation leads to a deeper understanding of the elements of drawing and to a more personal expressive vision. Students investigate a broad range conceptual and historical drawing practices related to the human figure while building knowledge of basic human anatomy and exploring the variety of material and means available to describe complex form in illuminated space. Elective: 3 credits/semester; 6 hours/week. Prerequisites: DR100.

DR 240 Drawing as Installation & Object  
FALL
Marks on a surface build into form, lines make connections, colors resonate. These are the core concepts of drawing. This class explores how these ideas become tactical approaches to making art beyond the 2d surface and is designed to explore the ways in which drawing and objects are in dialogue. We will explore drawing concepts and how they can be utilized to model objects, performances, and spaces. Each student will achieve this through the completion of four sculptural works and a regular practice of drawing. Together we will look and discuss works such as Jessica Stockholder’s colorfully articulated sculptures, Eva Hesse’s sketches into sculptures, the Earthworks artist of the 60’s and 70’s, Kurt Schwitters’ proto-installations, Marcel Duchamp’s seminal assemblages, the anamorphic paintings of the 15th and 16th century, the historical and cultural significances of fresco painting, and the great carved stones of the Inca at Machu Picchu. We will travel to various sites to see artworks in person that echo some of the tactics that other artists use with drawing, sculpture, and installation. Students are required to have a digital camera for this class. This could be the camera on an iPhone or a simple point and shoot. Contact the instructor with questions. 3 credits/semester, 6 hours/week. Prerequisites: DR 100.

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DR 242 Color & Drawing: Mixed Media  
**SPrING**
This course represents the convergence of two lines of inquiry: color theory and drawing. It is for those students interested in deepening their experience with color as a formal dynamic and as a carrier of meaning. Material and conceptual exploration is facilitated through the flexible, serial processes of drawing. Students use drawing practice as a means to focus their attention on how color can be used, making many images and taking risks that may in turn inform the more time- and materially-intensive work of other studio disciplines. 3 credits/semester, 6 hours/week. Prerequisite: DR 100.

DR 400 Advanced Drawing  
**SPrING**
This course concentrates on creating a structured environment in which students can begin to build independent working processes and linear bodies of work. It is designed to complement the experience in the major studio, despite the student's chosen area of concentration. Emphasis is placed on developing content driven work and research skills, while continuing to focus on the formal aspects of a drawing experience. Class structure will include regular lectures and critiques. Elective: 3 credits/semester; 6 hours/week. Pre-requisites: DR 100, and any three drawing electives. Students must be in their major.

**FOUNDATION COURSES - Foundation Coordinator: Phillip Brou / FYL Coordinator: Elizabeth Jabar**

FYL 100 [PE] FY-IN  
**FALL**
This seminar involves studio work, academic research, and involvement with a community partner. Its intent is to fully immerse you in art and design, to involve you in the MECA and Portland communities, and to place your creative efforts into a real-world context. FY-In teaches the critical importance of combining research and practice, and serves as an introduction to collaborating with peers and with a community partner. Students read, write, research, make art, discuss and critique while working on specific projects in their section. The course is required of all First-Year students: 3 credits/semester; 6 hours/week.

FN 101 FOUNDATIONS OF DIGITAL IMAGING: Required: 3 credits/semester; 6 hours/week. No prerequisite.  
**FALL-SPrING**
Students can choose from the following:

**FN 101-B Digital Imaging: Basics**
This course is designed for students with little or no experience in working with digital images. Assignments will cover the basics of creating and editing digital images in Adobe Photoshop.

**FN 101-DPT Digital Imaging: Drawing & Painting**
This course is designed for students who have experience creating digital images. Course projects will explore drawing and painting fundamentals with Adobe Photoshop. A pen tablet is required for this course. You may use your own or it can be checked out from school.

**FN 101-PH Digital Imaging: Photography**
This course is designed for students who have experience creating digital images. Students will explore the fundamentals of Digital Photography. A digital camera is required for this course.

FN 113 Two-Dimensional Design  
**FALL-SPrING**
Design is the process of arranging parts to produce a whole. Two-Dimensional Design is the organization of form and color in a flat surface or a two-dimensional space (composition) to produce meaning and expression. 2D Design students concentrate on the isolation and manipulation of individual characteristics of form and color (line, point, shape, texture, tone; value, hue and intensity) with intention and precision as a basis for building mastery of composition as a whole. 2D Design works in conjunction with all foundation studio requirements, and in conjunction with Art History and Liberal Arts courses, and The First Year Initiative to provide a foundation for all further study in Art and Design. Required: 3 credits/semester; 6 hours/week. No prerequisite.

FN 115 Three-Dimensional Design  
**FALL-SPrING**
Design is the arrangement of parts to produce a unit. This course is a comprehensive investigation of three-dimensional phenomena and cultivates a student's ability to visualize, design and build in three dimensions. Issues of understanding and envisioning space, objects, scale, and the relationship of the body to the built environment are subjects of the course. Students will acquire an applied understanding of the principles and elements of Three-Dimensional Design and a basic skill set of fabrication techniques. This will be achieved through projects and exercises that emphasize the connectedness in material, form, content (formal and conceptual) and process. The course will work in conjunction with all foundation studio requirements as well as work to compliment material covered in Liberal Arts and Art History courses, and First Year Seminar. Required: 3 credits/semester; 6 hours/week. No prerequisite.

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FN 102 Introduction to Video  
Video contributes to contemporary art through experimentation, performance, conceptual development, technological innovations, and the mixing of media. This course is an exploration of time-based art utilizing video, and will cover the basic skills and software knowledge of video production and post-production. Through demonstrations, in-class exercises, lectures, readings, discussions, case studies, individual projects and group critiques, we will investigate the formal and conceptual aspects of video art. We will look at many examples to study editing, camera work, narrative and non-narrative content development. Students will complete several projects utilizing video cameras and editing software. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

FN 251 Moldmaking-Form/Transformation  
This course explores various physical and analytical references incorporated by the use of multiples, transformation, and media. The opportunity exists to convey intent through elements of sequence, alteration, modification, anomalies, mutations, conversions, and deviations. Students also investigate the potential for material and content to act as metaphor. Elective: 3 credits/semester; 6 hours/week. Prerequisite: FN 115.

FN 255 Introduction to Interior Design  
As occupants of the built environment, we interact with and are affected by the forms, materials and colors of the space around us. Interior space must be designed to accommodate the range of activity that will take place there. This course provides an introduction to various components of interior design including space planning, life and safety issues, and color, shape, form and texture. Elective: 3 credits/semester; 6 hours/week. Prerequisites: FN 113- 2D Design and FN 115- 3D Design, or permission of the instructor.

FN 300 Creative Entrepreneurship  
Students will work in small teams to co-create a product/service/venture of value with external stakeholders. The starting point for the project(s) will be driven by the students and will engage their artistic passions and creativity while simultaneously attempting to be of value to external stakeholders and an ongoing venture. Students will learn and practice entrepreneurial skills and behaviors both in and outside of the Porteous building. In addition students will be exposed to a range of entrepreneurs working in artistic fields. Elective: 3 credits/semester; 6 hours/week. Not open to first year students. By permission of the instructor. This 3-credit course counts as studio credit.

SYL 200 – 2nd YR. LAB  
Second Year Lab is designed to immerse students in a sustained project in order to combine and advance objectives from their foundation year, develop the ability to take an idea from inception to completion, and introduce professional skills necessary to be an artist at work. Students will research, write, make, revise, remake, and present their work in a professional context. Within this interdisciplinary class, required of all second-year students, structured parameters create an environment in which students have the opportunity to work both individually and collaboratively while developing the skills to self-direct. Elective: 3 credits/semester; 6 hours/week. Prerequisite: Foundation courses completed.

SYL 200-1 2nd Yr. Lab: Photography: Document, Archive, Fiction  
This course will tap into the malleable and plural ways that artists use photography within their practice. The assignments and coursework will encourage students to incorporate an interdisciplinary approach to the medium. Photography is an elastic medium; in this course students will explore the multifaceted ways the medium has been used spanning from documentary to fashion, autobiography, archive, portraiture and studio-based work. We will also survey artists from several disciplines, including painters, designers & sculptors who incorporate photography into their own practice. Assignments will be both collaborative and individually assigned throughout the semester. There will be field trips to museums and sites within Portland that students will be expected to respond to through written assignments and photographic prints. We will also spend time reviewing artist’s books as a distinct and important form unto itself. Making books and printed matter will be a core component of this course.

SYL 200-2 2nd Yr. Lab: The Body in Context  
This is a multi/inter-disciplinary introduction to and exploration of the body in context. Students will choose their own specific topics that relate to the human condition in contemporary life. The content can be personal, social, and cultural. Work may take the form of, but is not limited to drawing, painting, photography, sculpture, installation, performance, intervention, video and sound. Our goal is to understand the complexity of who we are as individuals and as a collective, and to give voice to our insight through diverse representations of the body. Research, reading, writing, presentation, projects (individual and collaborative), critiques, documentation and exhibition will be integral parts of the class.

SYL 200-3 2nd Yr. Lab: Micropublishing  
This project-based studio course will explore the potentials of designing, producing, printing, and distributing online self-published books. Vendors like Blurb, Lulu, Createspace, Cafepress, and other print-on-demand (POD) services are emerging “It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”.
opportunities for showing, publishing, and selling artist books and serial art. Photography, illustration, typography, computer skills, content development, and curiosity will culminate in at least two self-published books. In the first half of the semester we will examine the qualities and power of sequence, editing, scale, structure, and pacing to influence and drive a book narrative. We will examine the design of magazines, newspapers, zines, and other serial forms of publication and distribution and connect form to message, audience, and production. This course will put to task examinations from first-year foundation and will integrate visual logic with ideas. Visual skills will be practiced to compose, communicate, inspire, and inform. The second half will be a larger-scale publishing challenge featuring collaborative efforts of which class participants will identify, research, and pull together a publishing project(s) that may culminate in participation at the MECA Holiday Sale and other POD venues. This is the hands-on working world of artists and designers within the online publishing arena.

SYL 200-4 2nd Yr. Lab: The Universe: Transformed
This course will explore ideas of the Universe and science looking specifically at how we as artists understand, track, define and explain the world around us. As a class we will explore the work of scientists past and present, look at artists working with science, scientific and pseudo scientific data. Using some of these techniques students will work in small groups to create their own data collection processes based throughout the Porteous building. The work produced will be informative and will serve as the foundation for personal projects that explore an artist’s perspective on living in this universe.

SYL 200-5 2nd Yr. Lab: (PE) "Gathering Influences: Collecting, Collections, Collectors, Collectibles"
"A Collection is a charm against chaos, the ordered bit, the finger in the dike..." Marilynn Gelfman Karp
Students will explore the human instinct to collect with specific attention to the impact of what artists collect, why they collect, and what they subsequently make. Students will share and explore past and/or current collections; develop new collections to generate sources for their work; and begin or continue to collect the work of their peers through barter. Field trips to private and institutional collections will augment class discussions about individual and cultural notions about collecting. A range of printmaking techniques including calligraph and screen printing will be explored and students will create an exchange portfolio around a theme collaboratively determined. Projects will include creating two dimensional printed matter and three dimensional printed objects particularly well suited for creating multiples that facilitate collection by others. The course will integrate a public engagement component through which students will participate in a partnership with a local retirement residence and subsequently develop an exhibition of artwork for its distinctly bare walls. Professional practices particularly suitable for Public Engagement work will be covered; Students will be expected to consistently document and reflect upon course content and their artistic practice utilizing current digital media.

SYL 200-6 2nd Yr. Lab: Cup of Tea
Tea, and by extension the teacup, figures prominently in both eastern and western cultures. When we think of the Japanese tea ceremony or the British tea hour, we think of a ritualized time and event, whereby tea becomes the means to socialize and to celebrate one’s culture. When not a communal event, the drinking of tea is often an invitation to take a few moments out of the day and to relax and become aware of the moment. Tea has also served as a metaphor for ritual as well as revolution. It takes fifteen years to become a Japanese Tea Master. It took only a few hours for American patriots to dump enough tea to be credited with starting a revolution. Additionally, “my cup of tea” is often used figuratively to refer to an activity that one truly enjoys. This course will begin by focusing on the teacup. Students will begin by learning how to make good ceramic cups. Students will also be given the opportunity to read about and discuss the costs and consequences of agricultural, trading and labor practices, associated with tea. There will also be a shared community event revolving around the cup. For the final project, students will choose a domestic object to focus on, to make, and to research what it tells us about our world.

SYL 200-7 2nd Yr. Lab: Deconstruct to Reconstruct
As a pretext for exploring the restyling, reusing and upcycling of found fashion, students will be introduced to the “life cycle” of a garment and an overview of the garment and fashion industry. Working with pre-owned garments and industry production “waste”, students will deconstruct garments in order to study construction techniques, analyze the given textile from fiber to structure, understand fabric choices for existing garments, and acquire garment pieces to recycle into new fashion. Students will use draping methods on the dress form, employ structural manipulation and surface embellishment techniques, and learn garment construction. The course will include concept development, fashion sketching, and visits with designers and manufacturers. Students will read literature on a variety of topics, including: sustainability practices in the fashion industry, controversial offshore labor practices, and early historical accounts of the American textile industry, among others. Students will complete the course with a material portfolio of textile techniques, study of apparel industry, and a series of works responding to reconstructed garments. This series may take many forms in order to address the interdisciplinary nature of SYL. As a focus for their research and collections, “It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”
students will choose a decade in the 20th Century. Their series of works will be inspired by the clothing from this particular decade, researching the historical, political, social, economic, and cultural milieu of the times.

**GRAPHIC DESIGN – Department Chair: Mark Jamra**

**GD 101 Design Basics: Form & Meaning**

This is an introduction to the fundamental elements and skills of graphic design. Projects introduce the possibilities and principles of design. Emphasis is placed on learning formal relationships while exploring the expressive potential of type. Students will create visual compositions in which typography and original play a primary role in communicating ideas. The use of graphic design tools, materials and methodology are learned throughout the semester. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**GD 102 Design Basics: Typography and Image**

This course introduces the basic principles of typography. Students learn how to work with type with respect to concept and informational hierarchy. Projects involve experimentation with methods of organizing and integrating type and images into visually compelling compositions and effective communication. Emphasis is on 2D and sequential typography as a communication language. The principles of type in motion will be introduced. As a final project, students write, design and produce their own limited-edition book. Major requirement. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**GD 220 Elements of Graphic Design**

FALL

Students are introduced to the applied elements of the practice of graphic design. Through various media and processes that inform the technical and communicative canon of graphic design, 3D environments and information design will be introduced. Projects may include interpretive exhibition design, signage systems, and packaging. Emphasis will be placed on grid systems and color systems. The class will explore a range of materials and comping techniques in the production of scale models and mock-ups. Emphasis will be placed on the potentials for artistic/conceptual expression within assigned or individually created projects.

The class will promote the development of a critical/analytical vocabulary through group and self critique as well as a rational method for image generation in contexts of various media in visual communication. The goal is to explore the indivisible connection between the media and methods of design that inform the meaning of design work across 2D and 3D environments. The class will also amplify the inherent similarities of design methodology throughout media to promote thinking across platforms of making work. Computer technology will be used but not exclusively. Elective: 3 credits/semester; 6 hours/week. Prerequisite: GD 101 or 102 or instructors permission.

**GD/NM 240 Conceiving, Designing & Presenting a Website**

SPRING

If there is no pitch there is no sell. If there is no sell there is no site. This class focuses on the fact that a well researched and seductive presentation can have more of an impact on making a successful web solution come to life than the most impressive design or programming skill-sets. Through learning basic presentation tools and studying best practices, students will learn to position themselves as involved problem solvers as opposed to applied craftsmen, enabling them to develop elaborate and sophisticated websites long before touching any code.

Learning to construct a well researched, thoughtful, entertaining and thorough visualization of a sites objectives and design can empower individuals to sell ideas to larger institutions or brands. By developing a series of “pitches” students will develop skills to persuade stakeholders (programmers, financial backers, production designers, board members, marketers, product developers, etc.) to visualize a greater picture beyond a sites design. Therefore encouraging a dialogue around a design system or approach as opposed to inviting critique around smaller aspects of a design.

This class will help students prepare for the bigger picture of design and it’s inter-relatedness to products and services. It will also give them an opportunity to develop sophisticated web solutions and a better understanding of how to present themselves and their ideas. Elective: 3 credits/semester, 6 hours/week. No prerequisite.

**GD 250 Type Studies**

SPRING

This is a studio course that introduces the student to the creation and adaptation of letterforms to various applications in the design of visual communications. The design of letters, and the design with letters, will be investigated in traditional and contemporary media – both static and time-based. Projects will be framed to allow the student to learn the design of letterforms towards both conventional, yet personal goals, and also experimental results. The course also includes the visual and conceptual fulfillment of project briefs. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**GD 302 Information Design**

SPRING

“It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”
Selected readings, presentations and projects introduce methodology for working with data visualization: maps, diagrams, charts, timelines, interfaces and graphs. The information designer distills information down to its essence, creating a visual piece that helps to make the content understood by the intended viewer. Exercises include color, hierarchy, typography and readability. Adobe Illustrator tutorials are included. This course often refers to professional situations, production and end-use. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: GD 101 and GD 102, or permission of instructor.

**GD 311 Core Studio I**
FALL
This project-based course emphasizes the potential for artistic/conceptual expression within the practice of the designer. Sequential and intensive projects will place emphasis on the presentation, articulation, editing and refining of work that defines individual designer portfolios. Major requirement for GD Juniors and GD Seniors. 3 credits/semester; 6 hours/week. Prerequisite: Major standing. Previously known as GD 311 Design Topics: Core Studio I

**GD 312 Core Studio II**
SPRING
This course builds on the fundamentals introduced in GD102 and is an advanced investigation into conventional and unconventional forms of typography. 2D and time-based projects provide exposure to complex issues of organization, hierarchy and sequence in traditional and contemporary typographic communication. Special attention is given to refinement, detail, and finishing skills in all forms of typographic design while understanding the significance of context and audience, as well as the voice and narrative potential of type. Major requirement and may be repeated for credit. Elective: 3 credits/semester; 6 hours/week. Prerequisite: GD 102. Previously known as GD 202 Advanced Typographic Design

**GD 321-421 Design Workshop**
FALL
This course introduces motivated graphic design majors to a wide range of projects, including hands-on opportunities in creating work for actual clients. Students will practice design methodology, strategic thinking and collaborative design processes. Focus is on the details involved with the actual ideation, production and publication of work. Students will work with community clients, budgets, and real deadlines. Client partnerships are developed as students learn skills in presenting ideas and directing discussions. This course is modeled on a professional working environment. Elective: 3 credits/semester; 6 hours/week. Prerequisite: 9 GD credits or permission of instructor

**GD 353 Design Issues & History**
FALL
Studio projects, readings, and student presentations will expose and examine contemporary issues and design history that affect the way we perceive and inform the practice of design. Sequential projects will not only engage the student in critical thinking and research specific to design methodology, but will inform the individual’s arena of form and context. Major requirement. 3 credits; 6 hours/week. Prerequisite: GD 102 and 101 or 202.

**GD 411 Core Studio III**
FALL
This project-based course emphasizes the potential for artistic/conceptual expression within the practice of the designer. Sequential and intensive projects will place emphasis on the presentation, articulation, editing and refining of work that defines individual designer portfolios. Major requirement for GD Juniors and GD Seniors. 3 credits/semester; 6 hours/week. Prerequisite: Major standing.

**GD 450 Senior Independent Projects**
SPRING
This course is devoted to independent self-directed projects in graphic design, which are proposed, designed, written, and produced by each student on an individual basis. Faculty members serve as project advisors; this course is the studio component of the Senior Synthesis Seminar course. Thesis projects involve visual research relating to a specific semester-long topic of visual communication. An appropriate form of presentation for the project in the Senior Thesis Exhibition and a separate written summary culminate in book form. Major requirement. 3 credits/semester; 6 hours/week. Prerequisite: Major standing. GD 450 Design Thesis – Studio

**ILLUSTRATION** - Department Chair: Scott Nash

**IL 101 Basic Concepts in Illustration**
SPRING
This course is designed to introduce students to the ideas that differentiate illustration from other forms of artistic expression. The class will be structured around one assignment which will be reinterpreted throughout the semester. Students will be asked to illustrate a chosen subject or concept using a variety of techniques and media including: pen and ink, graphite, transparent watercolor, gouache and collage. The course will also introduce students to various methods for generating new ideas through experimentation. (Incoming FY students only.) Elective: 3 credits/semester; 6 hours/week. No prerequisite.

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**BFA Course Descriptions - 2014-2015**

**IL 204 Illustration I**  
FALL  
This course is an introduction to the basic concepts of illustration. There is an emphasis on learning and experimenting with various media used in the creation of illustrations. The course is also an introduction to learning to problem solve through their drawing. Elective: 3 credits/semester; 6 hours/week. Prerequisites: foundation year courses and two studio electives, one being another drawing class.

**IL 206 Illustration II**  
SPRING  
This course is an expansion of the basic concepts and various techniques introduced in Illustration One. The emphasis is on visual communication through problem solving in a broad range of illustration approaches, as well as developing a visual vocabulary to communicate ideas. Class projects explore the relationship between image and text, the use of metaphor as a communication tool, the processes of brainstorming, researching, revising and refining visual ideas into illustrations. Students will draw on location, from the model, from each other, from reference, and from personal inspiration, sharpening both drawing skills and the ability to make connections from their work to the broader spectrum of the illustration field. Elective: 3 credits/semester; 6 hours/week. Prerequisite: IL 204.

**IL 305 Illustration Concepts**  
SPRING  
This course introduces students to the illustration practice of generating ideas through their drawing in order to solve assigned visual problems. There is a strong emphasis on learning how to develop and communicate ideas from tiny thumbnail sketches to finished illustrations. Throughout the semester, students focus on visual word play assignments, illustrate abstract ideas and develop their own problem solving abilities through their illustration work. Elective: 3 credits/semester; 6 hours/week. Prerequisite: Foundation class and DR 100 level class, and IL206.

**IL 318 Advanced Techniques Masterclass**  
SPRING  
Determination of style and mastery of medium and technique are essential to the success of a professional illustrator. This course is intended to introduce students to the primary mediums and techniques used in illustration in order to jumpstart their affinity, competency and eventual mastery of a specific media, approach and style. Elective: 3 cr./semester, 6 hr./week. Prerequisite: IL 204-206

**IL 320 Drawing for Illustrators**  
FALL  
Students use drawing from imagination, systems, photographic references, costumed models, narrative situations, sketching on location and field research, and emphasizes rendering details in expression, dress, and body language, working with backgrounds/environments, and building of scenes for added narrative effects. The process of sketching/drawing to develop ideas, interpret and expand what one sees, and prepares a student to draw anything in any context. Students experiment with and explore various drawing media, styles, systems, and methods, ways of seeing, looking, and imagining. Students’ work is assessed through projects, group and individual reviews, and critique. Elective: 3 credits/semester; 6 hours/week. Prerequisite: Majoring students only - all departments.

**IL 345 Sketch to Story**  
FALL  
Most often, Illustrators are asked to create images from words. What happens when you are asked to create words from images? In this class, illustration students will use sketching as a vehicle to explore the parallels between the craft of illustration and the craft of writing. While the focus will be on the critical analysis of modern and historical illustrated book story structure, we will examine how many images and text work together in modern examples of poetry, middle grade and young adult works including graphic novels. Students are encouraged to write in a variety of formats. Elective: 3 cr./semester, 6 hr./week. Prerequisite: IL 204-206

**IL 351 Introduction to the Discipline**  
FALL  
This seminar course provides an overview of the history of illustration from the perspective of critical genres and movements in illustration. Students will participate in lectures, engage in short readings and work on projects individually and collaboratively. For example, students will be asked to select an illustration genre, find a contemporary parallel and present their findings. Students will interview local artists, give presentations, go on field trips, do workshops and visit studios to further engage in a dialogue of the uses, definitions, and value of illustration as an enduring social art form. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Major standing.

**IL 321–322 Illustration Majors Studio**  
FALL-SPRING  
**IL 321** - This course further exposes students to a range of illustration formats and genres. Students build and hone drawing and technical skills, establish and maintain research methods, and explore materials and concepts. Third- and fourth-year students work to solve visual problems with short and long deadlines, combine observational skills, research, and invention in innovative ways, experiment to gain more fluency, and work in stages of formal and conceptual refinement. A student may work in representational, narrative, or conceptual genres on assignment-based projects, and will gain experience in contemporary practices, including process, the articulation of ideas, and presentation. Major requirement: 3 credits/semester; 6 hours/week.

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**BFA Course Descriptions - 2014-2015**

**IL 322** - Students strengthen and refine skill sets, further developing research methods, practicing self-critique, meeting deadlines, and locating their personal voice and interests. Third-year students continue to work with shorter-term assignment-based illustration projects and focus on certain methods with faculty support. Seniors build a cohesive, portfolio-ready body of work consisting of both short-term and long-term projects where skill, research, and personal voice are concrete and visible. Guest illustrators, studio visits, critiques, field trips, and readings continue to support and broaden their experience and understanding of the field, presentation, and professional practices. Prerequisite: Major standing. Major requirement: 3 credits/semester; 6 hours/week.

**IL 421 – 423 Illustration Majors Studio**

**IL 421** - This course further exposes a student to a range of illustration formats and genres encountered in the field. Students build and hone drawing and technical skills, establish and maintain research methods, and explore materials and concepts. Third- and fourth-year students work to solve visual problems with short and long deadlines, combine observational skills, research, and invention in innovative ways, experiment to gain more fluency, and work in stages of formal and conceptual refinement. A student may work in representational, narrative, or conceptual genres, on assignment-based projects, and will gain experience in contemporary practices, including process, the articulation of ideas, and presentation. Major requirement: 3 credits/semester; 6 hours/week.

**IL 423** - Students strengthen and refine skill sets, further developing research methods, practicing self-critique, meeting deadlines, and locating their personal voice and interests. Third-year students continue to work with shorter-term assignment-based illustration projects and focus on certain methods with faculty support. Seniors work on a cohesive, portfolio-ready body of work on both short-term and long-term projects where skill, research, and personal voice are concrete and visible. Guest illustrators, studio visits, critiques, field trips, and readings continue to support and broaden their experience and understanding of the field, presentation, and professional practices. Major requirement: 3 credits/semester; 6 hours/week.

**INTERDISCIPLINARY COURSES**

**FN 300 Creative Entrepreneurship**

FALL

Students will work in small teams to co-create a product/service/venture of value with external stakeholders. The starting point for the project(s) will be driven by the students and will engage their artistic passions and creativity while simultaneously attempting to be of value to external stakeholders and an ongoing venture. Students will learn and practice entrepreneurial skills and behaviors both in and outside of the Porteous building. In addition students will be exposed to a range of entrepreneurs working in artistic fields. Elective: 3 credits/semester; 6 hours/week. Not open to first year students. By permission of the instructor. This 3-credit course counts as studio credit.

**SEM 330 (PE) Art for Social Change**

SPRING

In this course we will collectively learn about the history of what it means to directly create social and public change through a creative practice. Artists/Designers as activators, citizens and future change makers will be both presented and researched. Vocabulary and practical work methods will be investigated. This course will also involve giving students individual time and coaching to creatively lay the foundation for their own personal project for the required "Public Engagement Capstone". Elective: 3 credits/semester; 6 hours/week. Prerequisite: At least 2 Public Engagement (PE) courses and Junior standing or by permission of Instructor or Public Engagement Director. This is an upper level class.

**LIBERAL ARTS - Department Chair: Claude Caswell**

**ENGLISH COMPOSITION AND LITERATURE**

**EN 100 English Composition**

FALL

Writing is an essential part of college learning, and of a successful art practice. In this class students will explore a variety of types of college writing from summarizing and responding to expository writing. Reading will be an essential element of the class. Students will also develop skills in research and citation. Required: 3 credits/semester, 3 hours/week. No prerequisite. This course may not be dropped without department head approval.

**EN 105 Introduction to Literature**

SPRING

The goal of this course is to deepen students' understanding of Western culture through reading and discussing great works of literature. We will read and discuss works from ancient Greece to the present day. Writing critical responses and literary analysis will "It is the student's responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines."
be an integral part of the course. Required: 3 credits/semester, 3 hours/week. Prerequisite: EN 100 or the equivalent. This course may not be dropped without department head approval.

**EN 110 Honors - English Composition**

FALL

This is a class for students who love reading and writing and want to enhance their skills and explore the various forms of advanced essay writing. Using essayists and memoirists like Elaine Scarry, Susan Sontag, Patti Smith, Anne Fadiman, and Virginia Woolf as models, students will practice the art of self-expression in the personal or familiar essay, and will delve into the many uses of expository essay writing. The course will include developing skills in gathering, evaluating, and using research as part of an inclusive writing practice. Required: 3 credits/semester, 3 hours/week. No prerequisite.

(Note: HONORS LEVEL - to earn the "honors" designation on your transcript requires an additional 20% more reading and writing, and assumes a higher level of interaction in discussions. Honors classes cover material at a faster rate and expect you to learn more on your own, so most people find them more difficult. They look great on your CV if you're applying to a graduate or professional program, and are more easily transferred.)

**EN 112 Honors - English Literature**

SPRING

Artists need to know their culture, and in this course we will be examining Western culture through the medium of some of our greatest literary works. Beginning with Plato and Greek literature, we will move through the Middle Ages, the Enlightenment, the 19th century, and early 20th century Modernism, and will conclude with a contemporary work of fiction. Besides reading, students will be asked to be active participants in class discussions, and to write analytical essays on the work, examining the author's contributions to our tradition, either philosophically, politically, or artistically. Required: 3 credits/semester, 3 hours/week. Prerequisite: EN 100/110 or the equivalent.

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**HUMANITIES**

**HU 223 Writing the Short Film**

FALL

In this course, students will learn how to write narrative short-form scripts with an eye toward feasibility for independent production, either while in school or in the future. Film is visual storytelling and in the creation of short films economy is everything. Learning good writing practices while simultaneously studying how short films work to create specific effects will help students develop their individual creative voice in application. Students will focus on understanding proper screenplay format and mastering the unique structuring challenges of writing shorts, as well as on considerations of characterization, theme, and visual elements. Major assignments will include the completion of two short film scripts written through several drafts. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

**HU 313 Introduction to Film**

FALL

This course is a study of the elements, art, and history of motion pictures. Early and modern films from America and abroad are viewed and analyzed. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

**HU 315 Introduction to World Religions**

SPRING

This course is an exploration of the major religious traditions in their historical and ethnographic contexts. Each religion is examined for its own understanding of humankind and of the world. The course begins with a discussion of the differences between the academic and normative studies of religion, and the limitations of each. Next we briefly deal with issues of methodology in the study of comparative religion, moving on to formulate a common set of questions to ask of each religion (e.g., what is the ultimate goal of the religion? What is the means of achieving that ultimate goal? What is their view of the human condition?), providing a foundation for analysis and comparison. Specifically, we will investigate Hindu Traditions, Buddhist Traditions, Taoism, Confucianism, Shamanic Traditions (African and Native American), Judaic Traditions, Christian Traditions, and Islamic Traditions. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

**HU 321 (PE) Envisioning a Sustainable Society**

FALL

Lester W. Milbrath, professor of Sociology at the State University of New York at Buffalo, recently argued that we live in a "dominator society," quickly moving beyond its ability to survive – primarily because of resource depletion and eco-degradation. In this course we explore the specific issues that have caused many contemporary scholars – including the Union of Concerned Scientists - to agree with him. Is Milbrath correct? And, if so, what, if any, solutions could help move us toward sustainability? Are the solutions low-tech or high-tech? What are some of the models for sustainable living – on both the individual and societal levels? What changes, relative to these models, can individuals make to facilitate them? What are the ethical issues involved in the problems and potential

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solutions? These and other related questions are answered in the course. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

HU 323 Creative Writing  
FALL
In this course students write original works in a number of genres: poetry, short story, dramatic monologue, ransom demand, laundry list, parody, suicide note, prolonged rambling insult, ode on a Grecian fern, musical script based on teen angst in Samoa, and course description for creative writing, among others. Students type their work and share it in class, keep a journal, listen to guest published writers read, and generally take the world by storm. They also read and discuss a number of published pieces exemplifying the genres reflected in their work. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

HU 325 Creative Non-Fiction  
SPRING
This course focuses on one of the "hottest" new genres in the world of literature and publishing: "creative nonfiction". Using the lyrical and imaginative narrative techniques of fiction to tell highly personal and/or actual life events, this increas-ingly popular type of writing is part memoir, part journalism, and part narrative history. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 101-102 or equivalent.

HU 327 Through Asian Eyes-Aesthetics  
SPRING
This course is an introduction to the history, philosophy, rituals and practices of the primary religions of Asia: Hinduism, Buddhism, Taoism, Confucianism, and Shintoism. The course begins with the oldest of these religions (Hinduism), and moves up through time to the youngest (Shintoism). Our goal, in all cases, will be to understand the primary contents of these faiths and not to make judgements about their ultimate correctness or value. We will use a common group of questions to investigate the religions, which will then form a rubric for comparing their primary concerns. Slides from the professor's many trips to Asia will augment lectures and discussions. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

HU 330 European Literature (online)  
FALL
This section of European Literature will focus on works written between 1945 and today. Emphasis will be on Eastern European and Russian short stories, poetry and novels. Authors to be read include, among others, Danilo Kiš, Witold Gombrowicz, Tatyana Tolstaya, and Milan Kundera. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

NATURAL SCIENCE

NS 250 The Art of Business  
SPRING
This course will provide a foundational understanding of business management skills. The primary managerial elements will include: marketing, business math, cash management, and bank financing. Students will apply and express these elements in the writing of a comprehensive business plan focused on a small business venture in their chosen field of art. Elective: 3 credits; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 301 Natural History · Coastal Ecosystems  
FALL
This course provides students with an opportunity to observe and study the flora and fauna inhabiting local intertidal zones such as tidal marsh, beach/dune, and rocky intertidal zone. Attention is on the basic principles of ecology and the identification of more common marine life forms. Laboratory and field studies provide a means of studying the many interesting adaptations associated with intertidal organisms. Two field trips are required. Elective: 3 credits; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 302 Human Biology  
SPRING
This course provides students with a basic understanding of the human body, its evolutionary history, and current social issues. Human anatomy and physiology is studied through selected readings, class discussion, and the use of visual aids such as anatomy charts, molecular model building, photographic slides, overhead transparencies, and videotapes. Scientific theories dealing with cosmology and evolution, including human origins, are explored. The final part of the course is a study of human reproductions and current technological and ethical issues concerning new reproductive technologies and genetic engineering. Elective: 3 credits; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 303 College Mathematics  
FALL
Material covered in this course includes transformational geometry, group theory, dimensional theory, and an introduction to income tax forms. Taking an experimental approach, the course utilizes many media to connect art and mathematics. Elective: 3 credits; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 305 Botany  
FALL
This introductory class explores the truly amazing world of plants from scientific, environmental and cultural perspectives. Plant classification, structure and processes will be studied along with what makes a fruit and a vegetable. The class will also discuss the “It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”.
origins of agriculture and how plants have interacted with humans over the course of time. Finally, this class involves how plants are critical to the survival of humans and how plants can save the planet. Carnivores, herbivores and omnivores welcome. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

NS 311 Zero-to-Infinity
This course is an immersion into scientific mathematics, the philosophy and the artistic interpretations of zero and infinity. Students pursue laboratory investigations of the natural science of zero and infinity. Through the scientific method, learning is uncovered, discussed and developed. The philosophical content inherent in this course interconnects the content with the aesthetic nature of art and the cultural aspects of the development of science and mathematics. This course involves students in a hands-on, mind-on curriculum with a holistic assessment process. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 330 Mathematical Enterprises
The problem-solving component of this course is focused on real dilemmas that replicate the type of problems confronted in everyday life. Assignments include designing structures, using mathematical concepts and skills to resolve dilemmas and resolving a simulated problem confronted by a city council. Consensus skills, decision-making strategies and mathematical applications are the learning expectations. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

SOCIAL SCIENCES

SS 224 Introduction to World Archaeology
This course presents an overview of world archaeology from the beginnings of our species to the emergent archaeology of the 20th century. Students will focus on creative critical thinking and explore ways in which archaeology can study people and societies peripheral to or absent from the written historical record and explore the relationships between archaeology, the arts and the natural sciences. Students will have the opportunity to participate in field survey and analysis of data from colonial graveyards in the Portland area. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

SS 252 Gender and Sexuality Diversity
This course offers an introduction to an interdisciplinary field that asks critical questions about the meanings of gender and sexuality as social, cultural and political phenomena. A range of genders and sexual identities will be explored. Students will interrogate the social construction of difference by analyzing ideas of "normal" and "other" in a variety of spheres, such as popular culture, art, family, and law and challenge their own understanding of identity. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

SS 303 Introduction to Psychology (online)
This course is an introduction to the field of psychology. Course emphasis will be focused on the study of behavior and mental processes, stressing the scientific nature of contemporary psychological investigation. Topics discussed will include learning, memory, cognition, sensation and perception, motivation, personality, life span development, emotion, personality, abnormal behavior and its therapies, biology of behavior, research methods and statistics and social behavior and individual differences. (Emphasis will also be given on how these topics relate to the developing art professional.) Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

SS 305 Honors-Dreams (online)
This course explores ideas about dreams and dreaming throughout history and in diverse cultures. Students will analyze the nature of dreams in relation to questions about knowledge, science, selfhood, society, and divinity. Readings include case studies by Sigmund Freud, fictional works by Fyodor Dostoyevsky and Lewis Carroll, philosophical texts by Chuang Tzu and Cicero, and a miscellany of other fascinating texts ranging from antiquity to today. The course will run as an online course. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

(WH 3231 Diverse Cultures I: Origins, Structures and Complexity
By examining the history of the non-Western world, this course explores the diversity of political, social, economic and religious structures throughout history, with a primary focus on the Middle East and North Africa, India and China, developing threads of thought and form that are followed throughout the course. Students explore how and why different forms of government, social...

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organization and thought develop and the factors that affect such development in various cultures. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100-105 or equivalent. After WH requirement is met, this course may be used to meet SS / HU or ANY requirements.

**WH 232 Diverse Cultures II: Globalization, Domination and Resistance** SPRING
This course is a continuation of the themes and topics addressed in WH 231, beginning from the time of the discovery of North America. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100-105 or equivalent. (Please note that WH 231 is not a prerequisite for this course.) After WH requirement is met, this course may be used to meet SS / HU or ANY requirements.

**WESTERN PHILOSOPHY**

**WP 211 Issues in Ideology I** FALL
The dictionary defines the word culture as "the characteristic features of a civilization." What are the characteristic features of Western civilization today? How do we receive them? This course explores the relativity of cultural values and the origins of Western values, beginning with those originating in the ancient Near East and concluding with those set in place during the Renaissance. The multifaceted nature of culture is examined to highlight the issues and conflicts implicit in the creation of values. This course provides students with a broad understanding of those common "biographical" elements, inherited through culture, as an ideological foundation for their work as artists. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100-105 or equivalent. After WP requirement is met, this course may be used to meet SS / HU or ANY requirements.

**WP 212 Issues in Ideology II** SPRING
This course explores the relativity of cultural values and the origins of the dominant values of the West, from the Renaissance to the present. It provides students with a broad understanding of the matrix of values in which Westerners grow up, as well as the issues and ideological conflicts that can arise and have arisen from those values. This exploration forms one intellectual foundation for the students' work as artists. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100-105 or equivalent. (Please note that WP 211 is not a prerequisite for this course.) After WP requirement is met, this course may be used to meet SS / HU or ANY requirement.

**METALSMITHING & JEWELRY DESIGN** - Department Chair: Sharon Portelance

**MJ 101 Metalsmithing & Jewelry I** FALL and SPRING
This one-semester introductory course blends technical instruction with an investigation of design and concept as it relates to ornament and function. Students develop confidence and proficiency with the basic skills of forming, soldering and finishing. Classroom discussions and image presentations introduce the broad range of possibilities that the field of Metalsmithing and Jewelry encompasses that are part of this diverse and exciting field. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**MJ 212 Special Topics: Casting** FALL
In this one semester course, students will explore various techniques of casting that can be applied to individual investigations. Students will learn the fundamentals and processes related to casting including lost wax casting, direct object casting, rubber mold making, and single mold casting. Assignments will emphasize an exploration of technique and student’s ideas will be directed toward utilizing the techniques in their own practice in order to gain an understanding of application. Elective: 3 credits/semester; 6 hours/week. Pre-requisite: MJ 101.

**MJ 213 Special Topics: The Table** SPRING
In this one semester course, students will explore the various formats, techniques and materials that are necessary to gain an understanding of utilitarian objects and hollowware for the table. Students will learn the fundamental processes related to hollowware including raising, forming, forging, die-forming and seaming. A more sophisticated understanding and application of previously learned techniques will also be covered and developed such as advanced soldering, surface embellishment and mechanisms. Assignments will emphasize an exploration of technique, material, form, and formal and conceptual intent. Elective: 3 credits/semester; 6 hours/week. Pre-requisite: MJ 101.

**MJ 314 Independent Projects in Metalsmithing & Jewelry** SPRING
This course is designed to create structured parameters in which students working in any discipline can investigate their ideas through the language of metalsmithing and jewelry. Student/instructor discussions will establish subjects for independent study at the beginning of the semester that will continue throughout the semester. Emphasis will be placed on process and content. Specific

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This course will explore the basics of computer based 3D modeling and animation. Students will plan, build, paint, texture, rig, light, animate, and render three-dimensional models and environments. A general overview of the integration of 3D output in print, video and games will be provided. This course will use MAYA as its core software. Elective: 3 credits/semester, 6 hours/week. Prerequisites: FN 101.

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NM 300 2D Animation
This course will introduce the basic techniques of 2D Computer Animation through a series of assigned short exercises and longer projects. Fundamental concepts such as the “12 principles of animation” will be introduced and explored. Macromedia's Flash will be the main 2D animation tool used in the course, however other applications such as Photoshop, Illustrator, Soundtrack, After Effects, Motion, and Final Cut may be used in both the production of assets and as post production tools. Elective: 3 credits/semester, 6 hours/week. Prerequisites: FN 101 Foundation of Digital Imaging, and FN102 Intro to Digital Video.

NM 326 Game & Concept Art
This course will focus on concepts, theories, and best practices for how to efficiently produce artwork for video games. The course will be centered on art production for 3d games/worlds, but will also touch upon 2d in the form of painting textures for 3d models and concept drawing. Over the semester, students will be tasked with designing, modeling, and texturing a variety of objects ranging from simple props to a character. The final project will be to collaborate as a class to create a cohesive, interesting environment. Elective: 3 credits/semester, 6 hours/week. Prerequisites: FN 245 or permission of instructor.

NM 303/403 Digital Filmmaking
In this course you will create 3 short films: an experimental, fiction, and nonfiction film. The focus of this course will be on the creative aspects of cinematic structure and narrative. Your film projects need to penetrate the surface of your subject and explore the depth of human experience. Readings, workshops, assignments, screenings and critiques will help you extend your understanding the filmmaking process. The quality of your work will be dependent on your mastery of technical skills as well as the realization of your artistic vision. Students retaking this course will work on 3 independent projects which will be shown during regular class critiques. Elective: 3 credits/semester, 6 hours/week. Prerequisites: NM 225 Digital Filmmaking or permission of Instructor.

NM 321/322/421/422 Media & Context- Major's Studio
These courses explore the poetics of media-based art. Though based in electronic and digital media, this course focuses more on the expression of the student’s ideas through the modality of media than on the technical specifics of the media itself. Students develop a body of work specific to their area of interest, building their visual and verbal vocabularies around the making and critiquing of media-based art works. Studio time is equally divided between producing work and evaluating, through discussions and critiques, the processes and products of that production. Faculty and are available for technical and project management support. Importance is placed not only on the creation of professional caliber media art works but also on the documentation and the presentation of that work for promotional purposes. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Junior Standing and successful completion of two New Media courses.

PAINTING - Department Chair: Honour Mack

PT 100 Foundations in Painting
The focus of this class is on perception and color, students learn to see the empirical world and respond to it by inventing a two-dimensional equivalent with oil paint. Exercises and assignments focus on color use, composition and content, tactile paint surfaces, and basic material instruction. This course is designed to prepare student for more advanced painting experiences by introducing the fundamental elements of the discipline of painting. Required to major in painting. Elective: 3 credits/semester; 6 hours/week. No pre-requisites.

PT 130 Beginning Figure Painting
This course allows students to develop their fundamental paintings skills while focusing on the human subject, with an early exposure to the figure that is formal in its focus. Students practice rendering the figure’s structure and surface, and learn how to use its form to create different compositions, how to mix the colors needed to approximate skin tones and how the surface of the skin responds to various light conditions. This class is essential for any student interested in painting in the figurative vein but who needs the experience of working from the model to establish an understanding of anatomy. Students are also introduced to wide range of figurative painter, both contemporary and historic, and begin to bring narrative concepts to their works. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PT 100

PT 200 Int. Painting: Form & Content
This course utilizes visual tools including compositional development, color facility and the manipulation of material. Occasionally students are asked to make painting decisions with materials other than paint. All of the visual “tools” they possess are exercised to “It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”
The Department Chair is Justin Kirchoff.

### PH 101 Introduction to Photography
**FALL**

Students are introduced to the vocabulary of photography through a series of projects designed to increase their perceptual skills. Emphasis is on exploring the world with a camera in order to understand the unique properties of photographic form and then to learn how to use these properties for communication and self-expression. Exposure, development, and darkroom skills are taught concurrently. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

### PH 102 Intermediate Photography
**SPRING**

This course, based on a series of weekly assignments and critiques, leads students through a systematic and comprehensive investigation of the elements of the photographic language. Issues of the landscape, the portrait and the constructed image are explored. Emphasis is placed on expanding and refining technical control of the medium and developing the ability to discuss and critique each other's work. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH 101 or instructor permission.

### PH 202 Artificial Lighting: Into the Light
**SPRING**

This course is a thorough investigation of the potential of artificial lighting. Quartz lights, studio strobes, polaroid materials, and color transparencies are employed to study a range of portrait, still life, and tableau problems. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH 101

### PH 301 View Camera
**FALL**

*“It is the student’s responsibility to submit the necessary forms and to be aware of credit-load status and refund period deadlines.”*
Working with a view camera, students explore the unique aesthetic possibilities of the large negative. The zone system of exposure control, fine printing techniques, chemical formulation, archival processing and methods of presentation are also covered. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH102 or permission of instructor.

PH 302 Documentary Methods
This course explores the many variations - Historical and contemporary - of the oldest and, perhaps, the purest use of the camera. Through exposure to a lot of work and discussion of its philosophy and assumptions, the student is encouraged to develop a personal interpretation of the documentary approach to the world. Electro: 3 credits/semester; 6 hours/week. Prerequisite: PH 201 or permission of the instructor.

PH 304 Photography Installation
This course is designed to expand the student’s understanding of photography beyond the borders of the matted print. Slide presentations, installations, multimedia, artist’s books, “zines and multiples (postcards, posters, etc.) are possible forms to explore. Throughout the course, we will discuss how the final presentation of a piece affects its meaning. We will also look at a variety of artists who use photography in their work but do not consider themselves to be photographers per se. Each student will get hands-on experience with a number of alternative processes, including platinum printing, liquid light, Polaroid transfer, Kodalith, Mural printing and site-specific projections. Elective: 3 credits/semester; 6 hours/week. Prerequisite: two semesters of photography electives and permission of the instructor.

PH 321 Photography Majors Studio
This is primarily a critique class in which each student will concentrate on several self-directed projects. Group critiques are supplemented with discussions of articles about issues in the contemporary photography/art world. Slides, videos and field trips will also supplement the course work. The course is designed to encourage each student to explore his/her individual photographic concerns and style in depth before embarking on the Thesis Presentation during the senior year. Major standing: 3 credits/semester; 6 hours/week. Prerequisite: PH 101 & PH 102 or permission from the instructor.

PH 322 Photography Majors Studio
This critique class, supplemented with appropriate readings and slide presentations, is designed to allow each junior to explore the forms and content of his/her own work. Major standing: 3 credits/semester; 6 hours/week. Prerequisite: PH 101 & PH 102 or permission from the instructor.

PH 351 Introduction to the Discipline
In its brief history, photography has surpassed all other visual media in the impact it has had on humankind. This course covers the history of photography from its practice, origins and philosophies in the 19th century to an up-to-the-minute survey of contemporary works, ideas and photographic techniques to help establish your own position and philosophy as a disciplined photographer and artist. A philosophical discourse in how photography has shaped our social, cultural and artistic landscape in conjunction with your own work, experiments, opinions, choices for expression and practice will help form the core of this course.

Introduction to the Discipline is a cross section of everything that is photography, while taking seriously its history, practice, philosophy and potential for your own self (what is it you want to say?) expression. Lectures and discussions based on a variety of readings address topics and issues surrounding the photography of both past and present. Major requirement: 3 credits/semester; 3-hour/week. Prerequisite: Major standing.

PH 421 Photography Majors Studio
This is primarily a critique class in which each student will concentrate on a semester long self-directed project. Group critiques are supplemented by discussions of articles about issues in the contemporary photography/art world. Slides, videos and field trips will also supplement the course work. The course is designed to encourage each student to explore his/her individual photographic concerns and style in depth before embarking on the Thesis Presentation during the senior year. Major standing: 3 credits/semester; 6 hours/week.

PH 422 Photography Majors Studio
This advanced project allows each student to work independently, with weekly group and individual critiques, to produce a body of work that can then be refined into a final presentation form—portfolio, exhibition, book, installation, etc.—for the Senior Thesis Exhibition. Editing, sequencing, and presentation methods are covered in detail. Major standing: 3 credits/semester; 6 hours/week.
This course is an introduction to basic printmaking techniques, including mono-print, intaglio, and relief printing, using an experimental approach to the graphic media. Emphasis is on investigating visual structures, color, design, and drawing, by means of the print process. The class provides an introduction to the breadth of printmaking media, and positions the student to take a higher level elective in the following semester. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**PR 201 Intaglio Printmaking**  
**SUNP**  
The evolution of an image through a developing series of states is the key concern of this course. The sculptural and textural possibilities of inked and printed metal are virtually limitless. Etching and dry point, chine colle (collage print), and color printing processes are covered. Field trips and research in the history of printmaking are included. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**PR 210 Topics in Print: CNC**  
**FALL**  
This course will explore the use of the Shopbot CNC Router in relation to making a variety of traditional prints. Students will learn how this high tech tool can be used to make both relief and intaglio prints. Emphasis will be put on exploring the potentials of combining machine and hand carved imagery. Additional topics will include basic vector graphics, embossments and multiple layer printing. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PR100 or one other printmaking elective.

**PR 230 (PE) Topics in Print: Artist PUBLICATIONS**  
**SPRING**  
This course will focus on the production of small run artist books, zines and publications. Utilizing the disciplines of Screen Printing and Letterpress printing, students will create multiple projects in themes ranging from visual narrative to public educational material. Print technique, sequential design, and exhibition and dissemination will be a critical focus of each project. Partnering with local organizations and hosting a visiting artist, students will examine the implications of creating work for a wide audience and the alternative delivery systems inherent within these partnerships. Discussions and practice of Collaboration, Social Practice and Public engagement will be central to the theme of this course. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PR100 or one other printmaking elective. Designed for students with a interest in, or in the Public Engagement Minor, but open to all students from any major.

**PR 232 The Mobile Image: Screen-print**  
**FALL**  
Using the work of historical and contemporary artists as a guide, this course will examine the spectrum of approaches to transferred imagery, from the unique mixed media use of silkscreen to edition and/or mass-produced images in a fine and commercial art. Assignments will be structured around the following emphases: additive / reductive image building, persuasive content, collaborative approaches, mailable and the exquisite in nature, and integrating silkscreen and other forms of stencil printing with other types of media. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PR 100/101.

**PR 240 The Book as a Visual Object**  
**SPRING**  
The grouping and structuring of images to create a visual story can expand the dimensions of image making and its communicative aspects. This course explores the interaction of abstract concepts such as time, pacing, movement and rhythm with the physical qualities of books (text, images and materials). Students become acquainted with traditional and non-traditional book forms, develop their own new forms, and explore less traditional techniques. The attributes of paper and its manipulation through binding, pasting and decoration are explored. Elective: 3 credits/semester; 6 hours/week. No prerequisite. Not open to first year students.

**PR 351 Introduction to the Discipline**  
**FALL**  
Students develop the skills and acquire the knowledge to critically position their work within the larger historical and conceptual framework that defines print. The course objectives are covered through readings, topical seminars, including writing assignments and presentations. Individual studio meetings, and field trips to Boston, New York, and other locations, assist students in defining their interests and goals. Visiting artist workshops and collaborative projects allow students to broaden their range of technical skills and expand their definition of printed art forms. Major requirement: 3 credits/semester; 3 hours/week. Prerequisite: Two (2) 100 or 200 level classes in the first 2 years.

**PR 301-302 / 401-402 Printmaking Majors Studio**  
**FALL-SPRING**  
The Print Major Studio course focuses on making and process. Students produce a large body of independent and consistent work using any print media. Student work is refined through a rigorous critique process and individual studio meetings with faculty. Visiting artist lectures, response papers, and class discussions of lectures, will complement the class. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Two (2) 100 or 200 level classes in the first 2 years.

**SCULPTURE - Department Chair: Ling-Wen Tsai**

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SC 131 Defining Gravity
This course focuses on exploration and experimentation with defining/defying gravity: weight/weightless, falling/floatig, buoyancy, balance, chaos/order, tension, stress, motion etc. We will investigate the actuality, implication, and absence of gravitational forces through the use of material, object, and space. Students will create installations (site specific & non-site-specific) and sculptural objects with diverse materials and various conceptual approaches. Slide lectures, individual and group critiques are an integral part of the course. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

SC 225 Beginning Performance Art
This course focuses on introducing, exploring and experimenting with the artist’s body as a medium in time and space. Through in-class exercises, slide lectures, readings, discussions, case studies, individual performances and group critiques, we will investigate the formal elements and conceptual aspects of performance art: body/bodies, movement/action, clothing, object/material, voice/sound, time, space, site/context, content and audience. Students are encouraged to blur the boundary between art forms and disciplines. We will work from our own personal experience/concerns and learn to deliver our intention through the action of “performing as one’s self” (as opposed to actors/actresses who are performing someone else.) The ultimate goal is to fully explore and understand the complexity of who we are as individuals, and to share our insight through the language of the body. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

SC 250 Object! Object! Object!
Our lives are in constant contact with objects. We design them, we use them, but how do they act upon us? How do the presence and the performance of these objects resonate in tandem with our understanding of the past? This course is designed to increase each student’s understanding about objects as form, as material, and as content. Additionally, processes and techniques related to using, mass-producing, and sourcing of objects will be discussed. Elective: 3 credits/semester, 6 hours per week. Prerequisite: FN 115 or permission of the instructor.

SC 264 Color Form & Space
This course investigates color as a significant participant that effects visual perception and communication of ideas. Students will work with inherent material color, color as applied surface, and color as content. This course will use traditional as well as non-traditional color materials and will examine the perceptual/conceptual change that occurs as surface and form merge and separate. The psychological and poetic aspects of color as well as the historical and contemporary impact of color will be the focus of completed studio work. The visual principles of previous foundation classes will be used to build a more personal, poetic and expressive body of work. Emphasis is placed on the three-dimensional visual experience. Elective: 3 credits/semester; 6 hours/week. Prerequisite: FN 115 and FN 113 or permission of the instructor.

SC 265 Kinetic Sculpture
The two main goals of this course are 1) to gain an awareness and appreciation of the expressive potential of objects that move and change over time, and 2) to develop an understanding of the basic mechanical principles involved in making a moving object. We will study basic mechanical movements in order to understand how they work, and to attain the level of precision necessary for making kinetic sculptures. But this course is not exclusively technical – we will also spend time looking at contemporary and historical kinetic artworks, to understand what the visual and expressive impact of such work can be. There is a physical dimension and a conceptual dimension, and we will seek to understand both. In this course we will learn about pulleys, bearings, springs and other mechanical components(184,611),(271,633) that can help get things moving. We will also utilize some basic electronic and digital fabrication skills to further develop your kinetic toolset. Elective: 3 credits/semester; 6 hours per week. Prerequisite: FN 115 or permission of the instructor.

SC 309 Metal Sculpture: Welding
Methods of direct forming and joining steel are used as a vehicle to inspire and explore sculptural imagery. Oxy-acetylene, arc, MIG and TIG welding, brazing, cold and forge forming, fastening with bolting, riveting and motion mechanics are demonstrated and practiced. Steel may be combined with other materials and is encouraged. Object, installation and components for performance art may be pursued. Representational or abstract design is initiated by the student and developed by finding of one’s own conceptual content within the process. The effective and safe use of metalworking tools is stressed. Slide lectures illustrate the use of formed and fabricated metal in sculpture from historic and contemporary perspectives. Elective: 3 credits/semester; 6 hours per week. Prerequisites: FN 115 and enrollment in a studio major, or permission of the instructor.

SC 321-322 Sculpture: Junior Major Studio
This course emphasizes the making of sculpture: inspiration, identifying material resources, developing technical skills, craftsmanship and critical awareness of visual and structural integrity. Four complete works and supporting material in the form of three-dimensional studies, experiments and drawings are expected. Students choose materials and subjective references, and works may incorporate resources and inspiration from other disciplines. Students develop productive work habits and learn to take charge of their direction and keep to a schedule. Technical assistance is available to help with new processes. Students work in all three

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BFA Course Descriptions - 2014-2015

studios of the department. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Two classes of SC electives (6 credits).

SC 421-422 Sculpture: Senior Major Studio
This course equips students with the wherewithal to sustain artistic growth and emphasizes an independent and significant investigation of personal artistic interests and sensibilities. Students determine the nature of the work they produce, choosing technical means, materials, scale and context. Sculpture is approached as the perceptual and philosophical exploration of form and our interactions with it. Visual organization and craftsmanship, essential to making clear content, are stressed. Four complete works and supporting material in the form of three dimensional studies or experiments and drawings are expected, culminating in the presentation of a written thesis. Students work in all studios of the department. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: SC 321-322.

SEMINARS

PUBLIC ENGAGEMENT:
SEM 330 (PE) Art for Social Change
In this course we will collectively learn about the history of what it means to directly create social and public change through a creative practice. Artists/Designers as activators, citizens and future change makers will be both presented and researched. Vocabulary and practical work methods will be investigated. This course will also involve giving students individual time and coaching to creatively lay the foundation for their own personal project for the required "Public Engagement Capstone". Elective: 3 credits/semester; 6 hours/week. Prerequisite: At least 2 Public Engagement (PE) courses and Junior standing or by permission of Instructor or Public Engagement Director. This is an upper level class.

JUNIOR MAJOR SEMINARS:
SEM 352 Junior Seminar: Design/Media Topics
The focus of this course will be how to best represent yourself and your work online. Students will learn the fundamentals of translating work for display online. Demonstrations and lectures will explore the potentials of social networking and media plans, open source software, and desktop web tools. Examples of successful web presences will be presented and discussed. Topics covered in this class will include online portfolio editing, design, and development, professional networking sites, and digital distribution opportunities among others. You will create, or continue to build your unique digital presence as an Artist, Designer, Photographer, or Illustrator. Advanced students will be introduced to website planning strategies, navigation principles and collaboration with web developers. Elective: 3 credits/semester; 6 hours/week. Prerequisites: Intro to the Discipline & Majoring.

SEM 353 Junior Seminar: Fine Art Topics/Practice
Combined Junior Seminar is complementary to the Junior Studio experience and is designed to provide historical ideas, context and ground for students to more clearly define their own studio practice. This course is structured as a weekly series of brief but intense exercises designed to prompt discovery, analysis, and refinement of your studio work. The body of work produced in your studio will serve as our major research "text." Our analysis of this "text" will take various approaches including the investigation of material, social, formal and personal concerns. The goal of this course is two-fold: to generate new perspectives on individual studio production and to enhance the written articulation of your process, product and purpose. Writing and thinking are the central components of this course. Prerequisites: Intro to the Discipline & Majoring.

SEM 354 Junior Seminar: Crafts Topics/Practice
This course is designed to foster each student’s relationship within the historical context of crafts through the study and application of contemporary practice and theory. In coordination with all departments, course lectures, field trips, workshops and visiting artists will be selected to assist students in establishing strategies for studio research in order to isolate, identify, and pursue a meaningful subject(s) within a clearly defined personal and craft historical context. In addition each student will develop a more articulate understanding of their practice within a larger context of their specific discipline, history, society, and culture. Elective: 3 credits/semester; 6 hours/week. Prerequisites: Intro to the Discipline & Majoring.

SENIOR MAJOR SEMINARS:
SEM 451 Professional Studio
This one-semester course is designed to deliver professional development information to seniors through presentations and lectures pertinent to artists and designers. Topics from how to establish a studio/community to various ways of working with individuals and the public; to making a professional identity package and finances plus many more will be explored. In addition to lectures and tutorials, there may also be field trips connected to appropriate topics, as well as visiting artists and professionals such as a CPA and Maine Arts Commission. Class projects are designed to offer specific experiences and skills pertinent to the student’s professional development. Sections will be split into Fine Art, Design (Illustration, Graphic Design & New Media) and Craft to focus area-specific professional information and assignments. Major requirement: 3 credits/semester; 3 hours/week. Prerequisites: Majoring.

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**SEMM 452 Senior Synthesis**
This course is taken in the final semester of the senior year. It is an integral course that supports the studio practice. Students will be led through a guided research and writing process to identify and explore what their inspirations are for their studio work, how those interests are played out historically and what their relevance is to contemporary art and culture. The class will culminate in a fully articulated written and documented thesis that explains and details their thesis work. Students will present their ideas at various points throughout the semester and conversations will be held about the ideas underlying their thesis work. Individualized studio visits and one-on-one faculty assistance also help students clarify their writing. Major requirement: 3 credits/6 hours per semester. Prerequisites: Senior Status.

**TEXTILE AND FASHION DESIGN** - Department Chair: Anne Emlein

**TF 101 Introduction to Textiles**
Focusing on fundamentals of textile arts and design, this survey course will examine structured non-woven, woven and knitted textile techniques and structures, uses and properties of materials, surface pattern and design through simple printmaking techniques, and development of ways to express personal concepts through the medium. Elective: 3 credit; 6 hours/week. No prerequisite.

**TF 102 Introduction to Fashion and Apparel**
Using the history of dress as a guideline for the course, students will learn the evolution of apparel both academically and experientially. Basic pattern drafting and garment construction, introduction to fashion sketching, and concept development will be supported by an exploration of the expressive properties of pattern, color, texture and materials on the body, as well as a basic understanding of scale and silhouette of clothes in relation to the human form. The course includes discussions and presentations around the notion of fashion, style, and the designer as artist. Elective: 3 credit; 6 hours/week. No prerequisite.

**TF 201 Machine Knitting Techniques**
In this introductory course, students gain an in-depth understanding of the use of the knitting machine, including a core grasp of pattern drafting for knits, construction and finishing techniques, and garment design challenges. Students initially focus on the "grid" found in most textile structures, and then explore what makes knitting unique - that it can be shaped during the making process, and that it stretches. Emphasis is placed on understanding the expressive qualities of color, texture and pattern inherent in knitting, and how to utilize those qualities to explore personal concepts. Beginning the semester with an in-depth study of color, materials, and surface pattern, students will learn machine-knitting techniques in great depth. A comprehensive collection of weekly technique samples, a mid-term garment, and a final project will be supported by the history of knitting as well as a look at contemporary knitwear in fashion. Elective: 3 credit; 6 hours/week. No prerequisite.

**TF 202 Print Design for Fashion – Apparel**
A survey of the history of printed fabrics and the use of prints in fashion and apparel will serve as the foundation for this course. Based on an understanding of a variety of fabrics and their expressive properties, students will explore a breadth of techniques to design and create printed textiles for apparel applications. Design challenges include developing personal concepts, understanding the placement of pattern on the body, draping the dress form to explore print on the body, color studies and application sketches, and drafting and construction of garments utilizing self-printed fabrics. Fabric design fundamentals include directionality and orientation of design on fabric, motif type, repeat pattern, croquis, field composition, spacing and scale of motifs, and color. Printing techniques include silkscreen, stenciling, block printing, canning using dyes and pigments, as well as explorations in gold leafing, flocking, and dye processes. Elective: 3 credit; 6 hours/week. No prerequisite. (TF 101 and/or TF 102 suggested.)

**TF 230 Understanding the Human Body in Relation to Apparel and Fashion**
This course will focus on studying fashion in relation to the human body as 3D kinetic armature for textiles and clothes. Through studying the history of fashion silhouettes and supportive armature, students will experiment with creating internal support for fabric construction, as well as vast exploration into ways of creating form through fabric manipulation. Students will be introduced to a survey of ideals of beauty throughout history and diverse cultures, and the many ways the human body has been viewed and “distorted” according to trend. The expressive qualities of fabrics and how contemporary designers use textiles will serve as sources of inspiration for students’ own design challenges and garment constructions. Elective: 3 credit; 6 hours/week. No prerequisite.

**TF 351 Introduction to the Discipline**
This course will serve as an in-depth study of the history of textiles and dress as well as the role of fashion as a contemporary expression. Students will study fashion as a response to popular culture, both historically and currently, and consider its role as a form of communication, its relationship to visual arts and culture, its role as a venue for the artist and ethical questions of production and sustainability. Through research, readings, seminar discussions, conversations with artists and designers, and museum, factory...
and studio visits, students will refine their skills in articulating and interpreting their understanding of fashion, clothing, art, and culture. Major requirement: 3 credits/semester; 3 hours/week. Prerequisite: Major status or by permission of the instructor and/or program chair.

**TF 321 Majors Studio I: Fashion Design**
This assignment driven course for majors presents in-depth pattern drafting and draping and garment construction techniques. Students will learn to draft a basic “sloper” (prototype): the basis for creating multiple garment designs as well as free form draping directly on the dress form. Students will become proficient in garment construction and detail and finishing techniques. An emphasis will be placed on excellent craftsmanship, broad investigations in materials, manipulation and embellishment techniques, and color, pattern and texture to reinforce the development of concept and design. History of dress as well as up-to-date familiarity with the contemporary fashion scene will serve as an integral component of the course. Coursework will also include fashion rendering, concept development, trend forecasting, guest lecturers and master craftsmen. Major requirement: 6 credits/semester; 12 hours/week. Prerequisite: Major status or by permission of the instructor and/or program chair.

**TF 322 Majors Studio II: Textile and Fashion Design**
Required majors studio course offered spring term of junior year. This is a continuation of TF 321. Coursework is partially assignment driven, with more advanced students identifying their own projects and areas of personal inquiry with the approval of the supervising faculty member. Weekly meetings with faculty, group critiques, and tutorials and instruction from faculty, artists, and designers with specific expertise will support the student’s exploration as it pertains to their work. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: TF 321.

**TF 421 Major Studio III: Textile and Fashion**
Required majors studio course offered fall term of senior year. This course is designed to further foster a robust studio/personal practice for each student in the major. Self-directed work is the primary focus of the semester. Each student’s work must have a clear grounding in historical and contemporary issues in the major and be approved by faculty. Weekly meetings with faculty, group critiques, and tutorials and instruction from faculty, artists, and designers with specific expertise will support the student's exploration as it pertains to their work. The course also addresses the realities of being a working artist and designer, in conjunction with SEM 451 Professional Studio. Major requirement: 3 credits/semester; 6 hours/week.

**TF 422 Major Studio IV: Collection**
Required majors studio course offered spring term of senior year. This course provides the student the opportunity to deeply investigate areas of specific interest within the field of textile and fashion in order to realize the student’s “Collection”, a senior thesis based on a comprehensively researched, personal concept. Weekly meetings with faculty, group critiques, and tutorials and instruction from faculty, artists, and designers with specific expertise will support the student’s exploration as it pertains to their work. Student Collections will be previewed at the end of the final senior semester in a department wide fashion show. Major requirement: 3 credits/semester; 6 hours/week.

**WOODWORKING & FURNITURE DESIGN - Department Chair: Matt Hutton**

**WF 101 - 225 Beginning & Intermediate Woodworking & Furniture Design**
FALL and SPRING
This is a beginning and intermediate level skill-building elective in joinery techniques and structural connection problem solving. Assignments and exercises focus on the practice and practical application of joinery techniques, in-depth hand and power tool use and the application of this information to a distinct body of work. Assignments develop an understanding of basic mechanical systems and proceed through advanced joint making processes with an ongoing reference to the historical context. Elective: 3 credits/semester; 6 hours/week. No prerequisites for WF 101. WF 225 pre-requisite: WF 101 or permission from instructor.

**WF 235 Curviture**
FALL
This course examines the conceptual and structural possibilities of bending wood as it applies to functional and sculptural approaches. Assignments and exercises focus on the practice and practical application of solid wood and plywood. Exercises will cover simple and complex bends, fixture mechanics, and clamp/vacuum bag applications. Students will apply these newly acquired skills to make a minimum of one project. Elective: 3 credits/semester; 6 hours/week. Prerequisite: WF 101 or permission from instructor.

**WF 236 Design: Multiplicity**
SPRING
This course will focus on woodworking's inherent nature of multiples. Through preparation for the use of machines, fixtures and other techniques, it is often the case that woodworking processes can be used once, twice or even one thousand times. In this class, students will build objects that are designed for multiples, small-scale production or merely capitalize on the techniques and

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processes mentioned above. Through research and field trips, class participants will become familiar with consumer products and production methods used by various manufacturers. 3 Credits/Semester, 6 Hours/Week. Prerequisites: FN 115 & WF 101

**WF 321 Woodworking & Furniture Major Studio**
FALL
This course explores the making of furniture & furniture related objects. Through technical demonstrations, conceptual discussions and material explorations, students will gather the skills needed to begin constructing their ideas with wood as their primary medium. Drawings and models will be used to generate and refine projects. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Major standing.

**WF 322 Woodworking & Furniture Major Studio**
SPRING
The completion of Jr. Studio is dedicated toward learning intermediate to advanced techniques as well as the development of a strong understanding of wood as a building material. Individual and group projects will allow for exploration in concept, utility and technique. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Major standing.

**WF 421 Woodworking & Furniture Major Studio**
FALL
Within this course, it is expected that each student begin to develop a significant body of work and the ability to articulate that work in preparation for their thesis and final semester. Multiple advanced techniques are covered and students are required to organize, exhibit and document their work within an all-department exhibition at the end of this course. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Major standing.

**WF 422 Woodworking & Furniture Major Studio**
SPRING
Students are given quick warm-up assignments throughout the year while concurrently developing their work in close communication with faculty. This course is predominantly dedicated toward the development of the students’ body of work that will accompany their written thesis. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Major standing.

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