



COLLEGE CATALOG

2023-2024

Montserrat College of Art
23 Essex Street, Beverly Massachusetts 01915
montserrat.edu

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MISSION STATEMENT

Founded by working creative professionals, Montserrat College of Art provides an individualized education focused on maximizing the professional and personal success of each student. Structured around experiential learning, studio practice, liberal arts, and professional preparation, the mission of the college ensures that its graduates leave equipped with the competence, confidence, and habits of mind to build lives of creative enterprise and community engagement. Montserrat recognizes its role as an economic driver and cultural leader in the region.

HISTORY

Montserrat was born in the late sixties, a time when people were questioning the status quo and seeking new solutions. A group of artists who were working and teaching in the Boston area had a bold idea: to create a new kind of art school in Massachusetts for professional education in the visual arts – a school that would not only focus on the arts, but would also focus on the individual needs of each student. A simple idea, but one that had seldom been attempted and rarely achieved. Foregoing the security – but also the limitations – those traditional institutions offered, these artists labored to breathe life into their idea.

In the early years, Montserrat School of Visual Arts, as it was then called, offered a professional diploma in the same studio concentrations for which it is known today. By the 1980s, this still-young Massachusetts art school was accredited and granted the authority to award the Bachelor of Fine Arts degree. With that milestone came a new name: Montserrat College of Art.

By 1990, Montserrat had outgrown its original facility and moved to historic downtown Beverly, Massachusetts, into the Hardie Building, a newly renovated, nineteenth century building with expanded teaching facilities. Steadily, the art college acquired residence halls and the Cabot Studio Building, establishing a vibrant and eclectic seaside Massachusetts campus.

Today, the dream of those artists back in the sixties is a reality. Just as they had hoped, creativity flows at Montserrat College of Art. Students are drawn by the intensive studio environment and one-on-one instruction from our faculty of accomplished artists, designers, and scholars. At Montserrat art school you will find a place of inspiration, respect, and encouragement, where you can develop your talents and achieve your vision of the future.

Montserrat

COLLEGE OF ART

Name of the College: Montserrat College of Art

Governing body: Board of Trustees

Board members: Mercedes Sherrod Evans, *Chair*
 Joseph M. Giso, *Treasurer*
 John Sutyak, *Secretary*
 Barbara Schaye, *Vice Chair*
 Dr. Michael J. Belliveau, *Vice Chair of Advancement*
 Tyson J. Lynch, Esq., *Vice Chair of Board Relations;*
Chair of the Committee on Trustees
 Josue Bessiake
 Sarah Dineen
 Jeff Hamilton
 Mags Harries
 Blyth Hazen
 Chris Koeplin
 Tony Laing, Ph.D.
 Ken Mastrocola
 Dr. Velda McRae-Yates
 January Gill O'Neil
 Brian Pellinen (*Interim President*)
 Kenneth Turner
 Katherine B. Winter

Officials: Brian Pellinen, *Interim President*
 Lisa Shawney, *Dean of Finance and Administration*
 Stacy Thomas-Vickory, *Interim Dean of Faculty and Academic Resources*
 Jesse Kahn, *Interim Dean of Academic Services*
 Michela Davola, *Director of Admissions*
 Jo Broderick, *Chief of Staff, Dean of College Relations*
 Maureen Wark, *Dean of Student Affairs*

Faculty:

Elizabeth Alexander	Bernadette Carr	Winslow Funaki	Colleen S. Michaels	Cynthia Platt
Adrian Alvarez	Anna Clem	Maria Galante	Eli Minaya	Corinne A. Reid
Nisa Ari	Elizabeth Cohen	Vasundhra Ganju	Kirsten Moran	Phoebe Roberts
Ruth Bauer	Funlola Coker	Alicia Gray	Elisabeth Price Morgan	Laura Salafia
Ethan A. Berry	John W. Colan	Timothy D. Harney	Liz Nofziger	Jeong-A Seong
Amanda Bittner	Ian Cooper	Blyth Hazen	Emma Oliver	David Spenard
Wilber M. Blair	Michael John Cross	Shawn Hill	Hannah O'Neal	Will Suglia
Alain Blunt	Erin M. Dionne	Mark B. Hoffmann	Gregory S. Orfanos	Julianna Thibodeaux
Jennifer Boisvert	Ron DiRito	Paul Jeanes	Nadia Pawelchak	Leonard J. Thomas-Vickory
Charles Boyer	Alyssa Driscoll	Shakira Johnson	Kyle Petty	Brandon Ray Troelstrup
Judith B. Brown	David W. Ferreira	Gabrielle Keller	Aly Pierce	Michelle Sakura Tuttle
Martha Buskirk	Erica Flores	Andrew S. Marathas	Stacey Piwinski	Claudia Valenti

ADMISSION POLICIES

Montserrat operates on a rolling admissions basis. While we review applicants throughout the year for our fall and spring entering semesters, we do have priority filing dates for merit scholarship consideration.

FALL SEMESTER FILING DATES:

Early Action Filing Date, December 1

Early Action Applicants must submit all required application materials postmarked by December 1. Students who complete by Early Action will have their application fee waived and will receive their admissions decision including merit scholarship consideration postmarked by Dec 15th.

Priority Filing Date for Merit Scholarship, February 15

Rolling Admission after February 15

Applications received after February 15th will be reviewed for admission and merit scholarship consideration on a first-come, first-serve basis as space remains available in the incoming class.

Required application materials include the following: application, \$50 application fee, college essay, 2 letters of recommendation, high school transcript (with 1st Q. senior year grades), college transcripts if applying as a transfer student and a final portfolio of 12-15 pieces of artwork.

EXTERNAL COURSES

Approved students who wish to receive program credit for a course taken at another college or university must complete the Montserrat College of Art External Course Approval Form, available at the Registrar's Office. Prior approval must be obtained through the Registrar and is subject to any restrictions set forth in college policies. The institution where the course is taken must be accredited by an accrediting body recognized by the federal government. Work completed must be for college-level credit and a grade of "C" or higher must be earned. A copy of an official transcript for the said course must be sent directly from the external institution to the Registrar at Montserrat. The College may restrict the transfer of external credits to Montserrat and reserves the right to limit the number of external credits to be applied to Montserrat academic programs.

Students interested in taking courses through the NECCUM consortium (Northeast Consortium of Colleges and Universities in Massachusetts) should see the Registrar for a NECCUM Cross Registration Form. Full-time students may register for one or two-day courses at host colleges per semester. Enrollment is based on a space-available basis as determined by the host college. Montserrat policies regarding program curriculum requirements apply. Students should discuss intended courses with their advisor and the Registrar to ensure course(s) will meet curricular requirements.

AICAD EXCHANGE PROGRAM

The Association of Independent Colleges of Art and Design (AICAD) Exchange Program provides Montserrat students the opportunity to study for one semester at another art college. The program offers personal enrichment through study in a new context, new environment and with different faculty. Students may attend colleges that participate through the AICAD Exchange Program in the United States, Canada, and five International Affiliate schools in Japan, China, Ireland, Israel, and the UK. It is very important to discuss your interest in participating in the AICAD Exchange Program with your faculty advisor first as transferable credits vary. For more information about the Exchange Program please see the Interim Dean of Academic Services.

LIFE EXPERIENCE CREDIT / PREVIOUS MILITARY EDUCATION AND TRAINING

Montserrat College of Art recognizes and honors prior learning by accepting a wide range of CLEP tests. In addition, we offer prospective students the opportunity to attain credit for exceptional professional life experience when evidenced by application, resume, statement of goals, description of competencies met, and a faculty portfolio review.

Studio, AP, and other forms of transfer credits are recommended by the Office of Admissions through a portfolio review for all Transfers, and applicants who are eligible for Veteran status and may have previous military education/training.

Awarding of Life Experience Credit (LEC) is determined by a faculty panel. LEC earned through portfolio evaluation may not be eligible for transfer to another academic institution depending on that institution's policies. The earned credit is posted to a student's transcript upon remission of payment of 25% of the current per-credit tuition rate with a grade of "T" (Transfer). Financial Aid does not cover this cost. Credit earned by portfolio evaluation is considered transfer credit and therefore does not apply toward academic residency requirements. The grade of "T" (Transfer) will not impact a student's overall grade point average. Contact the Admissions Office for information on the LEC process.

CONSISTENT WITH MONTSERRAT'S MISSION, THE FOLLOWING LEARNING OUTCOMES HAVE BEEN ESTABLISHED FOR ALL MONTSERRAT GRADUATES:

LEARNING OUTCOMES/EDUCATIONAL GOALS FOR ALL MONTSERRAT GRADUATES

1. Breadth of educational experience: Graduates develop proficiency with visual language through experience in a broad range of artistic disciplines and approaches in the foundation and upper level curricula.
2. Depth of educational experience: Graduates achieve a high level of proficiency in their chosen concentration, including formal principles, technical proficiency, the use of artists' materials, technology, craft, and safe studio practices. Graduates also achieve conceptual proficiency, demonstrating a personal aesthetic and/or content in their work.
3. Graduates produce a coherent body of work for evaluation that is suitable for exhibition or for professional portfolio. Graduates are able to work independently.
4. Graduates are able to analyze works of art and design perceptively and evaluate them critically. They understand the interaction of elements of a work of art, and employ this knowledge in analysis. They demonstrate confidence and experience with the discourse of the visual arts, and are able to synthesize their capabilities in studio, analysis, and history.
5. Graduates have the ability to recognize and adapt to professional opportunities and pursue graduate studies or careers in the fields of visual art and design.
6. Graduates are able to position themselves in a professional community and in the world. They have an objective view of an artist's role in society. They are prepared to assume their places as informed, responsible, contributing citizens in society.
7. Graduates demonstrate knowledge of key concepts and methodologies relating to the humanities, the social sciences and the natural sciences. They have a basic familiarity with critical analysis and with logical and quantitative reasoning.
8. Graduates can express ideas with clarity and precision in written and oral communication.
9. Graduates demonstrate understanding of the ethical and aesthetic dimensions of human experience that are relevant to the role of a contemporary artist or designer in society. They demonstrate knowledge and understanding of important social, cultural, historical and scientific phenomena.
10. Graduates can identify major characteristics, practitioners, and movements in contemporary and historical art and design, and have an understanding of relevant cultural contexts in this area. Graduates can identify and define cultural and artistic practices from cultures and traditions different from their own.
11. Graduates understand the capabilities of various technologies as they relate to creative work, analysis, and research in art and design. They are familiar with technological opportunities applicable to their areas of specialization. They can access and use relevant technologies and are prepared to learn new technologies related to art and design.
12. Graduates develop an active learning attitude. They acquire an ongoing relationship to learning and art-making that is self-sustaining.

IN ADDITION TO THESE LEARNING GOALS, THE FOLLOWING CHARACTERISTICS ARE DESIRABLE FOR MONTSERRAT GRADUATES. THESE ARE FOSTERED THROUGHOUT THE FOUR-YEAR PROGRAM.

1. Graduates develop confidence, creativity, curiosity, and the ability to take risks in their work. They develop entrepreneurial skills, leadership qualities and a sense of empowerment.
2. Graduates are aware of ethical practices; they are tolerant and open-minded.

INSTITUTIONAL FINANCIAL INFORMATION

Financial information about Montserrat College of Art is available by contacting the finance office for an appointment during normal office hours, 9am-5pm

Contact:

Lisa Shawney, Dean of Finance and Administration

lisa.shawney@montserrat.edu

978-921-4242 x 1175

FALL 2023 NEW STUDENT ENROLLMENT OVERVIEW

BY ENTRY LEVEL

First-Time Freshmen – 82%	Transfer Students – 18%
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BY REGION

Massachusetts – 62%	Other New England – 15%	Outside New England – 23%
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BY GENDER (AS PER IPEDS GUIDELINES)

Female – 72%	Male – 28%
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BY RESIDENT STATUS, FIRST YEAR STUDENTS

On Campus Residents – 76%	Off Campus Commuters – 24%
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BY ETHNICITY (AS PER IPEDS GUIDELINES)

American Indian or Alaska Native – 1%	Non-Resident Alien – 1%
Asian – 3%	White, non-Hispanic – 53%
Black or African American, non-Hispanic – 3%	Two or More Races – 4%
Hispanic – 12%	Race and Ethnicity Unknown – 22%
Native Hawaiian or Other Pacific Islander – 1%	

FIRST GENERATION STUDENTS

First time, first year students, Fall 2022 – 34%

PELL GRANT RECIPIENTS

All Undergraduate, Degree-Seeking Students, Fall 2022 – 33%
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RETENTION & GRADUATION RATES FOR FIRST TIME, FIRST YEAR STUDENTS

Retention and graduation rates are recorded for first-time, first-year students. Retention rates are recorded annually. Graduation rates are recorded in six-year increments, allowing for students to complete their studies within 1.5 times of program length.

ACCORDING TO THE DATA FROM THE NATIONAL CENTER FOR EDUCATION STATISTICS:

The Overall Average for First-to-Second Year Retention Rates for Beginning Postsecondary Students is **66.2%**
The National Average for Six-Year Completion (Graduation) Rates for 2006-2015 Entering Cohorts is **62.2%**

MONTSERRAT COLLEGE OF ART FIRST-TO-SECOND YEAR RETENTION FOR FIRST TIME, FIRST YEAR STUDENTS:	MONTSERRAT COLLEGE OF ART 6-YEAR GRADUATION RATE FOR FIRST TIME, FIRST YEAR STUDENTS:
Entry Fall 2015 – 79% Entry Fall 2016 – 81% Entry Fall 2017 – 82% Entry Fall 2018 – 71% Entry Fall 2019 – 79% Entry Fall 2020 – 80% Entry Fall 2021 – 81% Entry Fall 2022 – 75%*	Entry Fall 2010 – 60% Entry Fall 2011 – 57% Entry Fall 2012 – 55% Entry Fall 2013 – 58% Entry Fall 2014 – 65% Entry Fall 2016 – 62% Entry Fall 2017 – 62%*
<i>*rates currently in progress and will be determined after add/drop</i>	

Academic Calendar 2023-2024

Fall Semester 2023

Thursday, August 17	Faculty Course Syllabi Due to Division Chairs
Thursday, August 24	Welcome Address (faculty and staff), 10:00am; Underground
Thursday, August 24	Welcome New Faculty, 11:30am; Hardie
Thursday, August 24	Faculty Meeting, 12:30pm – 2:00pm; Underground
Thursday, August 24	Make-up day for Studio Evaluations, 2:30pm - 5:00pm; Hardie
Friday, August 25	Faculty/Staff Workshops
Saturday, August 26	Residence Halls Open, New Students
Saturday-Tuesday, August 26-30	Orientation New Students*
Sunday-Tuesday, Aug. 27-29	Residence Halls Open, Returning Students
Wednesday, August 30	Fall Undergraduate Classes begin, 8:20am
Wednesday, August 30	All-School Convocation*, 5:00pm; TBD
<i>Monday, September 4</i>	<i>Labor Day ~ No undergraduate classes, day or evening</i>
Wednesday, September 6	Last Day to Add/Drop Undergraduate Courses
Sunday, September 17	Constitution Day Programming
Monday, October 2	Faculty Books and Materials Lists for Winter/Spring 2023 Courses Due
<i>Thursday, October 5</i>	<i>Faculty Meeting, 12:30pm – 3:00pm</i>
	<i>No 12:10pm or 1:35pm classes; Classes resume at 3:40pm</i>
<i>Monday, October 9</i>	<i>Indigenous Peoples' Day ~ No undergraduate classes, day or evening</i>
Monday -Friday, October 16-20	Mid-Semester Warning Notice Period
Wednesday, October 18	Advisor Meeting (Faculty only), 11:10am – 11:55am
Monday, October 23-Friday, Nov. 3	Advising Period
<i>Tuesday, October 24</i>	<i>Workshop Day – Advising, Concentrations and Minor's meetings, Career Design Workshops* ~ No undergraduate classes, day or evening</i>
Monday-Friday, November 6-17	Registration for Spring Classes
<i>Friday, November 10</i>	<i>Veterans Day ~ No undergraduate classes, day or evening</i>
Wednesday, November 15	Last Day to Withdraw from Undergraduate Classes
<i>Wednesday, November 15</i>	<i>Faculty Meeting, 9:00am – 11:30am</i>
	<i>No 8:20am or 9:45am classes; Classes resume at 12:10pm</i>
Tuesday, November 21	Classes end for Thanksgiving break at 9:15pm
Wednesday, November 22	Residence Halls Close at 10:00am
<i>Wednesday-Friday, November 22-24</i>	<i>Thanksgiving Recess ~ No undergraduate classes, day or evening</i>
Sunday, November 26	Residence Halls Open at 10:00am
Tuesday, December 12	Last Day of Undergraduate Classes
Wednesday, December 13	Preparation Day – Make-up day if needed
Thursday-Tuesday, December 14-19	Semester-end Evaluations*
Tuesday, December 19	Fall Undergraduate Semester Ends
Tuesday, December 19	Residence Halls Close at 10:00am
Tuesday, December 19	All Studio and Liberal Arts Grades Due from Faculty by 11:59pm
Thursday, December 21	Final Semester Grades Available via Campus Café
Friday, December 22	Official Date of December Graduation;
Friday, May 17, 2024	Commencement

Winter 2023

Tuesday-Tuesday, January 2-23**
TBD

Wintersession: BFA Courses
Travel Abroad Program: Mallorca

Spring Semester 2023

Thursday, January 18

Welcome Address (faculty and staff); 10:00am

Thursday, January 18

Faculty Meeting, 12:00pm – 2:30pm

Thursday, January 18

Make-up day for Studio Evaluations, 3:00pm - 5:00pm

Sunday-Tuesday, January 21-23

Residence Halls Open, New and Returning Students

Tuesday, January 23

Orientation for New Students*

Wednesday, January 24

Spring Undergraduate Classes begin, 8:20am

Wednesday, January 24

Spring Convocation; TBD

Wednesday, January 31

Last Day to Add/Drop Undergraduate Courses

Monday, February 19

Presidents' Day ~ No undergraduate classes, day or evening

Friday, February 23

Faculty Meeting, 12:30pm – 3:00pm

TBD

Advisor Meeting (Faculty only), 11:10am-11:55am

Monday, March 4

Faculty Books and Materials Lists for Summer/Fall 2024 Courses Due

Monday-Friday, March 4-8

Mid-Semester Warning Notice Period

Saturday, March 9

Residence Halls Close at 10:00am

Monday-Friday, March 11-15

Spring Break ~ No Undergraduate Classes, day or evening

Sunday, March 17

Residence Halls Open at 10:00am

Monday-Friday, March 18-29

Academic Advising Period

Wednesday, March 27

Workshops Day – Advising, Concentrations and Minor's meetings, Career Design Workshops ~ No undergraduate classes, day or evening*

Monday-Friday, April 1-12

Registration for Fall Classes

TBD

Montserrat Student Showcase 2024

Wednesday, April 10

Last Day to Withdraw from Undergraduate Classes

Thursday, April 11

Faculty Meeting, 9:00am – 11:30am

Monday, April 15

No 8:20am or 9:45am classes; Classes resume at 12:10pm

Wednesday, May 8

Patriots' Day ~ No undergraduate classes, day or evening

TBD

Last Day of Undergraduate Classes (classes end at 9:15pm)

Thursday, May 9

MASh – Media Animation Showcase

Friday-Tuesday, May 10-14

Inclement Weather Make-up Day (scheduled as needed/Eval Prep Day)

Monday, May 13

Semester-end Evaluations*

Tuesday, May 14

All Studio and Liberal Arts Grades Due from Faculty by 11:59pm

Wednesday, May 15

Spring Undergraduate Semester Ends

Thursday, May 16

Residence Halls Close at 10:00am (except for Graduating Seniors)

Friday, May 17

Faculty Meeting, 2:00pm – 4:30pm

Friday, May 17

Commencement

Saturday, May 18

Final Semester Grades Available via Café Web

Residence Halls Close at 12:00pm for Graduating Seniors

Summer 2024

Monday, May 20 – Friday, June 14**

Summer Session I: Travel Abroad Program: Niigata, Japan

Monday, May 20 – Friday, June 28**

Summer Session I: BFA Courses (6 weeks)

Wed.-Wed., May 22-June 12**

Summer Session I: Travel Program: Southwest

Monday, May 27

Memorial Day ~ College closed

Wednesday, June 19

Juneteenth ~ College closed

Thursday & Friday, July 4 & 5

Independence Day ~ College closed

Monday, July 8 – Friday, August 16**

Summer Session II: BFA Courses (6 weeks)

Thursday, July 29-Friday, August 16**

Summer Session II: Summer Residency

***student attendance is required **dates subject to change**

Course Descriptions

2023-2024 Academic Year

14	AN	Animation
18	AE	Art Education
21	AH	Art History
32	BA	Book Arts
34	FN	Foundation
35	GTP	Games, Toys and Play
38	GD	Graphic Design
42	IL	Illustration
47	ID	Interdisciplinary (includes CS Community Service, TF Teaching Fellowship and XL Studio XL Projects)
51	INT	Internship

[Liberal Arts](#)

53	EN	Writing and Study Skills
53	ENT	Entrepreneurship
55	HU	Humanities
59	SI	Sciences
60	SO	Social Sciences

[Painting and Drawing](#)

62	DR	Drawing
65	PN	Painting

70	PH	Photo/Video/Film
74	PR	Printmaking
77	SC	Sculpture
80	SA	Senior Studio Arts Capstone
82	WVN	Writing & Visual Narrative

Animation

AN200 Animating Facts, Issues and Events 3 credits

Beginning with examination of how information is presented in time based media, documentary structures and techniques, students complete a series of exercises crafting animated visuals to accompany existing expository audio tracks (for example: lectures, interviews or historical recordings). Students will then research, create scripts, conduct interviews (if needed), storyboard, and develop short illustrative documentaries or educational animations. Visuals may include character and background designs as well as animated text, charts, scientific visualizations, and graphics. Emphasis will be on employing cinematic language to effectively illuminate and clarify the text or story of real or proposed information, processes, truths, structures, or events. Students may elect to work in teams on projects for this course.

Prerequisites: Animation I: Principles

Fulfills: Animation Elective (Animation students) or Studio Elective

AN205 Pre-Production and Design 3 credits

This course focuses on the development and presentation of concepts, designs, and visual assets of film and animation productions. While addressing a variety of technical and creative issues, students work in teams to learn firsthand the workflow, organization, and challenges of project development. Students will also learn and use common 2D digital drawing and imaging tools. Topics include: concept art, storyboarding, character design, character turnarounds, background design, project bibles, and pitches.

Prerequisites: Studio II or Permission of Instructor

Fulfills: Animation Requirement (Animation Students) or Studio Elective

AN210 Stop Motion Animation 3 credits

In Stop Motion animation, physical objects are moved in small increments between individually photographed frames, creating the illusion of movement when played back at 24 frames per second. During the first weeks of the semester, students explore this phenomenon by creating simple narratives using a copy stand, torn paper and found objects. Building on these exercises they explore performative storytelling by constructing armatures - adding foam, fabric, plasticine clay and found materials - to develop an articulated and expressive character. Small teams of students then work together to complete walk-cycles and gesture studies. Later in the semester, the teams experiment with simple set design/construction, camera and lighting techniques - leading to the creation of a storyboard and production plan for a short project.

Prerequisites: 15 Credits

Fulfills: Animation Elective (Animation students) or Studio Elective

AN220 Animation I: Principles 3 credits

Squash and stretch! Anticipation! Staging! Using cross-disciplinary concepts and tools, students will gain the ability to identify and implement these and other principles of animation. Moving from concept to storyboard to animatic to finished animation, this course emphasizes the fundamentals of animation and time-based media. Students will learn about the role of process, planning, and time management as well as standard animation terminology. Traditional animation techniques such as rotoscoping and stopmotion will be utilized alongside 2D digital methods to put ideas in motion.

Prerequisites: None

Fulfills: Animation Requirement (Animation students) or Digital Media Elective (Interdisciplinary Arts students) or Studio Elective

AN225 2D Character Animation 3 credits

This course provides students with the opportunity for in-depth study of 2D Character Animation using both hand drawn and digitally generated imagery. Through work with live models, field research and in-class improvisational acting, students develop sketches, model sheets, turnarounds, walk-cycles, lip-syncs and animated sequences of original characters in a variety of action/reaction situations.

Prerequisites: 15 Studio Credits, including Animation I: Principles or Permission of Instructor

Fulfills: Animation Elective (Animation students) or Illustration Elective (Illustration students or Studio Elective)

AN230 Drawing for Animation 3 credits

This is a course aimed at developing the drawing skills particular to the practice of 2D animation. With an emphasis on staying on-model, students will plan for and create: keyframes (and their subsequent in-betweens), timing charts, dramatic and exaggerated drawings, all while continuing to focus on composition, line, and light. Students will also develop an animated sequence from pose-to-pose, to animated roughs, to clean-up and coloring.

Prerequisites: Animation I: Principles or Permission of Instructor
Fulfills: Animation Elective (Animation students or Studio Elective)

AN235 3D Modeling for Physical and Virtual Worlds 3 credits

This course introduces the 3D production pipelines for digital and physical applications such as 3D printing, animation, video game assets, and cross-disciplinary creative works. Utilizing the fundamentals of 3D modeling and scanning technology, students manipulate and sculpt meshes, map surfaces, assign textures, and render their creations in both digital and physical forms.

Prerequisites: None
Fulfills: Games, Toys and Play Requirement (GTP students) or Animation Elective (Animation students) or Digital Media Elective (Interdisciplinary Arts students) or Studio Elective

AN240 3D Character Animation 3 credits

Students work with meshes, rigging and skinning to develop the initial skills for 3D character animation. Simple characters are created and then moved through a series of exercises based on traditional animation principles. Emphasis is on structure, planning and process documentation. Students will explore a variety of thematic assignments and finish the course with several character animation studies.

Prerequisites: 15 Studio Credits or Permission of Instructor
Fulfills: Animation Elective (Animation Students) or Graphic Design Elective (Graphic Design students) or Digital Media Elective (Interdisciplinary Arts students)

AN245 Animation II: Concepts 3 credits

In this course students will have the opportunity to build on their animation skills and knowledge in order to experiment with various animation techniques and concepts. In this course we will be getting away from the conventional tracks of cartooning and story arcs, working with alternative and cross-disciplinary approaches, such as incorporating found footage, using small gauge film manipulation, collaborative work, pixilation, painted image sequences, etc. Students will explore employing a thesis as the core of their work, through abstract and experimental short and long form animations, as well as readings on specific media concerns. Students will leave with a body of work that focuses on the message of the film as much as the aesthetic involved.

Prerequisites: Animation I: Principles or Permission of Instructor
Fulfills: Animation Requirement (Animation students) or Studio Elective

AN250 Animating Stories 3 credits

Students explore story development as it relates to animation and the moving character learning the nuances of the 12 principles of animation and how to better use them for narrative effects. Students tackle a variety of projects that test their ability to integrate dramatic pacing and shot choices creating a visual dialogue with the audience. The course ends with students using 2D animation tools to build characters and develop short-form animated storylines.

Prerequisites: 15 Studio Credits, including Animation I: Principles or Permission of Instructor
Fulfills: Animation Elective (Animation students) or Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

AN260 Storyboarding 3 credits

Storyboards are sequential drawings that represent scenes and actions in time-based media. This course focuses on the professional presentation of refined storyboards. Students will cultivate techniques of communicating stories both coherent and compelling for audiences. Perspective, camera movement, depth of field, visual hierarchy, acting, pacing, blocking, and other aspects of narrative film will be studied and put to practice within the frame. Students will also workshop pitches of finalized boards.

Prerequisites: Observation I and Life Drawing I
Fulfills: Animation Elective (Animation students) or 200-Level Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

AN270 Post-Production and VFX 3 credits

This course is an introduction and overview of the techniques and pipeline for digital post-production and visual effects. During the semester, students will work through a number of topics, including editing, compositing, masking, color correction, rendering, and the export of high-quality video for web, games or broadcast. Through the research and analysis of contemporary film and animation, an emphasis will be placed on the breakdown of the steps to the creation of visual effects and the pipeline for their construction. The class work comprises hands-on demos, in-class exercises, and individual projects to build a solid technical and aesthetic foundation in digital post-production.

Prerequisites: Studio II or Permission of Instructor

Fulfills: Animation Requirement (Animation students) or Studio Elective

AN299 Topics in Animation 3 credits

This course provides an in-depth study of a topic in animation. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic.

Fulfills: Animation Elective (Animation students) or Studio Elective

AN300 Animation III: Independent Project 3 credits

This course is an opportunity for advanced animation students to take all they have learned thus far and hone in on a single independent project. Students will work independently or in small groups in a structured critical environment. The final project of this course is a public presentation incorporating one or more animation techniques. (Spring only)

Prerequisites: 60 credits and Animation II: Concepts or Permission of Instructor

Fulfills: Animation Requirement (Animation students) or 300-Level Studio Elective

AN320 Kinetic Drawing 3 credits

This course develops and refines the drawing abilities specifically needed in the animation, illustration and gaming industries. Utilizing both human and non-human models, in-class exercises and assignments focus on the movement of form, and the relationship between weight, speed and motion. Building on the observational skills in prerequisite courses, students work from gesture to stylized renderings, depicting fluid motion in a convincing and efficient manner. Off campus field research may supplement studio activities.

Prerequisites: Observation I, Life Drawing I or Permission of Instructor

Fulfills: Animation Elective (Animation students) or Advanced Drawing Elective (Illustration students) or 300-Level Illustration Elective (Illustration students) or 300-Level Studio Elective

AN350 2D Animation for Games and Interactive Media 3 credits

This is a course aimed at developing the animation and workflow skills particular to the needs of game development and other interactive media. Students will consider user input as they develop 2D character, prop and effects animation for particular game genres or art styles. The exercises and projects in this class, will emphasize the appropriate file set up, structure and pipeline for game engines. Topics covered may include character movement cycles, sprite sheets, rigging, game mechanics and simple coding to control 2D characters. Previous experience in game development is useful but not required.

Prerequisites: 30 Credits, Animation I: Principles (recommended pre-req or co-req ID260 Games and Interactive Media) or Permission of Instructor

Fulfills: Animation Elective (Animation students) or 300-Level Studio Elective

AN360 Storyboard Portfolio 3 credits

This course is an advanced workshop for conceptualizing, staging, framing, drawing, and polishing Animation storyboards for features and series. Students will hone their personal directing skills and techniques by studying successful cinematic moments in film, animation, and television shows, and applying those learned principles to 2-3 large portfolio pieces. Additionally, students will be doing practical exercises in gesture drawing and composition to strengthen characters and shot choices. Storyboarding Portfolio is intended to prepare students for applying to animation studios with professional story artwork and practices.

Prerequisites: Storyboarding

Fulfills: Animation Elective (Animation students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective

AN390 Animation Studio Projects 3 credits

This course is designed to immerse students in a professional work environment. Students will work on teams to create a client-based festival-ready animated short film over the course of one or two semesters. Students will take on roles modeling a professional animation team and typical animation pipeline. With guidance from faculty, each animation team will be responsible for all aspects of production, from developing their own original story, creating storyboards and concept art to animation, sound and post production.

Prerequisites: 45 Credits and Animation I: Principles or Permission of Instructor
Fulfills: Animation Requirement (Animation students) or 300-Level Studio Elective

AN399 Topics in Animation 3 credits

This course provides an in-depth study of a topic in Animation. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic.
Fulfills: Animation Elective (Animation students) or 300-Level Studio Elective

AN405 Animation Business Practices & Portfolio 3 credits

In this course students complete an independently generated animation portfolio. Guided by an instructor, students generate an online portfolio while researching, reflecting, and understanding how best to present their work professionally and effectively. Particular attention is paid to the development of professional level artwork, a thorough understanding of the market for such artwork, and financial challenges animators may face in the professional field. Students work in their studios and participate in weekly group and/or individual critiques with the instructor.

Prerequisites: 90 Studio Credits or Senior Animation Thesis Project Acceptance (Animation Students)
Fulfills: Animation Studio Elective (Animation students) or 400-Level Studio Elective

AN410 Senior Animation Thesis Projects 6 credits

(6 Credits, 1st semester, Required; 2nd semester, Optional)

In this course students complete research, development, pre-production and a pitch for a film, animated short, or other animation-related projects. During the semester students will work in collaborative studio spaces with particular attention paid to the workflow and studio practice of a professional level work environment. Each student has an individual faculty project mentor that they meet with on a weekly basis. All students will have developed a completed pitch for their projects at the end of the semester. For students choosing a single semester of this course, their work will be professionally printed and presented at an end-of-semester exhibit. Students who are continuing on to a second semester will pitch their projects as part of admission. During the second semester, students implement their production plans and complete independently generated films, animated shorts, or other animation-related projects. Particular attention is paid to the workflow and timeline of professional level work, and an understanding of the market for such projects. In addition to an on-campus exhibition, students are expected to submit their work for presentation in an off-campus public forum such as festivals, exhibitions, or other venues appropriate to their specific project. All students, regardless of whether they do one or two semester projects, are expected to research and apply to job opportunities in their chosen area of interest.

Prerequisites: 90 Credits, Animation III: Independent Project, Application
Fulfills: Animation Senior Capstone Requirement (Animation students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students)

AN900 Animation Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor
Fulfills: To be determined by faculty approval

Art Education

AE205 Writing and Reading Workshop for Art Educator 1.5 credits

This 1.5-credit course offers students the opportunity for individualized study in grammar and mechanics, writing summaries and essays, vocabulary building and reading comprehension in order to prepare for the Massachusetts Tests for Educator Licensure. Students will meet regularly and practice skills introduced in class. This course is an elective open to all students who wish to improve their writing, professional communication, and literacy skills.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: This course offers test prep for the MTEL. Credits earned are not counted towards graduation/degree requirements

AE320 Perspectives in Art Education 3 credits

This introduction to the field of Art Education provides the theoretical framework for work as an art teacher. Through readings, papers and in-class participation, areas of cognitive growth and creative development are reviewed with an eye to understanding how they affect artistic development and the teaching of art. Both historic and current points of view in art education are explored. The Massachusetts Arts Curriculum Frameworks are also introduced. Three site observations of art classes are required. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design & Pre-Practicum.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Perspectives in Art Education Requirement (Art Education students must obtain a minimum grade of 'B-'); Liberal Arts Elective; Art Education Minor Requirement

AE330 Methods: Media, Forms and Ideas in Art Ed 3 credits

This studio-based course provides future art teachers an opportunity to work with the materials most often used with children, pre-K through 12, in classroom and community settings. Students explore themes current in art education today and develop lessons based upon specific content areas. Critical and creative thinking as addressed in the Massachusetts Arts Curriculum Frameworks is utilized in all methods work. As a part of this course students are required to conduct 15 hours of field experience, observing art classes in elementary, middle and high schools. These 15 hours of field experience are applied toward the total 75 hours of pre-practicum experience required for Teacher Licensure in the state of Massachusetts. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design & Pre-Practicum.

Prerequisites: A grade of B- or higher for Perspectives in Art Education or Permission of Instructor
Fulfills: Methods: Media, Forms and Ideas Requirement (Art Education students must obtain a minimum grade of 'B-') or 300-Level Studio Elective; Art Education Minor Requirement

AE350 Current Issues in Art Education 3 credits

How do contemporary artists think and work? What inspires them? What are the themes, characteristics, and materials of contemporary practice? How can these ideas inform our practice as artists and educators? This course presents a Contemporary perspective in art education with practical strategies for generating content and pedagogical approaches. Traditional, foundational, and commonly-used artmaking strategies and skills will be deconstructed and repurposed as a point of reflection in order to serve future students of the 21st century. Through readings, discussion, and studio work, students will develop a deeper understanding of critical and social issues and their impact on the Pre-K through 12 educational processes.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Current Issues in Art Education Requirement (Art Education students must obtain a minimum grade of 'B-') or Humanities Elective or Liberal Arts Elective; Art Education Minor Elective

AE360 Teaching Students with Disabilities 3 credits

This course will introduce the historical, legal, and social aspects of educational access for students with disabilities in the United States. The goal of the course will be to understand the processes involved in creating an education plan and implementing academic accommodations for students with physical, sensory, psychological, learning, and social disabilities. Strategies for teaching gifted students will also be covered. Field observations will complement in-class lectures, discussions and small-group assignments. Assessments will include reading assignments, fieldwork journals and reports, oral presentations and a research paper. Students intending to complete the Art Education Initial Licensure Program, must receive a grade of 'B-' or higher in this course before entering AE420 Curriculum Design and Pre-Practicum.

Prerequisites: A grade of B- or better for Perspectives in Art Education or Permission of Instructor

Fulfills: Teaching Students with Disabilities Art Education Requirement (Art Education students must obtain a minimum grade of 'B-') or Liberal Arts Elective; Art Education Minor Elective

AE399 Topics in Art Education 3 credits

This course provides an in-depth study of a topic in Art Education. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Art Education Elective (Art Education students must obtain a minimum grade of 'B-') or Liberal Arts Elective; Art Education Minor Elective

AE420 Curriculum Design and the Pre-Practicum 3 credits

This course combines a weekly seminar with 60 hours of pre-practicum field experience (approximately 5 hours per week). Students examine art teaching and curriculum as they study methods of instruction and evaluation. They learn to write curriculum objectives, units and lesson plans with emphasis on Licensure Standards and the Massachusetts Arts Curriculum Frameworks. Field experience provides students with the opportunity to implement the skills they are developing and prepares them for their practicum placement.

Prerequisites: A grade of B- or better in Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; and Psychology and Diversity Requirements; **Passing Massachusetts Tests for Educator Licensure (MTEL) scores for Communication and Literacy exam**; Acceptance into the Art Education Program.

Fulfills: Art Education Requirement (Art Education students must obtain a minimum grade of 'B-') or Internship Requirement (except Graphic Design students) or Liberal Arts Elective.

AE460 Teaching Practicum and Practicum Seminar 12 credits

Teaching Practicum – Student Teaching (Pre-K-8; 5-12)

Students spend 300 on-site hours observing, assisting, and teaching with a Supervising Practitioner in elementary, middle or high school art classes. Skills of planning, management, communication, assessment, self-evaluation, and collaboration as addressed in Massachusetts Arts Curriculum Frameworks are developed and refined with the guidance of both the Supervising Practitioner and the Program Supervisor. Methods to adapt instruction for exceptional students are implemented and assessed. A minimum of three official evaluations with both the Supervising Practitioner and the Practicum Supervisor is required. This course is taken with Practicum Seminar.

See below for prerequisites.

Practicum Seminar in Art Education

Student teachers meet with their Program Supervisors and in their peer groups to prepare for their roles as art teachers. Tasks set forth in the seminar enable students to adapt to the unique demands of each practicum site and to collaborate with their Supervising Practitioner in writing, planning, communication, and assessment. The Program Supervisor evaluates students formally in relation to Massachusetts Arts Curriculum Frameworks and the Professional Standards for Teachers. Issues of professional development, licensure, and preparation for job interviews are also addressed. A Practicum thesis exhibition is designed, planned and installed by the student teachers. Taken in conjunction with the Art Education Teaching Practicum.

The Commonwealth of Massachusetts requires that the pre-practicum field experience be a minimum of 75 hours in schools with a variety of students including, but not limited to, special needs students as well as those of different gender, race, linguistic and socioeconomic backgrounds. Practicum requires 300 hours of on-site observing, assisting and teaching.

Prerequisites: A grade of B- or better in Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; Teaching Students with Special Needs; Curriculum Design & Pre-Practicum; and Psychology and Diversity Requirements; **Passing Massachusetts Tests for Educator Licensure (MTEL) scores for Communication and Literacy exam as well as the Visual Arts Subject Test**

Fulfills: Practicum/Practicum Seminar Requirement (Art Education students)

Art History

AH200 Art History Origins: Pre-History to 19th Century 3 credits

Through an examination of art and architecture spanning prehistory to the nineteenth century, this course introduces students to a variety of theoretical, analytical and critical means for approaching art from different cultures and periods. Students learn to observe attentively, to describe thoroughly and to analyze critically through directed in-class discussions and writing assignments. Topics may include: analysis of period styles; interpreting subject matter and symbolism; examining the social functions of art and art-making in various historical times and cultures; and evaluating the role of the historian and critic. Typically the course includes visits to area museums. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking (grade of C- or higher required)

Fulfills: Art History Origins: Pre-History to 19th Century Requirement

AH205 Art History Modern Developments 3 credits

Charting developments from the mid-nineteenth century to the present, this course surveys major movements in modern art and visual culture. The course examines an arc that begins with the role of key European art centers in the nineteenth century, followed by the ascendance of other major art centers and movements throughout the world, from Europe, Asia, Africa and the Americas. In addition to exploring how creators from different parts of the world participate in an increasingly global dialog about art and culture, students develop their visual and analytic writing skills. Typically the course includes visits to area museums. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking (grade of C- or higher required)

Fulfills: Art History Modern Developments Requirement

AH310 Art and Gender 3 credits

This course looks at art and gender through several lenses: The art by and about women during select points in history and on different continents; The social, economic and political factors that determined gender roles in the arts; The evolution, application and reception of feminist art theory; Contemporary art and theory that offer new ways to represent, define and think about gender, including gay, lesbian, bisexual, transgender and queer perspectives on identity, masculinity and femininity. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH315 Art of the Italian Renaissance 3 credits

This course is a survey of Italian art and architecture from the 14th through the 16th centuries. It includes a brief examination of Italian Mannerism and the contributions of the artists associated with the Renaissance in northern Europe. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH322 American Art (Colonial Period to 1945) 3 credits

This course is a survey of painting, sculpture, photography and the decorative arts of the United States, from the Colonial Period to 1945. American art will be seen against the evolving social and political background that marks the growth of a nation. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH324 Realism, Impressionism, Post-Impressionism 3 credits

Designed to use area art collections, this course surveys major artistic styles in the last half of the 19th century. While the focus is European art, related styles in North America are included. Starting with the Realism of Courbet and Eakins, students trace artistic developments through Impressionism, in France and abroad, to the roots of Modernism in the art of the Post-Impressionist. The role of photography and the impact of non-Western art on the evolution of Modernism also receive consideration. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH328 Art of Asia and the Pacific 3 credits

This course is a survey of the art of Asia and the Pacific islands as an interrelated group of cultural and geographic regions. The course will potentially include the art of East Asia (China, Korea, and Japan), Southeast Asia (including Thailand, Cambodia, Vietnam, and Indonesia), India and the Himalayas, and selected groups in the Pacific islands. The motives, materials, methods and aesthetics of Asian and Pacific art will be analyzed, compared and contrasted, including evaluation for content, context, technique, and style. Individual instructors may choose to give greater emphasis to one or more specific regional traditions.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH331 Neoclassicism and Romanticism 3 credits

This course surveys the major artistic styles of the first half of the 19th century in Europe and North America. Starting with the Neoclassicism of David, this course then examines Romanticism in Europe, from Friedrich to Delacroix, and in America, from Cole to Homer. Students consider the effects of encounters between the Old World and the New in America, and the clash of tradition and innovation in 19th-century Europe. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH332 Arts of Africa and the African Diaspora 3 credits

This course is a general survey of art from Africa, and the African Diaspora. Beginning with an in-depth study of several African cultures the class will go on to examine art made by persons of African descent from around the world including the Americas and Europe with a focus on contemporary art. Students study music, video, photography, mask making, body decoration, dance, performative arts, textiles, and material culture as well as architecture, painting and sculpture. The course combines art historical and anthropological approaches. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH333 Art of Latin America and the Caribbean 3 credits

This course surveys the history of Latin American art from ancient prehistory through the Conquest of the Americas up to early modernism. It explores the artistic heritage of regions that would become the world's first global interaction zone—the Caribbean and Latin America. The course begins with the fertile interactions between original Native ethnicities and civilizations, continues through the creative florescence that followed the catastrophic events of the Conquest, and concludes with the rich cultural expressions of present day mestizos, creoles and Chicanos. Through the consideration of the motives, materials, methods and aesthetics of Latin American art, the course will explore characteristic art forms and art techniques of these regions as aesthetic expressions of distinct cultural areas.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH334 History of the Book 3 credits

This course studies the historical and critical dimensions of the book and other vehicles for the recording and transmission of textual and visual information in Western and non-Western settings. Topics include: a linear survey of book technologies from the ancient to the contemporary; genres/categories of books; writing, printing, and illustration; philosophies and theories of design; and the present status of the book and its relationship to emerging, competing, and complementary media.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: History of the Book Requirement (Book Arts students) or Art History Elective or Humanities Elective or Liberal Arts Elective

AH335 History of Photography 3 credits

Since the invention of photography in 1839, the various photo/optical media have dramatically transformed the ways we know the world. In particular, our notions of what is art have been profoundly altered by the camera. This course examines the characteristics of photographed experience primarily from the historical perspective, but also from the cultural, the critical, and the technological perspectives, for a broad understanding of the medium's past and present. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: History of Photography/Film Requirement Elective (Photo/Video/Film students) or Art History Elective or Humanities Elective or Liberal Arts Elective

AH337 Art in the Landscape 3 credits

This course examines the history of art in the landscape from prehistoric earth works to contemporary environmental art. It is a multi- and cross-disciplinary investigation that includes sculpture, architecture, archeology and agricultural practices. It includes garden design and philosophy focusing on European, Islamic, Chinese and Japanese gardens. Funerary monuments, shrines and outdoor mortuary complexes are included, as are portable shelters and other temporary (and permanent) structures from Africa and North America. The course questions the understanding of nature and of place that has informed the construction of landscapes and a changing definition of art. Visits to local sites and an exhibition of outdoor contemporary sculpture are part of the course. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH338 Art and Architecture of Etruscans (Viterbo) 3 credits

This course is administered by the director of the Italy Program. This course provides an introduction to the art and architecture of the Etruscans. This class format is a combination of slide lectures and walking tours of extant art and monuments. Day trips to the town of Tarquinia, known for its archeological museum and its painted Etruscan tombs, and to the renowned Etruscan burial grounds of Cerveteri provides students with firsthand knowledge of the art and ritual practices of the fascinating culture. In Rome, walking tours of selected monuments and of the Etruscan collection of the Villa Giulia, demonstrate the impact on the Romans of Etruscan art and life. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH339 Native American Art 3 credits

This course is a survey of the Native arts of North America as an interrelated set of cultural and geographic regions. The regional focuses will include the Eastern Woodlands and Mississippian cultures; the Great Plains and Great Basin; the Southwest Pueblo peoples and California; and the Pacific Northwest and the Arctic. The course will conclude with modern and contemporary Native Arts of North America. Critiquing and contesting the notion of Native American culture as extinct or a pre-Conquest vestige, this course will take a progressive approach to the study of Native American art as a living tradition with roots deep in the pre-colonial past. It will survey the multiple modes of expression that characterize this vast continent.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH341 African Art in Africa 3 credits

In this course students will have the opportunity to study African art in context. In depth study of several tribal groups will be complimented by visits to major architectural and art historical sites which provide students with first-hand knowledge of the art and rituals of unique and fascinating cultures. The course combines art historical and anthropological approaches, and will include study of masking, body decoration, fabric design, dance, ritual performance and material culture, as well as architecture, painting and sculpture. The class format is a combination of slide lectures, field trips and visits to area museums.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH344 Islamic Art and Architecture 3 credits

This class is an overview of Islamic art (sculpture, architecture, painting, decorative arts and popular culture) from its formation in the Seventh Century to the present. The course follows the geographic spread and regionalization of Islamic traditions, including cultural exchange throughout the Mediterranean, Asian, and African worlds, with attention to how stylistic developments reflect the many contexts within which specific forms emerged. Students will become familiar with the major tenets of Islam as well as the intersection of cultural, social, and religious traditions reflected in Islamic art and architecture.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH345 Buddhist World Art 3 credits

This class is an overview of Buddhist art (sculpture, architecture and painting) from its birth in South Asia through its spread to South East Asia, Central Asia and East Asia. To bring the art to life, we take a field trip to the MFA, Boston - once home to leading South Asian scholar and curator Ananda K. Coomaraswamy-or, to the Peabody Essex Museum in Salem. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

AH346 The Greco-Romans: Greece, Italy, and Beyond 3 credits

Examining the cross-cultural influences in the ancient Mediterranean world (600 BC-330 AD), this course will focus on the impact and transformation of Greek and Roman civilizations over the course of almost a millennium of history while they dominated the ancient world. In addition to discussing the art and architecture of ancient Greece and Rome, the course will explore the complexities of the socio-political and specific historical conditions that allowed for the merging and spreading of a diverse and cosmopolitan civilization known primarily as the Greco-Roman civilization. By familiarizing students with the art, aesthetics and history of Greece and Rome, the course will provide students with an important foundation for understanding art and history.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH347 Twentieth-Century Architecture and Urbanism 3 credits

An introduction to the major developments in architecture and urban planning from approximately 1900 to 2000, this course will present architectural issues and practices through a range of critical and utilitarian vantage points, with a particular focus on modernism. Lectures and assignments will consider the ideologies that led to the creation of landmark buildings and urban spaces, including ideas generated by post-modernism, in the context of an examination that takes into account social, economic, and political issues in addition to aesthetics and space. Topics will include architect-client relationships, connections to art historical and literary trends, historical prototypes, and the values and problems that have engaged architects over the course of the century. Class lectures will be supplemented with tours of architecture in downtown Boston and historic homes in Greater Boston.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH348 Dada and Surrealism 3 credits

Dada and Surrealism are two interrelated movements that are crucial to the understanding of both Modernism and postmodernism. Looking into the art, literature, philosophies and film of international Dada and Surrealist artists from World War I to the years immediately following World War II, this course will focus initially on New York Dada, moving on to Berlin and Cologne Dada, and Dada and Surrealism in France. The course will include a sustained examination of female surrealist artists as well as the effects of the World Wars and the burgeoning field of psychology on the creative process and concerns of this generation of artists. Films by surrealists and later filmmakers will be screened as the class examines the lasting legacy of both Dada and Surrealism.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH350 Art and Design 3 credits

This course examines intersecting histories of art and design, from the mid-nineteenth century to the present. Debates about design and industry sparked by the Crystal Palace exhibition provide a starting point for considering the social, political, cultural, and technological forces underpinning sometimes intertwined and also divergent histories of design and art. Dreams of total design, from the Arts and Crafts movement to Constructivism and the Bauhaus, are one important focus. The course also looks at the integration, as well as the separation, of art and design in museums and other institutions. An exploration of current issues includes recent artists who function akin to designers in the range of their production, and the impact of celebrity culture on both art and design.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH353 History of Animation 3 credits

Animation has been an important part of screen history since the earliest days of film in the late 19th century. Locating animation within film history and evolving socio-political historical contexts, this course explores the development of animation styles, aesthetics, modes of production, and viewership to consider how animated works have fulfilled entertainment, educational, artistic, commercial, and propagandistic purposes. Major national and international figures and studios are covered, as are major visual and narrative styles, from the earliest hand-drawn to CGI animated works.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH354 History of Film 3 credits

This course introduces the medium of the film (cinema) as a mode of communication and as an art form. Recognizing the complexity of the medium, the course will use an interdisciplinary approach. Among the topics considered in relation to the study of film are communications theory, aesthetics, psychology, business, politics, and national experience. The course is international in scope and covers such historical movements as Expressionism, the Film Noire, New Wave, and other important genres.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: History of Photography/Film Requirement Elective (Photo/Video/Film students) or Art History Elective or Humanities Elective or Liberal Arts Elective

AH355 Contemporary Art in a Global Perspective 3 credits

This course focuses on practices that shape the art world of the present moment. One important theme is the international nature of the contemporary art world. The global biennial phenomenon and a related expansion in the number of museums of contemporary art indicate art's growing reach, yet a close examination of these trends also reveals the ongoing stratification of the art world. It is equally crucial to examine changes in production and reception, as artists continue to explore and combine traditional and newer media.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH356 Modernism and Abstraction in Art and Culture 3 credits

This course traces radical transformations in art and culture in the late nineteenth and twentieth century. Starting with modernist manifestos, it will explore new responses to a rapidly changing world. The historical and theoretical development of abstraction will be one major focus, with transformations in the visual arts viewed in the context of related experimentation in other forms, including literature, music, dance, and architecture. An equally important investigation of midcentury modernism will emphasize both the integration of art and design and the rise of modernist movements in different parts of the world.

Prerequisites:

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH357 Art and Consumer Culture 3 credits

Exploring the role of art in a consumer culture, this course will examine artistic responses to major shifts in the production, reproduction, and circulation of images and information. A sustained examination of pop art will be one aspect of a broader consideration of the interplay between critique and embrace of commercial imagery. The development of an art-world star system, and the contributions of pop art and more recent strategies of appropriation to the expansion of the contemporary art market will be important areas of exploration. Readings and discussions will also encourage examination of ever-evolving strategies of resistance to commercialization.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

AH358 International Biennial Art: A Virtual Tour 3 credits

This course introduces students to global art practices through the contemporary institutional phenomenon of the international biennial. Case studies potentially include Venice Biennale, Berlin Biennial, Manifesta, and Documenta, which students experience via self-directed research in the rich on-line archives of biennial websites and related resources. Examining ways in which artists from different countries around the world address the most pressing social and geo-political issues, topics include artists and national identity, the roles of biennial curators, as well as art and civic or political engagement. Formal and critical analysis takes place through seminar-style classes, presentations, discussion posts, and a final paper.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Curatorial Studies Minor Museum/Exhibition Requirement Elective

AH360 Theories of Art 3 credits

Theories of art examines the history of ideas that have shaped art practices and their interpretation. Foundational texts include historical writings from Pliny to Panofsky. Twentieth and twenty-first century criticism by artists as well as theorists will be examined in depth. The course introduces all students to the philosophical underpinnings of art making, and it provides art history minors with a foundation in art-historical methodology. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective or Studio Arts Capstone Elective; Art History Minor Requirement

AH365 The Secret Life of Art 3 credits

Through a combination of classroom discussions, readings, and hands-on experiences, students explore the many activities taking place behind the scenes that shape how art is produced, collected, preserved, and historicized. Site visits will generally include: artists' studios; exhibitions where the curator is willing to discuss the exhibition background and challenges; museum or institution storage areas or archives; conservation areas or studios; and collectors' homes. Readings will address art's institutional history, with particular attention to roles that art plays in different contexts, and students will be required to complete at least one archive-based research assignment.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective or Studio Arts Capstone Elective; Curatorial Studies Minor Museum/Exhibition Requirement Elective

AH370 Museum and Exhibition History 3 credits

Examining the history of art exhibitions and museum formation, this course considers how, when, and why works of art are collected and displayed. Beginning with the historic development of museums, including roots in enlightenment ideals, it traces the culture of museums, including social and historical forces evident in how they are built and funded, and the nature of their audiences. Other exhibition venues, including salons, world fairs and biennials, and commercial galleries will be discussed for their divergent and overlapping agendas. After establishing a broad historical background, the second half of the class will look closely at the contemporary landscape, paying close attention to the network of affiliations linking a diverse and complex set of institutional and curatorial agendas, and to the role of the curator in shaping how art is presented to the public. The course will include a number of field trips.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Curatorial Studies Minor Museum/Exhibition Requirement Elective

AH375 Museums and Monuments: Remaking History 3 credits

As highly visible markers, monuments provide an important focal point for both dialog and protest. Museum collecting practices, while less immediately obvious, can have an equally charged relationship to shifting priorities. Via a linked examination of monuments and museum conventions, this course examines how histories are written and rewritten. The discussion starts with the recent past, as Confederate monuments, along with statues celebrating slave traders and others who participated in colonial violence, have been called into question and sometimes toppled off their pedestals. The larger perspective will include earlier episodes of "revolutionary vandalism" (a phrase associated with removal of emblems of royal power following the French Revolution) and, from a different angle, ways that contemporary artists have attempted to rethink the rhetoric of commemoration. The examination of museums will consider what has not been collected due to historical blind spots, the stories museums tell in relation to objects on display, and material that has been subject to repatriation demands.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Curatorial Studies Minor Museum/Exhibition Requirement Elective

AH380 Node Center for Curatorial Studies: Topics in Art History 1 credit

Montserrat College of Art Collaboration with Node Center for Curatorial Studies is excited to announce a new collaboration with the Node Center for Curatorial Studies in Berlin (<https://www.nodecenter.org/>) to offer Node classes for college credit. The Node Center offers a range of courses focused on the theory and practice of curating, presented by professionals active in the field. Node courses are offered on-line, generally via 4 sessions, once per week, over four weeks. Students will participate in the on-line courses as well as working with Montserrat faculty to complete additional assignments that will allow students to earn 1 college credit per course. Enrolled students will participate in the live course experience (typically 7:00-9:00 pm in Germany, so generally 1:00-3:00 pm EST). Students taking the courses for credit will sign up in two places – with Node for access to the on-line course, and with Montserrat to take the course for credit. Montserrat students will be able to sign up for the Montserrat portion of each course as part of their regular enrollment and will pay Node directly a discounted fee. Course topics change from semester to semester.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Fulfills: 1-credit toward an Art History Elective, Humanities Elective or Liberal Arts Elective; 1-credit toward Curatorial Studies Minor Museum/Exhibition Requirement Elective; three can be taken to fulfill a 3-credit elective.

1. A Practical Guide to Curating 1 credit

This course gives insights into all practical aspects of curating from finalising a concept to launching an exhibition. Curators can have very different working approaches, but certain practical aspects will be the same and should be kept in mind for developing a successful project. Over 4 weeks we will go through the major steps of curating, starting with how you develop an idea to finding collaborators, funding and an exhibition space; managing practical aspects such as transport, insurance and install; thinking about PR strategies and gaining audiences; to finally closing the project with deinstall. This course is for aspiring curators who are yet to launch their own exhibition as well as those who have past experience and are looking for a more structured understanding of curating. At the end of A Practical Guide to Curating, participants should have an understanding of the skills necessary to operate as competent and responsible practitioners. Come with an already existing project idea or start from a blank page. Throughout the course you will develop a concrete outline of how to realise your exhibition.

2. Creative Thinking: Strategies to Develop and Refine your Project Ideas 1 credit

Every project we want to make or do starts with an idea, an impulse that is often inspired by a subject or question we are interested in exploring. But how can we make that initial idea the best it can be? This course will expose participants to a number of different strategies for research, development, and refinement of an idea while creating visual tools to track their ideation process. This 5 week course is for curators, artists, designers, and anyone in the cultural fields wishing to make the creative process of developing concepts more effective and to arrive at ideas that would take their projects to the next level. The course's expanded length of time will allow for participants to get deeper into their creative thinking process. Following the course, participants will learn a range of creative thinking and research techniques, including practical and unorthodox research methods as well as visual tools to track their creative process. Participants will be able to apply these techniques to any number of project ideas, leading to the creation of each participant's unique method that is suited to their specific practice and the needs of the project.

3. Exhibition Design 1 credit

This course examines the planning and designing of three-dimensional environments that encourage visitor's understanding, participation, and emotional engagement. Participants will learn different tools to understand and manipulate space using from simple existing elements to design graphics or multimedia in order to make the exhibition content more clear and accessible. Following the course participants will learn practical tools to observe a space and its interaction, will design an exhibition according to a brief and will develop a presentation of complete exhibition design proposal.

4. Expanding Exhibitions: Innovative Approaches to Curating 1 credit

This course will explore interesting strategies in exhibition-making and ways of thinking about curating by sharing a wide variety of innovative curatorial approaches that are designed to inspire. Expanding Exhibitions is for emerging and established curators who want to open up ways of thinking about their practice from the white cube and beyond. This course will focus on key themes and debates within exhibition-making such as the role of the curator, boundary-pushing curatorial concepts, exhibiting outside the art space and working with other disciplines. It will cross both inventive exhibition strategies as well as curatorial critique that will provide opportunity for lively debate and the sharing of ideas between each other each week.

5. Project Management: Organising Large-scale Projects and Events 1 credit

If you want to venture into organization of large-scale projects and events, this course will give you the practical tools to skillfully coordinate them. Feel confident to step it up and get your big idea off the ground. Whether your idea is a festival, a thematic week, a multi-platform exhibition, or a brand-new format, the number of abilities needed to effectively realise the initial idea is often at first unknown or under-evaluated. Having a wide overview of the different steps that will appear from the very beginning is essential to make your unique project successful. This course will address the main elements of large-scale project management: from the concept formulation to the evaluation of its viability, from the research of funding and partners to dealing with an expanding team and tight schedules, from acknowledging existing communication and management tools to finally making it happen! The course will dive through a variety of examples and presents several internet-based tools that will help you organize your time, your team and your resources. *This course is ideal for curators and cultural managers who have had some experience in small-mid size projects (making a small exhibition, working for a commercial gallery) and who want to venture in the production of large-scale projects and coordinating bigger teams.

6. Creative Art Criticism and Writing 1 credit

Art criticism is essential to the development of a dynamic and vibrant art scene and tradition. In curatorial and artistic practice, good writing skills combined with a critical mindset are a necessity on various levels, such as applying for funding, presenting an exhibition project, writing texts for catalogues, press releases, and about the art pieces in the show. In this course we will dedicate ourselves to the writing of short-form art critical reviews. We will learn how to formulate an idea with clarity, how to analyze and evaluate art and its display in a thoughtful, meaningful way. A range of critical methods as well as different outlets (art magazine, newspaper, blog, etc.) are discussed. With stage-by-stage guidance the participants are supported in their endeavor to experiment, to be creative, and especially to develop their own style. So we exercise, sharpen and shape both imagination and skill. Writing about art has no template, in the workshop we treat it as an evolving social form.

7. Research Methods for Curators and Artists 1 credit

Learn to bring out the best in your topic by undertaking in-depth and creative research before starting a project. Each week we will go through different phases of research, starting from defining your topic to knowing where to look for information, organizing your content and finally editing and refining information to move your research into the real world. Research methods for curators and artists will equip you with the tools and methods for gathering ideas and information - from classic academic approaches to fieldwork and experimenting with prototypes. Throughout the course we will examine how to use brainstorming and mind mapping techniques to go beyond the boundaries of your topic; get the most from online and real world content; and learn how to systematise your resources whether they be books, artworks, locations or people. Each week, participants will directly apply the methods and techniques to a topic of their choosing, so to take full advantage of this course we recommend to come with a project idea or topic in mind. By moving through the research phases and gaining feedback along the way, participants will develop a strong foundation of information that could be used in a project.

8. Cultural Theory for Curators 1 credit

In this course, we look at four key theories of culture, from the late 19th century to last week, through the views of four important cultural theorists. How did these writers and their ideas influence and shape the art world and curatorial practice? And are their theories still relevant in a globalised art scene? This course combines the theoretical and philosophical with case studies of curation and criticism. By drawing on three centuries' worth of writing and thinking about culture, from Matthew Arnold and Walter Benjamin to Susan Sontag and bell hooks, Schuftan and Paenhuysen will untangle this notoriously knotty concept in a way that is practical and accessible for art-world professionals and interested culture-lovers alike. Whether as a useful introduction to some key ideas for beginners, or an enlightening refresher for experienced art writers and curators, Schuftan and Paenhuysen's course will offer some new perspectives on some of the people and ideas that shaped today's art world.

9. Creative forms of Art Criticism and Writing 1 credit

In this course we delve into experimental and hybrid forms of writing and art criticism. On a macro-level we will investigate how art criticism can open up to a bigger realm that goes beyond a particular artwork or exhibition, providing insight into ongoing tendencies and movements in contemporary culture. How do critics put the finger on the pulse of their times? On a micro-level we will also look for ways to expand art criticism's narrative into the poetic and the fictional. What happens when non fiction and fiction meet in art criticism? We will experiment with the writing of art criticism not just to find new creative forms but for what it can contribute to the art world in a deeper way. The general aim of this course is to develop a better sense of your own personal interests, voice and style. Therefore an intensive engagement of the participant is required.

10. Curating on the Web: Exhibiting Internet-Based Art 1 credit

Since its beginning, the internet has been used for practices that take the web as an artistic medium in itself. In that sense, Internet art is a site-specific art form, dependent on its being online – and connected to other entities in the network. This course gives you an insight into the processes and methods of curating ephemeral, internet-based art and the challenges these can pose to you as curator. It introduces the platforms and websites where these exhibitions are shown, in both institutional as well as independent contexts. The course aims to give you theoretical and practical tools to curate the web, how to manage your curatorial projects as well as how to launch your online exhibition. It also touches upon how to document your exhibition and artworks for archival use and how to promote it. Included in the course is a practical assignment, where the participants conceptualize and develop an internet-based curatorial proposal and are given feedback and advice for future project development.

11. Documenting, Archiving, and Preserving Ephemeral Art 1 credit

The archive has a place in every institution and most contemporary artists document their work more extensively than ever before. While the collections are the main axis in any museum, ephemeral and performative art forms challenge these and other types of documents entering institutions. Contemporary artists additionally use archives in their artworks and create dynamic projects based on archival theory as a main topic and material for their work. This course will give a thorough insight into the processes of documenting, archiving - and potentially preserving, performative and ephemeral art. The course will take both a theoretical and practical approach to the topic, going into depth with case studies of, for example, digital, net-based art, performance art, conceptual art as well as sound- and time-based works. These will be approached from the independent curator and artist's point of view as well as from the institution, to discuss and give solutions and methods for a useful documentation, archival and preservation practice.

AH399 Topics in Art History 3 credits

This course provides an in-depth study of a time period or topic in Art History. The topic may be selected to take advantage of special exhibitions or events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation. Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins and Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

Book Arts

BA200 Papermaking 3 credits

Papermaking will offer an introduction to Western and Eastern style papermaking techniques, including pulp making, sheet formation, surface finishes, and molding & sculptural techniques. The course will also explore the ways in which paper is an integral material of many fine art practices, offering opportunities to create singular and multiple products for a diverse range of applications. Readings, lectures, demonstrations, and field trips will enhance the studio experience.

Prerequisites: None

Fulfills: Book Arts Elective (Book Arts students) or Printmaking Elective (Printmaking students) or Sculpture Elective (Sculpture students).

BA250 Bookmaking in Japan (Niigata, Japan) 3 credits

In this course students learn the techniques of Japanese style bookbinding, including accordion and side-stitched books. Students will be introduced to the history and aesthetics of Japanese books, as well as contemporary artists who use the techniques in an expanded manner. Emphasis will be placed on individual development of content and imagery within use of traditional materials and methods. Assignments will include observation and documentation based directly on students' experiences of living and traveling in Japan.

Prerequisites: None

Fulfills: Book Arts Elective (Book Arts students) or Studio Elective

BA260 Introduction to Letterpress Printing 3 credits

This course is an introduction to the process of letterpress printing. The narrative and conceptual potentials of letterpress will be addressed as well as the technical skills necessary to produce well-crafted print pieces. Students work through setting type; proper use of all the different presses in the College's letterpress shop; registration and imposition; study of the history of metal and wood type. Projects may include a group broadside, individual (announcement or business) cards, one and multicolor posters, and small pamphlets. Individual and more complex projects may be possible if time allows.

Prerequisites: None

Fulfills: Book Arts Requirement (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or Studio Elective

BA265 Bookbinding I 3 credits

This course reveals the book as structure, object, and conveyor of information. Students learn to create a variety of traditional and contemporary bookbindings which form a personal library of structural models. Throughout the course, students are assigned projects centered around developing and incorporating content within books. Craft and content are emphasized equally through in-class and homework projects with additional attention placed on the competent selection and use of materials and tools. Presentations on the history of the book and artists books may be supplemented by field trips to working print shops, binderies, and studios.

Prerequisites: None

Fulfills: Book Arts Requirement (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or Studio Elective

BA270 Engineering Paper 3 credits

This course explores the potential of paper as a material in the creation of kinetic and sculptural works.

Students gain in-depth experience in the physical properties and behaviors of paper, establishing a foundation of skills and competencies necessary for the innovation of new forms and the expression of concepts within creative works. Books play a central role in the presentation of new techniques, which include: pop-up construction, classical and non-traditional origami, packaging, and a variety of historical forms such as folded maps and volvelles. Class time is divided among hands-on demonstration, studio time, and lectures focusing on fundamental concepts and the historical and contemporary uses of paper in the arts.

Prerequisites: 30 Credits

Fulfills: Book Arts Elective (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or Studio Elective

BA299 Topics in Book Arts 3 credits

This course provides an in-depth study of a topic in book arts. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic.

Fulfills: Book Arts Elective (Book Arts students) or Studio Elective

BA350 Approaching the Book 3 credits

This course explores book arts as a fundamentally cross-disciplinary creative practice, investigating the potential for "the book" as unique object, multiple, performance, and environment. Through interaction with a diverse range of physical and digital book works, readings, and discussion, students will consider how these ideas have been addressed in the past. Observations will inform the planning and realization of two to three projects focusing on the thoughtful construction and presentation of visual and textual content. Projects progress through idea generation, conceptual development, research, and production. Attention is given to the correlation of concept, content, design, structure, and material; the advancement of descriptive and critical language in the evaluation of books; and the location of book arts within the broader context of contemporary writing and visual art.

Prerequisites: Bookbinding I, 200-level Studio Elective

Fulfills: Book Arts Requirement (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or 300-Level Studio Elective

BA360 Advanced Letterpress Printing 3 credits

Building upon the basic skills developed in Introduction to Letterpress Printing, this course will address: further experience in hand-setting type, digital pre-press and the production of photopolymer plates, multi-color/multi-pass printing, imposition in book design and editioning. Students will be introduced to alternative printing techniques such as pressure printing, and explore the use of type as a visual element beyond text. Projects will be greater in complexity, require more attention to detail, and place a stronger emphasis on good design and typography. Coursework will be enriched by the direct examination of examples of printing, and discussion of the history of letterpress printing and its uses in commerce and the arts.

Prerequisites: Introduction to Letterpress Printing

Fulfills: Book Arts Requirement (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or 300-Level Studio Elective

BA365 Bookbinding II 3 credits

Drawing upon skills established in Bookbinding I, students investigate complex structural forms as they are introduced to new techniques and traditional materials such as wood, leather, parchment, and handmade paper. The mechanics of book construction and function are more deeply explored through hands-on demonstrations which focus on the evolution of book structure from antiquity through the present day, with an aim towards improved workmanship and expanded technical insight. Discussions address developmental shifts in book structure and their relationship to social and technological influences throughout history. Projects and exercises devote attention to idea generation, creative responses to demonstrations, and building technical and critical vocabularies.

Prerequisites: Bookbinding I

Fulfills: Book Arts Requirement (Book Arts students) or Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or 300-Level Studio Elective

BA399 Topics in Book Arts 3 credits

This course provides an in-depth study of a topic in book arts. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic.

Fulfills: Book Arts Elective (Book Arts students) or 300-Level Studio Elective

Foundation

FN100 Observation I: Direct Observation 3 credits

This course provides a comprehensive introduction to direct observation in two and three dimensions. Students learn to observe and implement figure/ground relationships, compositional issues, relative position and proportion, technical and structural drawing, and perspective and light in relation to volume. Concentrating on the formal elements of line, shape, value, and texture, students will identify and analyze elements of representation within their own work, the work of their peers, and historic and contemporary references.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN120 Studio I: Structure 3 credits

Students are introduced to basic methods of visual organization and the elemental building blocks of visual composition: space, value, shape and line. The semester is framed around topics of structure and its creation within 2D, 3D and 4D space. Methods and concepts are introduced through coordinated projects across all modules of Studio 1, with an aim at giving students basic experience working with a broad range of traditional, digital, and lens-based media. Design process, abstraction as concept and basic facility / competency with artistic media will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN200 Observation II: Mediated Observation 3 credits

Building on the core skills of Observation 1, this class explores the effects of observed and manipulated form on meaning. Students will address interpretation through visual structure and investigate altered perspective and points of view. Tools will include mediated drawing from camera obscura to CAD, expressive mark-making, and iterative processes in the pursuit of a synthesis of concept, composition, and space.

Prerequisites: Observation I: Direct Observation
Fulfills: Foundation Studio Core Requirement

FN220 Studio II: Representation 3 credits

Students build on skills acquired during Studio 1, refining both technical and conceptual understandings of formal structure and visualization of ideas. The semester is framed around representation and its use within 2D, 3D and 4D space. Methods and concepts are introduced through coordinated projects across all modules of Studio 2, with a focus on applying compositional and observational skills to the creation of representational imagery. Emphasis is placed on reinforcing and building upon existing skills across both digital and physical media. Artistic and design processes, methods of research, observation, and conceptual concerns pertaining to representational art will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Prerequisites: Studio I: Structure
Fulfills: Foundation Studio Core Requirement

ID100 Color: Material & Light 3 credits

Students gain understanding of color theory and practical usage through hands-on making, individual- and team-based projects, and critiques. Concurrently, the course features a structured and interrelated series of lectures, research, writing, reading assignments & class discussions, as well as museum visits (in conjunction with other foundations courses). The course offers a survey of the history and application of color; investigates the physics, psychology, and cultural ramifications of color across media; and explores connections between material and meaning through art historical and contemporary studio practices. Students' early interdisciplinary experiences lay the foundation for active and critical engagement with all aspects of their artistic education.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

Games, Toys and Play

GTP200 Games Toys Play 1: Concepts + Foundation 3 credits

Guided by an introduction to the theory of play, students will be immersed in the world of game and toy product development as they follow a series of prompts to generate ideas for tabletop games, video games, toys or other related products. Students will work with various materials, tools and both physical and digital fabrication techniques to create prototypes of their ideas. They will then take these models through playtesting and critique and imagine and plan for next steps and revision. The semester will complete with students bringing one of the ideas from the semester to a more finished mock-up ready for playtesting and presentation.

Prerequisites: 15 Credits or Permission of Instructor

Fulfills: Games, Toys and Play Requirement (GTP students) or 200-Level Studio Elective

GTP235 3D Modeling for Physical and Virtual Worlds 3 credits

This course introduces the 3D production pipelines for digital and physical applications such as 3D printing, animation, video game assets, and cross-disciplinary creative works. Utilizing the fundamentals of 3D modeling and scanning technology, students manipulate and sculpt meshes, map surfaces, assign textures, and render their creations in both digital and physical forms.

Prerequisites: None

Fulfills: Games, Toys and Play Requirement (GTP students) or Animation Elective (Animation students) or Digital Media Elective (Interdisciplinary Arts students) or Studio Elective

GTP240 Tabletop Games 3 credits

This course introduces the craft of tabletop gaming, including board games, card games and roleplaying games. Through cards, dice, pen, paper and props, students will craft games from mock ups to playtests to products. Students will employ many techniques for solo and collaborative ideation. The course will conclude with a personal project taken through phases. Emphasis will be on process.

Prerequisites: None

Fulfills: Studio Elective

GTP255 Puppets 3 credits

This course will introduce a survey of puppetry styles, which may include, but is not limited to, marionettes, shadow, moving mouth styles, Rod puppetry, and puppetry mechanisms. This course will focus on the methods and processes of building functional and movable puppets, culminating in a puppetry performance. Students interested in Stop Action animation can also benefit from the variety of assembly techniques explored. Topics covered include prototyping, armature building, mechanisms, patterning, simple performative storytelling, character creation, basic sewing, and construction with foam and found materials.

Prerequisites: None

Fulfills: 200-Level Sculpture Elective (Sculpture students) or Studio Elective

GTP260 Intro to Video Game Development 3 credits

This course introduces the practice of game development. Using the Unity engine, students will take a variety of thematic assignments from concept to finish, familiarizing themselves with its core elements: programming, asset creation and project management. Students will work independently and/or in pairs and groups. Emphasis is on process and proficiency using video game development tools.

Prerequisites: None

Fulfills: Games, Toys and Play Requirement (GTP students) or Digital Media Elective (Interdisciplinary Arts students) or Studio Elective

GTP270 Interactive Storytelling 3 credits

Using toys, games and play for storytelling, students will construct narratives for interactive analog and digital media: books, games and other narrative art. Working from prompts, students will acquire an understanding of non-linear story techniques and experiment with their structures. They will observe other interactive narratives and make critical conversations over their content. The semester will conclude with a structured and guided personal project.

Prerequisites: GTP260 Intro to Video Game Development or Permission of Instructor

Fulfills: Studio Elective

GTP299 Topics in Games Toys Play 3 credits

This course provides an in-depth study of a topic in Games Toy Play. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic
Fulfills: Studio Elective

GTP300 Games Toys Play 2: Players + Products 3 credits

After initial team building exercises, students will expand on their fundamental knowledge of toy and game development, collaborating to brainstorm novel ideas for tabletop games, video games, toys or other related products based on common prompts. They will then take on different production team roles and continue to develop characters and narratives, prototype, playtest and fabricate functional mock-ups of their ideas. Emphasis will be placed on identifying and marketing to the target audience as they develop packaging and clarity of instructions. A final project brainstorming session will lead to the formation of new project teams to develop an original concept toy or game. Through regular presentations and play testing with guest experts from the game and toy industry, students will refine their early prototype and work towards a fully functional mock-up that will be ready for pitching to a panel of industry experts. A special focus will be placed on the development of collaborative work skills including communication, project management and self and team assessment.

Prerequisites: Games Toys Play 1 or Permission of Instructor
Fulfills: Games, Toys and Play Requirement (GTP students) or 300-Level Studio Elective

GTP320 UI, Dynamics and Level Design 3 credits

This course focuses on the concerns of digital game design, including UI, level design, player dynamics and game flow. These aspects are addressed through thematic projects, where students create and playtest many potential solutions. Students will work independently and/or in pairs and groups. Emphasis is on creative problem solving and innovation.

Prerequisites: GTP260 Intro to Video Game Development or GD200 Graphic Design I or GD212 Typography I or Permission of Instructor
Fulfills: 300-Level Studio Elective or Studio Elective

GTP350 Games Toys Play 3: Research + Projects 3 credits

Advanced students work independently or in small groups, in a structured critical environment to work through a single idea for a tabletop game, video game, toy or other related product over the course of one semester. This includes brainstorming, prototyping, playtesting and revision through final product mock-up, packaging and pitch. The final project of this course will be ready for pitching to a panel of industry experts.

Prerequisites: Games Toys Play 2 or Permission of Instructor
Fulfills: Games, Toys and Play Requirement (GTP students) or 300-Level Studio Elective

GTP360 3D Video Game Development 3 credits

This course focuses on the practice of 3D video game development. Through thematic projects, students will practice concepts unique to 3D video games, work on 3D concerns found in all games and integrate 3D tools with their game engine. The Unity Engine is supported, though students are welcome to use other engines. Students will work independently and/or in pairs and groups. Emphasis is on making creative works.

Prerequisites: GTP260 Intro to Video Game Development or Permission of Instructor
Fulfills: 300-Level Studio Elective or Studio Elective

GTP370 2D Video Game Development 3 credits

This course focuses on the practice of 2D video game development. Through thematic projects, students will practice concepts unique to 2D video games, work through 2D concerns found in all games and integrate their 2D tools with their game engine. The Unity engine is supported, though students are welcome to use other game engines. Students will work independently and/or in pairs and groups. Emphasis is on making creative works.

Prerequisites: GTP260 Intro to Video Game Development or Permission of Instructor
Fulfills: 300-Level Studio Elective or Studio Elective

GTP399 Topics in Games Toys Play 3 credits

This course provides an in-depth study of a topic in Games Toy Play. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic
Fulfills: 300-Level Studio Elective or Studio Elective

GTP410 Senior Games Toys Play Thesis Projects 6 credits

(6 Credits, 1st semester, Required; 2nd semester, Optional)

In this course students complete research, development, prototyping, playtesting, revisions, mock-up, packaging and a pitch for a tabletop game, video game, toy or other related product over the course of one or two semesters. During the semester students will work in collaborative studio spaces with particular attention paid to the workflow and studio practice of a professional level work environment. Professional practice specific to the industries of toy and game development is addressed through in-class workshops, critique and visits and video conferencing with professionals in the field. For students choosing a single semester of this course, their work will be professionally presented at an end-of-semester exhibit and pitch fest. Students continuing to the second semester, can choose further development of their initial project or create new and related products. Particular attention is paid to the workflow and timeline of professional level work, and a thorough understanding of the market for such projects. In addition to an on-campus exhibition, students are expected to submit their work for presentation in an off-campus public forum such as festivals, game portals, exhibitions or other venues appropriate to their specific project. All students, regardless of whether they do one or two semester projects, are expected to research and apply to job opportunities in their chosen area of interest.

Prerequisites: 90 Credits, Games Toys Play 3 and Application
Fulfills: Games Toys Play Senior Capstone Requirement

GTP900 Games Toys Play Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor
Fulfills: To be determined by faculty approval

Graphic Design

GD200 Graphic Design I 3 credits

Students develop technical skills and become familiar with basic tools and materials of the graphic designer. Through short projects, emphasis is placed on visual aesthetics, composition, and craft.

Prerequisites: None

Fulfills: Graphic Design I Requirement (Book Arts, Graphic Design students) or Graphic Design I Requirement Elective (GTP and Illustration students) or Studio Elective

GD205 Graphic Design II 3 credits

Continuing focus on form, communication and problem solving, with emphasis on typography and the use of visual/graphic elements, including icons/symbols, diagrams, drawings and photographs. Throughout the core Graphic Design 1-2-3 sequence, exercises grow in complexity and scale, accompanied by higher expectations about typographic discipline, craft, and inventiveness.

Prerequisites: Graphic Design I and Typography I or Permission of Instructor

Fulfills: Graphic Design II Requirement (Graphic Design students) or Studio Elective

GD212 Typography I 3 credits

An intensive introduction to the fundamentals of the manipulation and management of type, from individual letterforms to large bodies of textual information, for digital and paper platforms. Attention to formal, technological, rhetorical, and historical issues. While the focus is on page layout and vector graphics programs, the school's letterpress facilities may also be employed.

Prerequisites: None

Fulfills: Typography I Requirement (Graphic Design students) or Typography I Requirement Elective (GTP and Illustration students) or Studio Elective

GD214 Using Images 3 credits

An introduction to the borrowing, generation, editing and usage of visuals in design contexts. Emphasis on imaging tools, and on critical and theoretical consideration of the use and ubiquity of images in the world.

Prerequisites: 12 Studio Credits

Fulfills: Using Images Requirement (Graphic Design students) or Studio Elective

GD216 Design Stories 3 credits

A studio/seminar investigation of the nature and practice of design as a story-telling and framing activity. Within this context, attention is devoted to episodes of design history, to the ways that history has been told, and to design practice as a rhetorical activity. Participation involves research and development and presentation of ideas in a seminar setting in papers, and in design exercises.

Prerequisites: Typography I and Using Images or Permission of Instructor

Fulfills: Design Stories Requirement (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

GD217 Advertising 3 credits

An overview of the key aspects of the art and industry of advertising, including art direction, strategy, research, copywriting and account management. The emphasis is on idea generation and development in studio projects. Lectures address the broad and ever-changing landscape of advertising. Readings include classic and contemporary sources, which seek to place advertising in the larger cultural, social and economic settings that it both drives and is driven by.

Prerequisites: Graphic Design I and Research and Rhetoric

Fulfills: Graphic Design Elective (Graphic Design students) or Studio Elective

GD222 The Art and Design of the Poster 3 credits

This course treats the poster format as historical source and contemporary medium of expression and investigation. Class format includes lectures and reading, fieldtrips and studio exercises on digital and analog tools. Analog tools will include letterpress, and raise issues including the relationship of the poster to the typographic broadside; and screenprinting, which will enable printing in multiple colors and large scale. Lectures and studio exercises alike are dedicated to exploring the uses and evolving aesthetics and technologies associated with the poster.

Prerequisites: 12 Studio Credits

Fulfills: Graphic Design Elective (Graphic Design students) or Studio Elective

GD223 Interactive Design 3 credits

Students explore interactive screen-based media as a design tool and environment. Focus here is on digital creations that embody their own application software, suiting them not only for the web, but for use in CDs and other independent media. Students gain experience with graphics, video, sound, 3D objects, and markup and scripting languages as they consider issues of usability, transitions, duration and motion to create and control meaning. Emphasis on flowcharts and project management.

Prerequisites: 12 Studio Credits

Fulfills: Graphic Design Requirement Elective (Graphic Design students) or Studio Elective

GD256 Web Authoring I: Markup & Style 3 credits

Web Authoring 1 is an introductory course to the history of the web, web standards, and authoring hand-coded markup and style for the web ahead. Students learn to read, write, and speak two (2) fundamental web languages, HTML and CSS, to markup and style content from poetry to prose, icons to favicons, charts to infographics and more. Web Authoring 1 focuses on the semantics (isness and aboutness) of content (text and image) and structure (design and form), and the presentation (look and feel) of type, color, and layout for the web.

Prerequisites: None

Fulfills: Graphic Design Requirement Elective (Graphic Design students) or Studio Elective

GD299 Topics in Graphic Design 3 credits

This course provides an in-depth study of a topic in Graphic Design. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Graphic Design Elective (Graphic Design students) or 200-Level Studio Elective

GD300 Graphic Design III 3 credits

In this study of visual communications, students work on concept development and apply the principles of design to several realistic projects that combine type and image. Projects include the design of an identity program and a study of grids and formats through the design of a publication.

Prerequisites: Graphic Design II and Typography I

Fulfills: Graphic Design III Requirement (Graphic Design students) or 300-Level Studio Elective

GD351 Typography II 3 credits

Attention to structuring information on and across sequences of pages; formal and expressive issues; create documents that are for print and screen.

Prerequisites: Typography I and Web Authoring I: Markup & Style, or Permission of Instructor

Fulfills: Typography II Requirement (Graphic Design students) or 300-Level Studio Elective

GD356 Web Authoring II: Responsive Typography & Design 3 credits

Students build and expand upon the skills and concepts from Web Authoring I to develop web pages rich in typography and imagery, designed to be responsive for “one web” — for all browsers and devices — handheld (mobile), lap (tablet, laptop) and desktop. This intermediate course explores the art and craft of setting responsive web typography (scale and rhythm), using responsive images (sizes and resolutions), and developing responsive grids (fluid and fixed) for one web. Students gain a greater working knowledge of HTML and CSS, as well as an introduction to scripting languages (JS and jQuery) for detecting and adding feature support.

Prerequisites: Web Authoring I: Markup & Style or Permission of Instructor

Fulfills: Animation Elective (Animation students) or Graphic Design 300-Level Elective (Graphic Design students) or 300-Level Studio Elective

GD358 Design Portfolio and Professional Practice 3 credits

Following an assessment of their portfolio of work from other classes, students develop and/or enhance existing work and also initiate and complete new work, as determined in consultation with instructor. The objective is a focused portfolio of work in print and digital media, at a consistent level of quality, demonstrating competence, concept and a high level of craft. Prepress, presentation and other issues are addressed within the class or in workshops in which attendance is mandatory.

Prerequisites: Graphic Design III and Typography II. A substantial body of previously completed work is required.

Fulfills: Graphic Design 300-Level Elective (Graphic Design students) or 300-Level Studio Elective

GD370 Design Factory 3 credits

This course focuses on developing entrepreneurial ideas (publications, products, services) for the marketplace, and on design briefs submitted by business and non-profit clients. Under the guidance of the instructor, students incubate their own ideas, or work with clients to identify needs, develop solutions and see these through to completion. The course provides a dynamic space for the intersection of theoretical learning and practical application. Skillsets may include but are not limited to those developed in conventional graphic design courses. Students emerge with accomplished and exciting work in their portfolios. Students will have the opportunity to work with the Studio for Experiential Learning (StudioXL) and the diverse experiences this program provides.

Prerequisites: Third-year level and above, any concentration; or Permission of Instructor

Fulfills: Graphic Design 300-Level Elective (Graphic Design students) or 300-Level Studio Elective

GD399 Topics in Graphic Design 3 credits

This course provides an in-depth study of a topic in Graphic Design. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Graphic Design 300-Level Elective (Graphic Design students) or 300-Level Studio Elective

GD405 Senior Design Seminar 6 credits

(6 Credits, 1st semester, Required; 2nd semester, Optional)

Students work on self-defined, typically communication-oriented, projects over the course of one and in rare cases two semesters. They work with the instructor to clarify objectives, develop or assemble content, and design and produce a body of work that demonstrates facility with appropriate tools and techniques, high craft values, awareness of relevant contexts, and evidence of aesthetic judgment. Students meet as a group to discuss their work with peers, the course instructor and professional guests. The studio emphasis of the course is underpinned by one-on-one and group crits and discussion; panel review sessions involving other design instructors and guest critics; and a public exhibition of completed work. It may be complemented by assigned readings, seminar presentations and discussions, and writing exercises. The discussion component emphasizes contemporary design and communication practice in the print and digital realms, and in various professional and public contexts.

Course may be repeated once for credit.

Graphic Design concentrators will ordinarily have completed most if not all of their other studio requirements prior to taking Design Seminar. They have the option of taking two studio courses in lieu of a second semester of Seminar.

Concentrators in Book Arts and other areas for which Design Seminar is a capstone option are expected to declare their intention to enter Design Seminar at the time they declare their concentration. Book Arts concentrators will ordinarily have completed most if not all of their other studio requirements prior to taking Design Seminar.

Design Seminar may be taken as a studio elective by any student who applies and is accepted on the basis of her or his proposal, and evidence of a mature body of work.

Prerequisites: See Senior Program Entrance Criteria

Fulfills: Graphic Design Capstone Requirement (Graphic Design students); Book Arts Capstone Option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students); Writing & Visual Narrative Capstone option (Writing & Visual Narrative students)

GD900 Graphic Design Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Illustration

IL215 Illustration I: Drawing for Communication 3 credits

Illustration I provides an introduction to the art of illustration and the skills required for its successful practice. Through a series of problems and exercises, students increase their understanding of visual language while developing their ability to use that language through drawing in the communication of ideas and information. Along with some exploration of a variety of processes and media, most of the problems are solved in finished black-and-white sketch form.

Prerequisites: None

Fulfills: Illustration I Requirement I (Illustration students) or Studio Elective

IL220 The Storied Portrait 3 credits

In this introductory course students will develop skills focused on creating illustrative portraits with a focus on narrative and conceptual interpretations. Students will build on fundamental observational skills with the added application of symbolism and allegory to better reflect their subjects. Emphasis will be placed on capturing the subject from models and references that allow the students to apply the work to a variety of art industries. Contextual references will include but are not limited to, fantasy, editorial, educational, and decorative applications. Historical and contemporary artists/illustrators and market relationships will be introduced throughout the course.

Prerequisites: 30 Credits or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or 200-Level Studio Elective

IL225 Perspectives in Anatomy 3 credits

Perspectives in Anatomy develops students' working knowledge of the human figure through the exploration of its structure, form, and function. Students investigate the figure from simple planar and mass conceptions to more detailed studies of the skeletal and muscular systems. Through an examination of the whole and parts, students explore proportion, balance, locomotion, and the relationship between underlying structure and the surface form. Studio work includes observation and drawing from the model, slides, and illustrated lectures, visualization exercises and the construction of a 24" anatomical figure in clay.

Prerequisites: Observation I and Life Drawing I

Fulfills: Perspectives in Anatomy Requirement (Illustration students) or 200-Level Drawing Elective or Studio Elective

IL230 Illustration II: Media and Methods 3 credits

In Illustration 2, students explore a range of approaches to creating finished art for communication problems. Projects foster media exploration, a variety of conceptual possibilities and the development of artistic solutions to illustration assignments. Color usage is a focus of the course.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration II Requirement (Illustration students) or Studio Elective

IL240 Comics and Sequential Art 3 credits

This course is an introduction to the language of comics and the sequencing of pictures to tell stories and convey information. Specific genres explored and practiced will be the comic strip, the editorial cartoon, and the comic book and graphic novel. In addition, students will examine some of the history of comics as well as various uses of comics and sequential art in the worlds of illustration and fine arts.

Prerequisites: Observation I and Life Drawing I

Fulfills: Illustration Elective (Illustration students) or Animation Elective (Animation students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

IL250 Science Fiction and Fantasy Art 3 credits

This course will introduce students to the wide world of Science Fiction and Fantasy Illustration. Projects will include book jacket illustration, working from a manuscript, working with storyboards, comics, movie posters and more. Focus will be on the process of creating characters, creatures, environments and images based on imaginative interpretation. There will be emphasis on everything from research to sketches to final execution. The course will feature presentations on both the history of the genres and their respective artists.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL260 More Than Words 3 credits

In this course students will engage the use of letterforms in the context of illustrations. Students will create illustrations that incorporate both hand lettering, and found lettering, into their narrative visuals. They will focus on a vast array of contextual forms of illustrated typography including: Illuminated alphabets, book covers, editorial headers and titles, infographics, children's imagery, mapmaking, decorative forms, etc. Students participate in frequent critiques to develop critical judgment and a better understanding of legibility and design, as it relates to their illustrations. Contemporary illustration work is examined and discussed.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL270 The Action Factory 3 credits

Wham! Blam! Kapow! In this course students will explore dynamic movement, warped anatomy, and forced perspectives all in the name of selling action in illustrations. Working from both self-created and found references students will develop a portfolio of work that portrays the action of the moment. The work will consist of a variety of applications and media but with the sole intention of negating static and rigid imagery. Emphasis will be placed on action as it relates to application. Historical works of illustration from the golden age masters through current trendsetters will be discussed and analyzed.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL275 Tech, Mech, and Architecture 3 credits

This course focuses on the illustration of vehicles, architecture and other mechanical subjects in order to gain an understanding of these subjects beyond their surface. Students learn how to illustrate tech, vehicles and environments that are convincing, evocative and fully realized. Particular emphasis will be placed on an understanding of form, function and the use of illustration media in order to convey structure and depth. Contemporary and historical artists and designers will be shown and discussed. Students will perform skill-building exercises and assignments with the goal of gaining a greater understanding of how to convey form and function. Students will also learn to be aware of the practical and professional concerns of the industry.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL280 Color Lab 3 credits

In this course students will engage in color and its varied applications within the illustration marketplace. Students will perform practical skill-building exercises and assignments with the goal of gaining a greater understanding of how to use color as a means to concept and context. Working on a variety of projects that incorporate color through technical means, the student will learn about the stages of color mixing, correcting, and implementation through print and digital production. Color as a conceptual element in illustration will be explored through historical and contemporary resources.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL299 Topics in Illustration 3 credits

This course provides an in-depth study of a topic in Illustration. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Illustration Elective (Illustration students) or Studio Elective

IL302 Illustration III: Digital Process 3 credits

This course focuses on the creation of illustrations using digital media. Students will explore industry standard graphic application and learn to work with digital media as they would traditional art making media, as a means, not an end, to the creative process. Emphasis will be placed on drawing, painting, design, concept and color theory. Assigned projects will ask students to create pictorial imagery using their digital explorations. Applications of digital media in the illustration marketplace and beyond will be examined and discussed.

Prerequisites: Illustration II or Permission of Instructor

Fulfills: Illustration III Requirement (Illustration students) or Animation Elective (Animation students) or 300-Level Studio Elective

IL305 Children's Book Illustration 3 credits

Students in this course explore aspects of children's book illustration from traditional book formats to more inventive formats. Course projects lead students through all stages of illustrating for a children's book, including the development of concepts related to the text, creating storyboards, book layout, rhythm and pace, cover art, and the completion of a book dummy.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective

IL307 Illustrating Fiction 3 credits

Illustrators of fiction interpret and illuminate the visions of other artists, namely, writers. In this course, students create imagery to accompany narrative literature. A variety of sub genres will be explored, possibly including classic literature, horror, mystery, romance and juvenile fiction. The application of this imagery relative to the demands of the marketplace, namely books, magazines and book covers, is surveyed. Examples of historic and contemporary fiction illustration will be examined and discussed.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective

IL308 Character Creation 3 credits

In this course students explore the process of designing characters as well as the objects they possess and the environments they inhabit. Students develop characters and environments that are both personally and culturally resonant and imaginative. Particular emphasis will be placed on research as well as the expressive power of facial expression, body posture, color and costume. Through exploring students' own perceptions of good and evil, success and failure, as well as beauty and ugliness, they will aim to create characters that are highly original. Character Creation's application to diverse and emerging illustration markets such as digital game design, children's books, animation, comic books, film, merchandising and marketing will be discussed and explored.

Prerequisites: One 200-Level Drawing Course, or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Animation Elective (Animation students) or 300-Level Studio Elective

IL310 Natural Science Illustration 3 credits

Rendered drawings, 3-D projects and expressive studies of animate and inanimate nature create the foundations for this specialized field. Course content prepares the illustrator through investigative research and drawing methods including optical magnification.

Prerequisites: Observation I and Life Drawing I and one 200-Level Drawing Elective

Fulfills: Advanced Drawing or Illustration Elective (Illustration students) or 300-Level Studio Elective

IL320 Fact! 3 credits

This course focuses on the factual side of illustration. Working from a point of research students will learn how to best relay information or educational content through illustration. In this course we will look at a variety of ways to illustrate facts and reinterpret the common imagery into something more palatable to today's market. Working from factual information and data students will apply their approach to textbooks, periodicals, online resources and more. Focus will be put on the ability to convey concepts effectively to a given audience be it children or adults. Both historical and current trends will be discussed and examined.

Prerequisites: Illustration I and Research and Rhetoric or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or 300-Level Studio Elective

IL325 Narrative Figure 3 credits

Students work from models in costumes, settings or poses inspired by readings and oral descriptions from classic literature and contemporary contexts. Students interpret narrative meanings and refine knowledge of the figure in context while exploring different media. This course satisfies the advanced drawing elective requirement.

Prerequisites: One 200-Level Drawing Course or Permission of Instructor

Fulfills: Advanced Drawing or Illustration Elective (Illustration students) or 300-Level Studio Elective

IL326 Journalistic Drawing 3 credits

In this course, students will search for and report real stories from the world around them using their illustration artwork. From downtown Beverly, to nearby public places, to work environments (indoors and out) and even in their own residences, students will closely observe, render, document and comment visually on the things they investigate. The class will discuss fine and commercial art examples of visual journalism. On-site drawing will be a major focus of the course. Spatial and linear perspective, anatomy and natural science will all play roles in the successful creation of these site-specific narratives that detail place, action and story.

Prerequisites: One 200-Level Drawing Course or Permission of Instructor

Fulfills: Advanced Drawing or Illustration Elective (Illustration students) or 300-Level Studio Elective

IL330 Legends, Lore, and Fables 3 credits

Once upon a time... In this class students will begin to explore illustrating narratives from a gambit of historical texts and oral tales. From the heroes journey to the morals of yore, this class will delve into the rich history of storytelling through illustrations. Focus will be placed on the works of the golden age illustrators and the tradition they developed that continues to this day. Work will involve a vast array of applications that allow the student to expand on the original texts, including different media, contextual and contemporary audiences, and production methods. The course will culminate in an independent project that thoroughly explores a singular tale.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective

IL336 Journalistic Drawing Abroad 3 credits

In this course, students develop a series of images in a sketchbook journal, based directly on their experiences living and traveling in other countries. Students closely observe, document, and comment on their investigations of various aspects of foreign life and culture. On-site drawing is a major focus of the course.

Prerequisites: One 200-Level Drawing Course or Permission of Instructor

Fulfills: Advanced Drawing or Illustration Elective (Illustration students) or 300-Level Studio Elective

IL345 Illustration IV: Applications 3 credits

Students in this course create individualized works for professionally modeled assignments. A variety of contemporary professional careers and illustration practices are engaged. Attention to the marketplace, content concerns, art direction, reproduction, deadlines and other obstacles to the illustrator are addressed and experienced. Discussion and critique lead students toward a refinement of skills, exploration of concepts and the creation of artistic solutions to communication problems. In addition, students create a series of works for a chosen theme that demonstrates a deep understanding of a specific illustration genre. Contemporary illustration work is examined and discussed.

Prerequisites: Illustration III or Permission of Instructor

Fulfills: Illustration IV Requirement (Illustration students) or 300-Level Studio Elective

IL355 Cinematic Storytelling 3 credits

Animation, video games and sequential art all depend on cinematic storytelling to engage viewers in compelling narratives. In this course, students will create engaging characters and visually arresting images that involve the viewer's sense of story. Aspects of cinematic design such as point-of-view, color schemes, value structure as well as storytelling strategies and the psychology behind narratives will be studied and put into practice.

Prerequisites: One 200-Level Drawing Course or Permission of Instructor

Fulfills: Advanced Drawing Elective or Illustration Elective (Illustration students) or Animation Elective (Animation students) or 300-Level Studio Elective

IL360 Advanced Digital Projects 3 credits

In this advanced course students will work on projects that are an extension of what they learned in Illustration III: Digital Process. Students will continue to explore digital methods as a means to better achieve the illustrative effect they desire. Emphasis will be placed on experimentation with both production and output of media. Students will work both from assigned media and technique, but will also be expected to work independently on some self directed projects throughout the course.

Prerequisites: Illustration III or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or 300-Level Studio Elective

IL370 Applied Allusions 3 credits

Using editorial, advertising, and packaging as the base for the work, students will learn to create imagery that appeals to a broad audience. This will include illustrations created for the communication needs of periodicals, signage, digital applications and more. Focus will be put on production criteria and adhering to the clients demands. In this course, as in the field, the most contemporary content and styles of visual communication are explored and discussed. Attention is paid to professional standards and practices.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or 300-Level Studio Elective

IL380 Research and Reference 3 credits

This course will work with the concepts of research, reference and project management. Students will tackle a variety of exercises geared towards creating a resource library that will work to cultivate complex allegorical ideas, applied to narrative, conceptual, or decorative-type illustration. Emphasis on meticulous research practice and systematic conceptual development will be prominent throughout the course. Both long and short-term exercises will be examined, culminating into a robust, self-directed final project.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: Illustration Elective (Illustration students) or 300-Level Studio Elective

IL399 Topics in Illustration 3 credits

This course provides an in-depth study of a topic in Illustration. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Illustration Elective (Illustration students) or 300-Level Studio Elective

IL405 Senior Illustration Business Practices 3 credits

(3 credits Required, Spring only)

In this course students will learn the groundwork for professional careers in illustration. Assigned readings, lectures and discussions will concern business standards and ethical practices. Students will create comprehensive illustration portfolios and explore promotion options such as websites and direct mail. Visiting artists will discuss their careers. Students will also complete illustration assignments intended for their portfolios.

Prerequisites: 90 credits and the completion of required courses or Permission of the Instructor

Fulfills: Illustration Senior Capstone Requirement (Illustration students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students)

IL410 Senior Illustration Thesis Projects 3 credits

(3 Credits, 1 semester, Required; 2nd semester, Optional)

In this course students complete independently generated illustration projects. Guided by an instructor, students create a comprehensive body of work which explores a specific field of illustration. Particular attention is paid to the development of professional level artwork, and a thorough understanding of the market for such images. Students work in their studios and participate in weekly group and/or individual critiques with the instructor.

Prerequisites: See Senior Capstone Program Entrance Criteria

Fulfills: Senior Illustration Capstone Requirement (Illustration students); Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students); Writing & Visual Narrative Capstone option (Writing & Visual Narrative students)

IL900 Illustration Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Interdisciplinary

CS200 Community Service 1.5 credits

CS200 provides students the opportunity to engage in community service, gain real world experience, and make personal contributions to a community organization, school or other institution with expressed need for volunteers. Students complete a minimum of 60 hours on-site. Other requirements include keeping a journal or creating artwork reflecting the experience, filling out a self-evaluation and attending a debriefing seminar with other volunteers.

A learning contract outlining objectives as well as work duties and responsibilities is completed prior to starting. Any students requesting to take CS200 where they work must develop new duties and responsibilities that are different from their work so that new learning occurs. Approval will be required from a yet-to-be-named community service coordinator.

CS200 does not take the place of INT300; however, like INT300, CS200 may be taken up to two times. Therefore, a maximum of 3 credits may be earned through community service.

Grading to be pass/fail and does not count in the GPA.

Prerequisites: None
Fulfills: Studio Elective

ID100 Color: Material & Light 3 credits

Students gain understanding of color theory and practical usage through hands-on making, individual- and team-based projects, and critiques. Concurrently, the course features a structured and interrelated series of lectures, research, writing, reading assignments & class discussions, as well as museum visits (in conjunction with other foundations courses). The course offers a survey of the history and application of color; investigates the physics, psychology, and cultural ramifications of color across media; and explores connections between material and meaning through art historical and contemporary studio practices. Students' early interdisciplinary experiences lay the foundation for active and critical engagement with all aspects of their artistic education.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

ID200 Sophomore Studio: New Realities 3 credits

In this culminating foundational course, students will explore advanced principles of visual art and contemporary artistic practice. The topic "New Realities" is introduced through coordinated projects across all modules of Studio 3, with a focus on research, ideation, conceptual development, and personal artistic process. Longer-term projects will support development of self-driven studio practice and allow for student agency over choice of conceptual content and media. Opportunities for group work and peer collaboration are introduced. Emphasis is placed on development of experimental and personal expression, as well as students' ability to achieve a fully-developed facility with chosen tools and media across 2D, 3D and 4D realms. Studio practice will be augmented with readings, discussions, and visiting artists as they relate to course content.

Prerequisites: Studio II: Representation
Fulfills: Sophomore Studio Core Requirement

ID220 Information, Images and Ideas 3 credits

A course investigating the relationship of imagery and content. Through the creation and manipulation of image collages, image and word pairings, and photographs, students investigate the construction and alteration of meaning.

Prerequisites: None
Fulfills: Studio Elective

ID230 The Landscapes, Histories and Cultures of Mallorca 3 credits

This is a three-week intensive course held on the island of Mallorca, Spain. The program gives students the opportunity to make work on location and offers unique environments in which to photograph, draw, sketch, document, collage, video or journal in the rich multifaceted landscapes and geographies of Mallorca. Students experience a full range of cultural activities and excursions. Field trips to historic landmarks, castles and palaces, archaeological sites and ruins, museums and galleries, markets and festivals present the history and culture of the island and offer exciting opportunities to explore its diversity and beauty.

Prerequisites: Approved application to the program
Fulfills: Studio Elective; or, Liberal Arts or Art History Elective by approval

ID240 Afro-Caribbean Art and Culture 3 credits

During an immersive, 3-week residency in the Bahamas, students participate in a cross-disciplinary seminar that combines studio work, readings, site visits, and museum research. Specific areas of investigation include restorative justice, postcolonial histories, non-Western perspectives on global aesthetics, and issues of agency for art making. Community engagement will be facilitated via studio visits and exploration of public installations and murals. Through a collaboration with the University of the Bahamas, students will have access to studio facilities and opportunities to meet with faculty. Students will define and pursue their own studio projects in dialog with these experiences.

Prerequisites: Approved application to the program
Fulfills: Studio Elective; or, Liberal Arts Elective by approval

ID299 Topics in Interdisciplinary Study 3 credits

This course provides an in-depth study of an Interdisciplinary topic. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites: Will be developed in conjunction with the course description for each topic.
Fulfills: Will be developed in conjunction with the course description for each topic.

ID305 The Body 3 credits

This class is an investigation of the body as represented in contemporary artistic practice and theoretical writings. Beginning with looking at a variety of visual material on and about the human form, critical readings will be used to focus on concepts and questions that arise from these works of art. Class discussions and individual research will lead to both short visual and/or written responses. Students will complete a series of exercises crafting visual and/or written responses to topics such as: body modification, body image, objecthood, objectification, race, gender, identity, and the other. Students will then research a single issue and generate a larger series of work further exploring the topic. Work in this course may take a variety of research driven forms including creative, critical or philosophical writings. Media for art making include painting, sculpture, photography, animation, video or performance. Students may elect to work in teams on projects for this course.

Prerequisites: 60 Credits
Fulfills: 300-Level Animation Elective (Animation students) or 300-Level Studio Elective; or, Creative Writing Elective with approval

ID326 Performance Studies: Actions & Interventions 3 credits

This class is a performance-related studio lab in which students explore the potential of the space-time dynamic. Basic approaches to performance art with an emphasis on visual organization, mixed media and interdisciplinary methods are addressed. Students participate in both personal and collaborative work, followed by the creation of a fully developed presentation. Field trips to view a variety of performance genres and a workshop with a guest artist are features of this course.

Prerequisites: None
Fulfills: Sculpture Elective (Sculpture students) or 300-Level Studio Elective or Studio Elective

ID330 Obsession 3 credits

This class is an investigation of obsession in art making. Students explore issues of obsessive mark, repetition, hyper detail, laborious process as well as collecting, documenting, cataloguing and charting. Projects will range from the singular work through book form and installation. Class format will include research, proposal, presentation and discussion. References will include the history of the Wunderkammer, outsider art and contemporary obsessive work. Issues for discussion will include the nature of obsessive work, pros and cons of obsession as a quality, and handling and research of sensitive material.

Prerequisites: 60 Credits

Fulfills: 300-Level Studio Elective

ID340 Myth, Metaphor and Symbol 3 credits

This course is intended for students to explore historical and contemporary visual approaches to mythology, metaphor, and symbolism through a combination of studio work and research. Individually defined studio projects are supported by research, writing, and participation in class discussions. Shared areas of exploration include world mythologies, symbolism, and psychoanalytic theory. The wide range of references provides a framework for constructing projects such as individual images or objects, sequential art, and/ or visual narrative in various media that stress the personal integration of ideas, images, processes, and materials.

Prerequisites 30 Credits and Sophomore Studio

Fulfills: 300-Level Painting Elective (Painting students); or, Advanced Drawing or 300-Level Drawing Elective (for Painting, Illustration, Sculpture, and Printmaking students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Studio Elective

ID350 Sound and Image: Producing a Sound Track 3 credits

Students gain an understanding of the basic principles of audio capture, enhancement and multi-track production by focusing on the methods used in creating a professional sound track. Examples of successful videos and animations are analyzed for the relationship of sound and image. Students compose a sound track for an existing project or their in-class production. This includes writing or generating music, gathering and recording sound effects, and mixing the final tracks.

Prerequisites: At least one of the following courses: 3D Modeling for Physical and Virtual Worlds, Animation Principles, Audio and Video Media I, Documentary I or Permission of Instructor.

Fulfills: Animation Elective (Animation students) or 300-Level Studio Elective

ID360 Interdisciplinary Workshop 3 credits

This team taught course provides the opportunity to develop a body of work while reading and writing about contemporary visual culture and art in preparation for the capstone experience. Students in this course will meet regularly with students and faculty from the combined studio workshops to participate in discussions of professional practice, readings about contemporary issues in the art world as well as to participate in group critiques. Methods of research and outcomes include writing as a part of the studio practice. Interdisciplinary students will be expected to work independently and to make gains in the familiarity of concepts and ideas within their work. This course is open to all concentrations.

Prerequisites: 60 Credits

Fulfills: 300-Level Studio Elective

ID370 s l o w 3 credits

Mindfulness practices will inform this distraction-free and low-tech studio environment. This course is designed to underscore quiet attention to the development of a body of work over the course of one semester. Students will participate in work driven from within and developed through focused engagement, constructive critique, self-reflection and relevant readings. Themes will emerge from the work created in this class, starting with themes completed in other courses or independently. Self-reflective writings will be utilized to help arrive at project statements and to set intentions for the work. Regular meditative exercises will complement the studio practice and further support a distraction free, studio experience.

Prerequisites: Sophomore Studio

Fulfills: 300-Level Studio Elective

ID399 Topics in Interdisciplinary Study 3 credits

This course provides an in-depth study of an Interdisciplinary topic. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites: Will be developed in conjunction with the course description for each topic.

Fulfills: Will be developed in conjunction with the course description for each topic.

ID900 Interdisciplinary Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

TF450 Teaching Fellowship 3 credits

Teaching is an opportunity to develop a clearer and deeper understanding about a topic, while experiencing the classroom environment from the side of content development and delivery. Each Teaching Fellow will be paired with a faculty member based on both the student and a supervising faculty member's interests and abilities. Requirements for credit include participation in orientation activities, meeting with supervising faculty, attending all class meetings, keeping a teaching journal, writing a reflection paper and attending seminars with other Teaching Fellows. Specific responsibilities and learning goals for each Teaching Fellow will be developed as part of the TF Learning Agreement Limit 2.

Prerequisites: 60 credits, 3.0 GPA and Application Process

Fulfills: Studio Elective or Liberal Arts Elective Corresponding to the Content of the Course

XL399 Studio XL Projects 3 credits

This course provides an experiential learning opportunity for students facilitated through StudioXL (the Studio for Experiential Learning). Each topic or project may be developed to take advantage of special events or circumstances, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by regular class rotation.

Prerequisites: Will be developed in conjunction with the course description for each topic.

Fulfills: Will be developed in conjunction with the course description for each topic.

Internship

CDS200 Designing Your Montserrat 1.5 credits

What happens when you take the lead in developing your Montserrat education? What if you could create an exploration-rich, adventurous path to graduation, trying new things while also diving deeply into your greatest passions? In this Career Design Studio course, you will apply the same creative processes you use in your studio classes to the life-changing work of designing your Montserrat experience.

In Designing Your Montserrat, participants conduct inward research (about their personality, values, and interests) and outward research (attending artist talks by creative professionals and conducting career research) to determine multiple disciplines or professions they'd like to explore. These activities culminate in the creation of a plan for artistic, academic, and career exploration at Montserrat. This plan will focus on determining overarching goals for their Montserrat experience and providing a framework for making more informed, self-motivated decisions about their concentration, courses, and experiential learning options like study abroad and internships.

To be completed post-freshman year--either in the summer prior to sophomore year, or during first semester sophomore year alongside Sophomore Studio.

Prerequisites: None; Rising Sophomore Status
Fulfills: Does not fulfill a degree requirement

INT200 Pre-Internship 1 credit

The pre-internship course helps students prepare their application materials and apply for internships. During this seminar-style course, students will create and revise resumes, cover letters, portfolios or sample work collections, and LinkedIn profiles. They will also research internship sites and create an application plan. The final week of the course will be devoted to mock interviews and professional reviews with Career Design Studio staff and local creative professionals.

Prerequisites: Second Semester Sophomore
Fulfills: Internship Requirement (All Concentrations except for Art Education)

INT350 Internship 2 credits

Required during the junior year, INT350 supports students as they test their skills in a professional context through the Internship Program. Students complete a minimum of 90 hours on-site as an intern with a business, organization, or as an apprentice with an established artist. A learning agreement outlining educational objectives as well as work duties and responsibilities is completed prior to starting an internship. Other requirements include completing video training modules online, in person or virtual seminar attendance three times over the course of the internship, keeping an activity log, professionally documenting the internship, networking with professionals in your field of interest, and a final presentation at the end of the internship.

Prerequisites: INT200: Pre-Internship, Junior Status
Fulfills: Internship Requirement (All Concentrations except for Art Education)

INT400 Advanced Internship 3 credits

INT400 is an advanced internship course designed for students who have already successfully fulfilled their internship requirement in INT300. In this course, students receive credit for a second internship--either for a minor, because they desire to apply for a more competitive internship their Senior year, or because they are hoping to explore more than one career interest while at Montserrat. Students will complete a minimum of 120 hours on-site as an intern with a business, organization, or as an apprentice with an established artist. A learning agreement outlining educational objectives as well as work duties and responsibilities will be completed prior to starting the internship. As a final project, each student will give a short presentation to the Montserrat community about their internship site and a professional practice or field-related skill they learned during the internship.

Prerequisites: Junior level standing, completion of INT350
Fulfills: 300/400-Level Studio Elective or minor requirement as approved

ENT400 Launchpad 3 credits

In a Mentor-guided format, Launchpad provides scaffolding for students to start their own business, launch their freelance career, or create a mock business in order to practice the strategies and tools they would need to utilize when starting their own entrepreneurial venture. Students will work independently, supervised by an entrepreneur in their field, to complete a minimum of 120 hours devoted to launching their business and/or completing freelance projects. Depending on the specific needs of the students in Launchpad, the course will also include specialized seminars, workshops, and core assignments such as a business plan, budget, and mission statement. In the semester prior to the official start of the course, students will need to apply to the mentoring program and be matched with a mentor. A mentor may be a faculty member or an established creative entrepreneur in the student's field of interest.

Prerequisites: Junior level standing, completion of INT350; ENT300 Entrepreneurship and Innovation in the Arts

Fulfills: 300/400-Level Studio Elective; Entrepreneurship in the Arts Minor Requirement

Liberal Arts

EN099 Writing and Study Skills 3 credits

The goal of this course is to raise the level of students' performance in the skills necessary to succeed in classes at the college level in the liberal arts. In classes sufficiently small to permit individual attention from the teacher, students read and write essays; practice peer critiques; study grammar, vocabulary and punctuation; and practice organizational and time-use skills. This course is on a Pass/Fail basis; a Pass is necessary before students take other liberal arts courses. The three credits earned in this course do not count towards graduation requirements.

Prerequisites: None

Fulfills: This developmental writing course is an option for those students unsure of their ability to succeed with college-level writing. Credits earned are not counted toward graduation/degree requirements.

ENT200 Creative Economy and Business Fundamentals 3 credits

This course introduces and educates student artists about Creative Economy and the fundamentals of 'art as a business'. It aims to develop broad business literacy for students as they become working artists. Students explore specific business disciplines necessary to run an arts business/organization such as strategic planning, finance, marketing, law, and fundraising etc. Students will grasp fundamental concepts like business model, copyright/patents, contracts, budgets, taxes, building a team, pricing the art, etc. The basic business acumen necessary to operate in arts and cultural institutions in professional roles such as art administrators will also be explored.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins or Art History Modern Developments

Fulfills: Liberal Arts Elective; Entrepreneurship in the Arts Minor Requirement

ENT300 Entrepreneurship and Innovation in the Arts 3 credits

This course educates, develops and prepares the entrepreneurial artists; their mindset and hones their natural abilities to learn as creative beings. Students will learn how to create their value and place as a creative entrepreneur. They will develop a mindset to ideate, innovate, validate, create, act, adapt and fail while learning how to create a new venture. Students will explore and learn the entire process of entrepreneurial venture creation and develop a growth mindset. They will also be introduced to entrepreneurial case studies for an in-depth study of art entrepreneurial skills, behaviors and actionable outcomes in order to act on them on their entrepreneurial journey.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course) and Art History Origins or Art History Modern Developments

Fulfills: Liberal Arts Elective or Senior Studio Arts Capstone Elective; Entrepreneurship in the Arts Minor Requirement

ENT330 Professional Writing for the Arts 3 credits

This course gives students the opportunity to study, analyze, and practice a diverse range of writing involved in professional settings in the arts. Students will build upon research and writing skills within and beyond academic settings through the analysis of written components across professional applications such as public relations, marketing, business plans, proposals, RFPs, contracts, fundraising, and grants. Emphasis is placed on both analysis of examples and building proficiency in the creation of such documents. Students will choose a case study institution and/or topic to analyze and inform a final project, which will include the writing of a set of related texts typical of those produced in professional arts settings.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Senior Studio Arts Capstone Elective; Curatorial Studies Minor Requirement, Entrepreneurship in the Arts Minor Requirement

ENT400 Launchpad 3 credits

In a Mentor-guided format, Launchpad provides scaffolding for students to start their own business, launch their freelance career, or create a mock business in order to practice the strategies and tools they would need to utilize when starting their own entrepreneurial venture. Students will work independently, supervised by an entrepreneur in their field, to complete a minimum of 120 hours devoted to launching their business and/or completing freelance projects. Depending on the specific needs of the students in Launchpad, the course will also include specialized seminars, workshops, and core assignments such as a business plan, budget, and mission statement. In the semester prior to the official start of the course, students will need to apply to the mentoring program and be matched with a mentor. A mentor may be a faculty member or an established creative entrepreneur in the student's field of interest.

Prerequisites: Junior level standing, completion of INT350; ENT300 Entrepreneurship and Innovation in the Arts

Fulfills: 300/400-Level Studio Elective; Entrepreneurship in the Arts Minor Requirement

HU100 Reading and Critical Thinking 3 credits

In this course, students learn to think, read, and write critically and to express themselves articulately in written form and discussions through close reading and analysis of a variety of texts. Students practice the writing and analytical process through generating and supporting ideas, writing drafts, and using critiques as a basis for revising and editing. They further their editorial skills through offering peer commentary on each other's work. Critical thinking and communication skills learned in this class form a vital foundation for students' success in future studio and liberal arts courses and for becoming an active participant in their own learning.

Students must earn a minimum grade of C- in this course in order to meet degree requirements and not have to repeat the course.

Prerequisites: None

Fulfills: Reading and Critical Thinking Requirement (grade of C- or higher required)

HU100-H Reading and Critical Thinking Seminar 3 credits

In this course, students learn to think, read, and write critically and to express themselves articulately in written form and discussions through close reading and analysis of a variety of texts. Students practice the writing and analytical process through generating and supporting ideas, writing drafts, and using critiques as a basis for revising and editing. They further their editorial skills through offering peer commentary on each other's work. Critical thinking and communication skills learned in this class form a vital foundation for students' success in future studio and liberal arts courses and for becoming an active participant in their own learning.

Students in the seminar section of the class will work at an advanced pace, and be expected to engage in more critical thinking and content assessment. Recommended for students with a 3.5 GPA or higher in high school and strong writing skills. Placement determined by Admissions, Registrar, and consultation with faculty.

Students must earn a minimum grade of C- in this course in order to meet degree requirements and not have to repeat the course.

Prerequisites: None

Fulfills: Reading and Critical Thinking Requirement (grade of C- or higher required)

HU105 Research and Rhetoric 3 credits

This course builds on writing and analytical skills developed in Reading and Critical Thinking. The course is designed to strengthen critical reading and thinking abilities, enhance enjoyment and understanding of literature, and promote effective verbal and written communication. It also provides a solid introduction to academic research methods, including finding, critiquing and evaluating text and online research sources. Students also learn to use those resources to formulate, interrogate and revise an idea. The skills learned in this course will enable students to be effective in framing, researching and communicating concepts, viewpoints and information.

Students must earn a minimum grade of C- in this course in order to meet degree requirements and not have to repeat the course.

Prerequisites: Reading and Critical Thinking (grade of C- or higher required)

Fulfills: Research and Rhetoric Requirement (grade of C- or higher required)

HU200 Humanities I 3 credits

In this course students study a selection of ideas and books that have shaped world cultures. The readings include the Judeo-Greco roots of the West, but also the roots of other cultures and world views. These readings give students a perspective different from contemporary society, of another time or culture, and hence deepen their understanding of their own values and assumptions. This perspective also enriches the students' sense of common human questions and emotions expressed in different ways in different times. This course covers the time period to the Renaissance.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities I Requirement

HU205 Humanities II 3 credits

This course follows the development of ideas from the Renaissance to the present, e.g., the conflicts between science and traditional faiths, the rise of democracy, the influence of Freud, Darwin, and Marx, and questions of ethnicity and identity in a global village. This course scrutinizes cultural values and looks at the interplay between these values, intellectual assumptions, and works of literature and art.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities II Requirement

HU301 Introduction to Creative Writing 3 credits

Students write their own poetry, fiction, and drama, and critique each others' writing in workshops. They study the form and theory behind the genres with examples from noted writers. The course sharpens students' analytical skills, increases their appreciation of the genres, and gives them opportunities for self-expression.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Requirement

HU302 Narratives of Self: Autobiographies, Journals, Memoirs 3 credits

Applying aesthetic, historical, psychological, and/or cultural perspectives, this course looks at how autobiographical texts reflect different ideas of selfhood, language, authority, voice, and community. Students read and analyze autobiographical works written by others and have the opportunity to write autobiographical pieces. Readings may come from sources ranging from formal autobiographies to informal journals by authors such as Jean Jacques Rousseau, Henry Thoreau, Lorraine Hansberry, Malcolm X, Maya Angelou, Basho, Leonardo DaVinci, Sylvia Plath, James Joyce, Annie Dillard, Gertrude Stein, and Virginia Woolf.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU303 Journal-Based Travel Writing (Viterbo, Italy) 3 credits

This course uses students' journal entries as the basis for more polished travel pieces/narratives. Offered as part of the Viterbo, Italy, summer program, students are required to keep a journal for the duration of the study abroad program. In it, they will record raw experiences and impressions of their travels. Specific journal assignments will be given during the trip, and students have a requirement to write a minimum of five pages per day while in Italy. This material will then be revised and edited into a portfolio of work upon return to the States. Types of completed portfolio assignments will include a travel narrative, a cultural review (museum/work of art), a restaurant review, and an assessment of the trip. Readings include selections from Shapiro's *A Sense of Place: Great Travel Writers Talk about Their Craft, Lives & Inspiration*, plus handouts from artist's journals including Kahlo, DaVinci, and others.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective; Creative Writing Minor Elective

HU315 Japanese Literature in Translation (Niigata, Japan) 3 credits

From the poetry of the 10th century wanderer Basho to Ryunosuke Akutagawa's modernist monster fable Kappa, Japan has a long history of innovative and colorful literature. In this course, to be offered during Montserrat's Study Abroad trip to Niigata, Japan, we will explore the literature of Japan through reading, analyzing and writing. We will read a variety of poetic forms including haiku, tanka and Basho's journey-poem, haibun and try our own hand at writing them. We will also read stories from Lady Murakami's *The Tale of Genji*, considered to be the world's first novel, and Yasunari Kawabata's "palm of the hand stories," what we now call "flash fiction."

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective; Creative Writing Minor Elective; Art Education Minor Diversity Elective

HU334 Africa Now – Contemporary African Literature 3 credits

Africa Now—Contemporary African Literature will explore poetry and prose written by contemporary writers from a variety of nations in Africa. The course is intended as an introduction to a wide range of writers, literary styles and themes in today's African literature. Students will read, discuss, analyze and write about works of literature in the context of the many rich cultures of contemporary Africa. This course will be of interest to students interested in literature, African art and world cultures. What do you know about the people of today's Africa? Africa is a continent of many nations, peoples and cultures. In this course, we will read poetry and short stories by a wide range of writers from the African continent. We will examine writing as both as art and as social commentary. Much of African literature is rooted in a tradition of storytelling and legends. How are today's writers combining that tradition with current themes of government oppression, civil wars and the legacy of colonialism? How are young writers expressing their ideas about love, family relations, ambitions and dreams in traditional cultures clashing with modern ways? What does it mean to be an African writer today?

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

HU341 The Vietnam War and Its Legacy 3 credits

The Vietnam War was a watershed episode in American history that remains controversial even in the post-9/11 world. Emerging as a complex phenomenon of the Cold War era, the Vietnam War eventually caused intense debate and conflict in the U.S. at a time when society was facing numerous challenges. To investigate some of the many questions that the war raised, this course examines the background and trajectory of the war, as well as the influence that it had in the years that followed. Among the topics covered are the "domino theory," antiwar protests, the role of the media, the Missing-in-Action and Prisoner-of-War issues, and intercultural conflict.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Social Science Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

HU342 Writing for Children 3 credits

This class will introduce students to writing for young readers. We will explore the story and novel formats appropriate for children aged 4-17 by reading picture books and middle grade and young adult novels. Students will write and workshop a story in each category, as well as be responsible for keeping a review journal of outside readings. As a class, we will discuss the creative writing process and focus on point of view, character development, plot, setting and theme, as they relate to children's writing.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU345 World History Since 1900 3 credits

This course considers the themes of continuities and change since the beginning of the twentieth century. The major events that shaped the world during that time are examined from a global perspective. Among the topics discussed are: changes in demography and in world economies; the causes and ramifications of the two World Wars; the rise and fall of the Soviet Union; the Cold War; decolonization; and globalization.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective

HU347 Circa 1799: World History via Beverly & Salem 3 credits

This course introduces students to world history and globalism through a series of focused research projects that directly engage natural, historical, and cultural resources of the Beverly/Salem area. The course is divided into three units: Part I: Beverly before 1799, Part II: Beverly around 1799, and Part III: Beverly after 1799. Students develop creative artistic research projects on topics such as American History, World History, Economic History, and Globalism by hitting the streets in our own neighborhood. There will be regular field trips, for example, we will study American history as it relates to our area by researching George Washington's presence in Beverly and by visiting historic homes such as the Cabot House, for example. We will trace the forces of globalization and world trade by examining Salem's role in the East India Company and the China Trade at the end of the 18th century ("circa 1799") in the collections of the local auction houses, the Beverly Historical Society, and the Peabody Essex Museum. We will understand economic development by studying the evolution of the Cummings Center from its industrial beginnings to the present. Representative authors: Mather, Washington, Hawthorne, Longfellow, Luo Ping, Thaxter, and others.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective

HU353 History of Animation 3 credits

Animation has been an important part of screen history since the earliest days of film in the late 19th century. Locating animation within film history and evolving socio-political historical contexts, this course explores the development of animation styles, aesthetics, modes of production, and viewership to consider how animated works have fulfilled entertainment, educational, artistic, commercial, and propagandistic purposes. Major national and international figures and studios are covered, as are major visual and narrative styles, from the earliest hand-drawn to CGI animated works.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course), Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective

HU354 History of Film 3 credits

This course introduces the medium of the film (cinema) as a mode of communication and as an art form. Recognizing the complexity of the medium, the course will use an interdisciplinary approach. Among the topics considered in relation to the study of film are communications theory, aesthetics, psychology, business, politics, and national experience. The course is international in scope and covers such historical movements as Expressionism, the Film Noire, New Wave, and other important genres.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course), Art History Origins and Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective or History of Photography/Film Requirement Elective (Photo/Video/Film students)

HU361 Gender and Literature 3 credits

This course will explore gender issues in literature throughout history and across cultural lines. Different writers' portrayal of the spectrum of sexual roles will be studied. Some questions touched on will be the effects of society and physiology on gender, the effects of stereotyping, how gender issues affect individual men and women and society as a whole, how gender roles vary in different cultures, and current controversies concerning literary portrayal of sexual roles.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

HU362 Introduction to Drama 3 credits

In this course students not only read plays and write analytical papers, but also study the plays from the inside, by studying roles and acting them out. Plays studied may range from Sophocles and Shakespeare, to Lorraine Hansberry, August Wilson, and Tony Kushner. This class briefly touches on the intersection between drama and theater, for example the sets of Picasso for the plays of Cocteau. Some brief public performances may be arranged.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective; Creative Writing Minor Elective

HU365 Aspects of Modern Fiction 3 credits

In this course students read modern novels and short stories (i.e., fiction from the 20th and 21st century). They analyze these works with reference to the forms and techniques of fiction and the meaning of structural decisions and values of society.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU366 Narrative Forms 3 credits

This course is an exploration of four narrative forms: Personal Narratives; Flash Fiction and Hybrids; the Lyric Essay; and Narrative Non-Fiction. We will examine examples of these narrative forms and use them as models for learning how the form works. We will work on craft and technique, as well as creative use of the various forms. Class time will mainly be spent on peer critiques and writing exercises with discussion of the forms themselves. There will be opportunities to perform finished work for the class and for the Montserrat Community.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU372 Fiction Writing 3 credits

This course is for students who have already taken Introduction to Creative Writing and wish to pursue their interest in fiction writing. In it students write their own short stories and critique each others' work in workshops. They also read selections of modern fiction writers and write papers in which they analyze the fiction in light of their own writings.

Prerequisites: Introduction to Creative Writing or Permission of Instructor

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU374 Writing Poetry 3 credits

This course is for students who have already taken Introduction to Creative Writing and wish to pursue their interest in writing poetry. In it students write their own poetry and critique each others' work in workshops. They also read selections of modern poets and write analyses of these readings in light of their own writings.

Prerequisites: Introduction to Creative Writing or Permission of Instructor

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU380 Aesthetics and Criticism 3 credits

An introduction to the study of aesthetics that includes a study of the major historic approaches to philosophic questions of value and quality in art and the consideration of problems in establishing standards of criticism in art.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Humanities Elective or Liberal Arts Elective

HU381 Advanced Creative Writing Workshop 3 credits

In this course students may work in various genres of creative writing, such as short stories, poetry, or film-writing. By mid-semester each student should propose an independent project for a portfolio to be completed by the end of the course. Appropriate readings in the genre will also be assigned. Though students may work in separate genres, they will still workshop each others' writing. The class will emphasize individual attention from the instructor.

Prerequisites: Introduction to Creative Writing or Permission of Instructor

Fulfills: Humanities Elective or Liberal Arts Elective or Narrative Elective (Writing & Visual Narrative students); Creative Writing Minor Elective

HU390 Eastern Philosophies 3 credits

This course serves as a basic introduction to the philosophies of Asian countries such as India, China, and Japan. Through comparisons between Eastern and Western conceptions of certain fundamental questions of the human conditions, such as the nature of the universe and the nature of man, students will examine their own ways of thought as well as those of other cultures.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

HU399 Topics in Humanities 3 credits

This course provides an in-depth study of a time period or topic in Humanities. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Humanities Elective or Liberal Arts Elective

SI205 Concepts in Science 3 credits

This course introduces students to selected concepts, issues, and methods in science. The non-specialist student explores areas of scientific inquiry that have a significant effect on cultural, intellectual, and environmental issues. Some work with mathematics is included.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Science Requirement or Liberal Arts Elective

SI216 Environmental Issues: Global and Local 3 credits

This course examines planetary environmental changes and trends and their effect on humanity. An emphasis is placed on the historical background of current conditions, such as long-term cycles like glaciation, as well as the more recent emergence of humanity as a species capable of modifying the planet's environment. Specific local issues of pollution and environmental control are also explored.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Science Requirement or Liberal Arts Elective

SI350 Forensic Science 3 credits

Forensic Science will introduce students to modern criminal investigative techniques through hands-on activities. Students will learn how to observe, collect, analyze and evaluate evidence found at crime scenes. Topics include evidence collection, serology, DNA analysis, fingerprint analysis, and chemical analysis of physical evidence.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Science Requirement or Liberal Arts Elective

SI399 Topics in Science 3 credits

This course provides an in-depth study of a time period or topic in Science. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Science Requirement or Liberal Arts Elective

SO200 Self and Society 3 credits

This course introduces issues and concepts in the study of human behavior. Using approaches from sociology, psychology, political science, and history, it explores both individual and group behavior and covers such areas as self-identity, cultural, social, and political institutions, and social organization. The course also includes discussion of ethnic and gender issues within the context of an evolving world.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective

SO305 Contemporary Social Problems 3 credits

An analysis of the origin and development of selected social problems and their impact on society. Topics may include poverty, crime, racism, violence, substance abuse, and sexually-transmitted diseases.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

SO310 Diversity in the US 3 credits

The peoples of the United States are characterized by rich diversity. In this course, students explore this diversity by focusing on such topics as race, ethnicity, gender, and sexual preference. The social and political dimensions of diversity in the US are examined in order to broaden the student's knowledge and appreciation of the variety of human experience in the US.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

SO311 Politics and the Media 3 credits

Modern political life is largely played out in the media. This course examines how electronic and print media influence public opinion and shape the ways in which political issues are perceived. Also considered are the ways that political actors seek to influence how issues are portrayed in the media. The course considers such topics as: objectivity and the news media; political advertising; "talk radio", and how films and television can influence ideas about political issues.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective

SO330 Fear 3 credits

This course will examine the basic human emotion of fear. We will explore in brief the psychology of fear; why do humans have fears and what do they tell us about ourselves? Are these fears a result of the evolutionary process? We will then proceed to how these fears are manifested in cultures resulting in superstitious beliefs. We will also look at how these fears have produced folk tales and works of fiction. Some of the topics will include witchcraft, vampires, ghosts, zombies, plagues, and death. We will look at how images of horror have changed over time in culture. Research papers, discussions, and response papers will be required.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective

SO350 Cultural Anthropology 3 credits

By examining other cultures, we are challenged to think critically about the culture in which we live and the often unexamined beliefs and practices that are part of our everyday experience. In this course, we investigate a variety of cultures (including non-Western), and explore anthropological approaches to understand human society, with emphasis on social and cultural systems of meaning. In the course of our studies, we may consider such topics as symbolic communication; the concept of culture; systems of kinship; gender roles; belief systems; power and authority; and social change.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)
Fulfills: Social Science Elective or Liberal Arts Elective; Art Education Minor Diversity Elective

SO365 Psychology of Art, Creativity and Play 3 credits

A study of the theory of creativity, the creative process, and factors that aid or hinder creativity, as well as the psychology of innovation, play, motivation, perception and expression. A study of theoretical positions in the psychology of creativity, art, games and play. The objective of the course is two-fold. The course will help students think critically about their own creative process; and how creativity, arts and play in a broad sense can be understood in a psychological framework. It will also explore key questions and theoretical positions in the psychology of games and play.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Social Science Elective or Liberal Arts Elective or Art Education Psychology Requirement Elective (Art Education students) or Games, Toys and Play Requirement (GTP students)

SO370 Developmental Psychology 3 credits

An examination of the physical, emotional, cognitive, and behavioral growth of human beings. Topics covered include the nature-nurture question, the issue of stages or continuous growth, anthropological perspectives, and educational implications of childhood development. While the major emphasis will be on general development, the course will also focus on the development of drawing, picture perception, and the aesthetic sense.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Social Science Elective or Liberal Arts Elective or Art Education Psychology Requirement Elective (Art Education students)

SO399 Topics in Social Science 3 credits

This course provides an in-depth study of a time period or topic in social science. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course)

Fulfills: Social Science Elective or Liberal Arts Elective

Painting and Drawing

DR200 Drawing II 3 credits

This course emphasizes the functions of drawing, including definition, exploration, ritual, and process. Within these functions are more specific issues of perspective space, non-objective space, scale, color, line, contrast, sequence, imagination, and memory. The goal is to develop confidence and consolidate skills into an approach to drawing that has broad applications.

Prerequisites: Observation I
Fulfills: 200-Level Drawing Elective or Studio Elective

DR204 Life Drawing I 3 credits

Studying the human figure is an effective way to engage with and understand visual dynamic. Through involvement with gesture, structure, proportion, anatomy, the effects of light in relation to form and composition, students explore both formal and expressive issues as they work from the model. Slides and other sources of historic and contemporary figurative art are presented throughout the semester.

Prerequisites: None
Fulfills: Life Drawing I Requirement (Animation, Illustration, Painting and Sculpture students) or 200-level Drawing Elective or Studio Elective; Art Education Recommendation

DR205 Life Drawing II 3 credits

A continuation in the study of the human form, with an emphasis on an interpretive and expressive approach to the figure.

Prerequisites: Life Drawing I
Fulfills: Life Drawing II Requirement (Illustration students) or 200-Level Drawing Elective or Studio Elective

DR216 Figure Drawing and Painting (Viterbo) 3 credits

This course is devoted to exploring strategies for depicting the figure. These include a wide range of "gesture drawing" approaches, analytical strategies, value and color studies, and composition techniques. Students are encouraged to use a wide range of materials.

Prerequisites: Observation I and Life Drawing I, or Permission of the instructor
Fulfills: 200-Level Drawing Elective or Studio Elective

DR225 Perspectives in Anatomy 3 credits

Perspectives in Anatomy develops students' working knowledge of the human figure through the exploration of its structure, form, and function. Students investigate the figure from simple planar and mass conceptions to more detailed studies of the skeletal and muscular systems. Through an examination of the whole and parts, students explore proportion, balance, locomotion, and the relationship between underlying structure and the surface form. Studio work includes observation and drawing from the model, slides, and illustrated lectures, visualization exercises and the construction of a 24" anatomical figure in clay.

Prerequisites: Observation I and Life Drawing I
Fulfills: Perspectives in Anatomy Requirement (Illustration students) or 200-Level Drawing Elective or Studio Elective

DR270 Drawing II: Inside/Out 3 credits

This course explores contemporary drawing approaches with a wide range of media. Using a series format with the interior to exterior as the point(s) of departure, students explore formal issues in tandem with contrasting objective and subjective realities. Composition, abstraction, structure, viewpoint, and archival use of materials are stressed in critique, and in discussion of contemporary and historical artworks. Throughout the term, there is emphasis on form and personal interpretation.

Prerequisites: Observation I
Fulfills: 200-Level Drawing Elective or Studio Elective

DR299 Topics in Drawing 3 credits

This course provides an in-depth study of a topic in Drawing. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 200-Level Drawing Elective or Studio Elective

DR300 Advanced Figure Drawing 3 credits

Using the figure as the major element, students work in a variety of media, size, and scale. Various themes are explored, such as figures in landscape, figures in conflict, figure groups, and figure distortion. Students communicate a personal point of view through their drawings according to their own experience and vision. Contemporary and historical references help students examine the use of narrative or symbolic figuration.

Prerequisites: Life Drawing II

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR305 Advanced Abstract Drawing 3 credits

An investigation of several approaches to abstract drawing that derive from contemporary and early abstract artists. Students work in a variety of media and on both large and small works. Tension, shape, frontality, marks, geometry, and space are some of the issues that are addressed.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR310 Advanced Objective Drawing 3 credits

This course is an opportunity to explore the realms of contemporary objective drawing. Students are asked to infuse drawings with a personal point of view, searching for a sense of originality through use of specific perceptual subjects that may include objects, animals, landscape forms, plants, figures, and maps. The work of contemporary artists who use objective images in unusual ways is discussed. This course requires considerable online image research.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR311 Advanced Drawing: The Artist "Notebook" 3 credits

Throughout history artist's notebooks have played an important role in the development of visual imagery. They have allowed us, as viewers, to better understand artists' processes, thoughts and imagination. Notebooks have provided artists another "place" for exploration and self-reflection. What is an artist notebook? What form can it take? What creative role can it play? Through the use of notebooks students will explore these questions, developing their chosen methods and materials.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR315 Advanced Drawing Workshop 3 credits

Assigned and student-initiated projects encourage the development of a series of related works. Initiating and sustaining ideas, the expressive possibilities of black-and-white and color media, and the formal integrity of a drawing are some of the issues explored. Frequent lectures, critiques, and field trips.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR316 Advanced Drawing: Nature and Abstraction 3 credits

This course introduces the historical and contemporary use of nature as a source for abstraction. Students develop drawing ideas based on observation and interpretation of natural phenomena. Through a series of specific subject units (the human body, macro/micro worlds, geological and botanical subjects, landscape forms and weather) students learn to integrate abstract forms and content in drawing. Issues of scale, form, space, surface tension and mark making will be stressed.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR320 Advanced Drawing: Plasticity and Space 3 credits

This course assumes that all drawings, abstract or representational, idea-based or expressionistic, must deal in some way with the organization of space. Students explore the use of formal structural elements in painting from Giotto to the present day. Working from still-life motifs and from the model, students discover how spatial relationships seen in nature can be expressed in drawing through the use of shifting, interacting planes, opposing movements of spatial forces, and the creation of large volumes which contain and lend coherence to smaller forms.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR345 Advanced Drawing: Visual Systems 3 credits

This course is an overview of visual systems used by artists, both past and present, to organize a two-dimensional surface. Student projects examine traditional and non-traditional methods such as flat and deep space, scale, color, and contemporary mathematical and language systems. Comprehension and practice in the fundamentals of visual organization increase the student's ability to make effective expressive statements.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

DR399 Topics in Drawing 3 credits

This course provides an in-depth study of a topic in Drawing. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Advanced Drawing Elective or 300-Level Studio Elective

DR900 Independent Study in Drawing 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

PN200 Painting I: Painting, Color & Light 3 credits

Students investigate and apply color theory through exploration and practice using paint media with supporting digital strategies. The seven major color contrasts are explored through various formats, organized palettes, the mechanics of color mixing and sustained painting from direct observation. Subject matter includes the still life, interior, portrait and landscape as well as non-objective designs. This course prepares students in various disciplines for upper level studies while cultivating their personal sense of color. Critique, readings, research and slide presentations that focus on the relationships underlying historic and contemporary artworks, complement this studio focused course

Prerequisites: None

Fulfills: Painting I Requirement (Illustration and Painting Students) or Studio Elective; Prerequisite for all 200-level Painting courses

PN205 Painting II: Nature and Abstraction 3 credits

This course introduces the historical and contemporary use of nature as a source for abstraction. Students will develop painting ideas based on observation and interpretation of natural phenomena. Issues of scale, color, form, space, surface tension, and paint quality will be stressed.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN213 Painting II: Figure Painting 3 credits

Working from observation of clothed and life models, students create paintings of figures that explore a range of expressive options. Formal and material issues of painting are emphasized in tandem with a focus on composition and content. Students investigate gesture and human expression through in-class and homework assignments. A wide variety of traditional and contemporary figurative work is introduced to discuss related issues for each painting project.

Prerequisites: Painting I: Painting, Color and Light and Life Drawing I

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN215 Painting II: Mixed Media 3 credits

A variety of new materials is used in contemporary painting. Students create personal aesthetic statements through the inherent nature of alternative materials, including mark-making in acrylic and oil; wall constructions and assemblage; and other alternative materials. At the end of the semester, students develop a coherent series of independent works in mixed media.

Prerequisites: Painting I: Painting, Color and Light, and one 200-Level Drawing Elective

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN220 Painting II: Abstract Painting and the Figure 3 credits

This course explores the relationship between figuration and abstraction. Students work with the conceptual contributions of such twentieth-century modernists as Matisse, Picasso, DeKooning, Johns, and the New Image Painters. Subject matter is discovered through imagination and contact with real and photographed objects, figures, and space. Traditional and nontraditional painting materials are employed.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN225 Painting II: Color Issues 3 credits

A course expanding further on color issues in painting. Some of these are luminosity, iridescence, color assimilation, space, color as form, color as content, and color palettes of historic and contemporary painters. Although past and present views on the use of color in art are investigated, emphasis is placed on the student's personal interpretation and the use of color principles.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN230 Painting II: Landscape 3 credits

This course explores the broad range of landscape and cityscape painting. Elements of color, structure, viewpoint, and paint handling common to both contemporary and historical landscape painting will be stressed. Both outdoor and studio methods will be introduced, with special emphasis on personal interpretation.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN235 Painting II: Nonobjective Painting 3 credits

This course addresses the potential of painting as pure abstraction independent from representation. Students extend their understanding of artistic intention, design, and materials through the exploration of a variety of media and strategies. Students are challenged to explore form, line, color and scale as elements of a powerful and unlimited visual language. Among the artists who will be discussed are Malevich, Kandinsky, Mondrian, Delaunay, Pollock, Louis, Martin, Riley, Marden, and Kusama.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN238 Painting II: Image and Object 3 credits

This course investigates contemporary drawing and painting and its intersection with sculpture, exploring and stretching traditional boundaries. Students will create art projects that are material driven to arrive at new possibilities. Artists who navigate the territory of 2D and 3D will be introduced and students will respond in the making of their own work and in critiques. Students will be introduced to “objectness” and consider relationships between artwork and the wall, the floor and the ceiling. Opening up the drawing and painting process beyond paper and canvas allows students to consider alternative approaches to utilizing materials, surfaces, tools, techniques and relationships to space.

Prerequisites: Observation I, Studio I and Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN240 Landscape Painting in Italy (Viterbo) 3 credits

This course explores a wide range of approaches to landscape painting, focusing primarily on the unique environment of the medieval city of Viterbo, surrounding countryside and gardens. Students study composition, color, light and space, and are encouraged to work with a variety of media. Both outdoor and studio methods will be introduced with special emphasis on personal objectives.

Prerequisites: Painting I: Painting, Color and Light or Permission of Instructor

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN245 Painting II: Contemporary Painting Practice 3 credits

This course is a survey of contemporary painting practice that introduces a student to a variety of methods, mediums and materials. The topics may include the construction and presentation of painting supports and grounds, the specific properties of pigments and mediums, and the unique advantages of acrylics, oils. This course cites modern and contemporary painters, both figurative and abstract. Throughout the semester, students explore the various methods and materials enabling them to better access the expressive powers of painting.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN250 Painting II: Collage Projects 3 credits

This course is designed to investigate the intersection of technology, traditional collage and mixed media approaches. Researching historical and contemporary practice, students develop a series of work using photo compositing techniques, traditional collage and mixed media approaches. In addition to using computer imaging programs, students explore collage using a variety of materials, including paper, scanned images and element, paint cloth and objects. Working in turn from objective sources and imagination, or by setting up formal and expressive objective to be 'solved', students research and develop their work in a series format. There is an emphasis on the formal and expressive issue related to each collage, and to resolving relationships and structure key to each work.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Studio Elective

PN255 Painting II: Objective Painting 3 credits

This course builds understanding of color theory, abstraction and composition with observational painting and drawing referencing still life, figure and interior space. Students work with traditional and water based oil as well as oil sticks and other drawing materials, make their own painting panels, learn to use indirect and direct painting techniques. Color theory and the practice of picture making, based on rigorous observation, is further supported by digital tools and strategies to strengthen and expand the potential of work in each project's series as the semester progresses. Students begin with studying the methods of the painters in the Renaissance and proceed, through image presentations, research and studio projects, examining strategies relevant to painting and illustration in the present era.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective (Painting students) or Adv. Drawing/Obj. Painting Requirement Elective (Illustration students) or Studio Elective

PN270 Painting II: Inside/Out 3 credits

This course explores contemporary painting approaches and color theory in relation to the spatial implications of value, color and abstraction using interior and exterior space as the point of departure. Working in a series format, students explore formal issues in tandem with contrasting objective and subjective realities. Composition, abstraction, structure, viewpoint, and archival use of materials are stressed in critique, and in discussion of contemporary and historical artworks. Throughout the term, there is emphasis on form and personal interpretation.

Prerequisites: Painting I: Painting, Color and Light

Fulfills: 200-Level Painting Elective Painting Students) or Studio Elective

PN299 Topics in Painting 3 credits

This course provides an in-depth study of a topic in Painting. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 200-Level Painting Elective (Painting Students) or Studio Elective

PN305 Painting III: Painting and the Photograph 3 credits

This course explores ways that photography has profoundly affected painting. Projects in such areas as photographic note-taking, appropriation, media manipulation, and collage emphasize the use of photographic processes to create an expanded definition of painting.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN316 Painting III: Alternative Materials 3 credits

In this continuation of Painting II: Mixed Media, students explore a variety of alternative grounds and supports, including shaped canvases, assemblage, and industrial materials. Through a sequence of assignments, students create independent works incorporating a range of alternative materials that relate to a particular theme or reflect a personal direction. Contemporary artists who employ nontraditional materials and mixed media are discussed.

Prerequisites: Painting I: Painting, Color and Light and Painting II: Mixed Media or Permission of Instructor

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN318 Painting III: Abstract Painting 3 credits

This course examines formal, psychological and spiritual concerns of abstract painting that originate from the work of modern and contemporary abstractionists. The focus of this course is on finding and organizing sources for abstract imagery.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN320 Painting III: Plasticity and Space 3 credits

This course assumes that all drawings, abstract or representational, idea-based or expressionistic, must deal in some way with the organization of space. Students explore the use of formal structural elements in painting from Giotto to the present day. Working from still-life motifs and from the model, students discover how spatial relationships seen in nature can be expressed in drawing through the use of shifting, interacting planes, opposing movements of spatial forces, and the creation of large volumes which contain and lend coherence to smaller forms.

Prerequisites: One 200-Level Drawing Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN335 Painting III: Workshop 3 credits

This course is structured to allow students the opportunity to develop a group of related works. A wide range of figurative and abstract approaches is encouraged. Slide presentations, discussions, and critiques provide a basis for critical judgment. This course is recommended for all third year painting students.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: Painting Workshop Requirement Elective (Painting Students) or 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN338 Painting as Object 3 credits

This course investigates contemporary drawing and painting and its intersection with sculpture, exploring and stretching traditional boundaries. Students will create paintings that exist both as image and as object. Artists who navigate the territory of 2D and 3D will be introduced and students will respond in the making of their own work and in critiques. Students will look at "objectness" and consider relationships between art work and the wall, the floor and the ceiling. Opening up the drawing and painting process beyond paper and canvas allows students to consider alternative approaches to utilizing materials, surfaces, tools, techniques and relationships to space. This course provides opportunities for students to reflect upon the myriad of possibilities inherent in contemporary art-making.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN340 Painting III: Contemporary Approaches to Landscape 3 credits

Contemporary Approaches to Landscape offers students the opportunity to develop their understanding of color theory/formal elements and expressive ambitions with spatial orchestration as point of departure. Through research, analysis and observation students employ strategies of mentor artists such as Diebenkorn, Bischoff, Hoffman, Celmins, and progressing to contemporary artists. Media exploration for further development will be integrated in to each project, research, communication and critical thinking.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN345 Painting III: Visual Systems 3 credits

This course is an overview of visual systems used by artists, both past and present, to organize a two-dimensional surface. Student projects examine traditional and non-traditional methods such as flat and deep space, scale, color, and contemporary mathematical and language systems. Comprehension and practice in the fundamentals of visual organization increase the student's ability to make effective expressive statements.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN350 Painting III: Advanced Collage 3 credits

This course builds on the core experiences of Painting II: Collage Projects. This studio workshop provides an opportunity for students to develop their studio work through assignments with a deeper immersion into composition, color theory, and abstraction in 2-dimensional collage, assemblage, and small-scale constructions utilizing a wide range of conventional and non-conventional materials and approaches. The class also discusses the relevance of historical collage methods to contemporary studio practice. Students are encouraged to examine the unique process of fracturing and reconstructing through a personal, sociocultural, political, and environmental lens. Modern and contemporary artists working in collage and assemblage are introduced throughout the semester; critique is conducted as a part of each class.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN355 Painting III: Advanced Color Workshop 3 credits

Students explore and apply issues and concepts relating to the use of color as a driving force in the making of art in this advanced multi-media workshop. The course will focus on the integration of color, form, and content, and the uses of color in formal and emotive content. Emphasis will be placed on helping the student develop a cohesive body of work to present for admission to Senior Seminar.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: Painting Workshop Requirement Elective (Painting Students) or 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN365 Painting III: Life Painting Workshop 3 credits

Various means of painting the human form are studied, using under- and over-painting, alla prima, impasto, glazing, etc. Composition, mood, color, and scale are stressed. Each student is expected to produce a body of independent related work.

Prerequisites: Life Drawing II and Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: Painting Workshop Requirement Elective (Painting Students) or 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN370 Painting III: Inside/Out 3 credits

Using interior and exterior space as the point of departure, students generate proposals, develop artist statements and digital portfolios for each body of work in this 300-level workshop class. Emphasis is placed on preparatory work, the integrity of the formal infrastructure of each composition and its' color hierarchy. Formal issues such as composition, structure, viewpoint, color theory, archival paint handling and use of mixed media are discussed in relation to contemporary and historical painting and critique.

Prerequisites: Two (2) 200-Level Painting Electives and Foundation year

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN390 Painting IV: Visiting Artist 3 credits

This course, conceived and taught by a visiting painter, prepares the student for the senior program of self-directed study. Within a course format that focuses on assigned projects, discussions, and critiques, each student is expected to produce a body of related works.

Prerequisites: Painting I: Painting, Color and Light and one 200-Level Painting Elective

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN399 Topics in Painting 3 credits

This course provides an in-depth study of a topic in Painting. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Painting Elective (Painting Students) or 300-Level Studio Elective or Studio Elective

PN900 Independent Study in Painting 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Photo/Video/Film

PH204 Photographic Media I 3 credits

This class is an introduction to the tools, materials and aesthetics of photographic imaging. Students explore the basic principles of photography while they complete a series of assignments geared towards developing their technical and conceptual abilities. Issues related to camera vision, representation and picture interpretation are studied. Historical and contemporary image making is examined and analyzed through readings and class discussions. Students will engage analog, digital still and time-based visual imaging options. Class critiques follow the completion of each assignment as well as the final class project.

Prerequisites: None

Fulfills: Photographic Media I Requirement (Photo/Video/Film students) or Photo/Film/Video Requirement Elective (Graphic Design students) or Studio Elective

PH230 Photographic Media II 3 credits

Students continue their inquiry into analog and digital photographic imaging processes. The class covers issues of representation, image context and meaning, structural variations, picture relationships, series and sequence, scale and output options. Image capture and output technologies are utilized as a means for creating, manipulating and editing content. Alternative presentation considerations are also examined. Students will fulfill assignments and present their work for critique.

Prerequisites: Photographic Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Studio Elective

PH235 Experimental Film 3 credits

This course is an introduction to Super- 8 and 16mm film making through hands-on experience with the photochemical process. The course covers the skills required to produce non-sync films (that do not have sound recorded at the same time) from concept through completion. The course covers: basic photographic skills, working with Super- 8 and 16mm film cameras, choosing film stocks, film developing, and project planning. This class also covers lighting, working with a film laboratory, analyzing footage, film logging and editing, digital conversion and non-linear editing. Students will plan, shoot, develop and edit short non-sync films outside of class for in-class viewing and critique.

Prerequisites: Photographic Media I or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Studio Elective

PH240 Audio and Video Media I 3 credits

This course examines contemporary theories of audio and video media production. Students explore the fundamental technologies of capturing and recording audio and video content, and investigate the structural components and creative elements of editing, manipulation, effects, and time. Assignments examine the relationship between art and media, covering topics that could include advertising, documentaries, the news, political campaigns, and personal identity. Various theories, concepts and methods of critical viewing are examined through a series of readings, class discussions and the screening of various artists' works. Students will complete multiple assignments and present them for critique.

Prerequisites: None

Fulfills: Audio and Video Media I Requirement (Photo/Video/Film students) or Photo/Film/Video Requirement Elective (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

PH250 Audio and Video Media II 3 credits

This class concentrates on the production and viewing of video work. Students work on individual and group projects throughout the semester. Emphasis is placed on exploration of the elements of time, sound, narrative and non-narrative structure within a context of personal experience and the traditions of video art.

Prerequisites: Audio and Video Media I

Fulfills: Audio and Video Media II Requirement (Photo/Video/Film students or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

PH252 Digital Media I 3 credits

This course will acquaint students with the technical as well as creative possibilities of digital media. Contemporary as well as historic use of image manipulation, correction, enhancement and alteration will be covered through a series of sequential lectures, demos and assignments. The evolving construction of the camera itself, changing software options and current printing technologies will be explored with special attention to their impact on the visual working environment. Students will write a proposal for a personal project with special emphasis on the relationship of content and technology within their chosen topic.

Prerequisites: Photographic Media I

Fulfills: Digital Media I Requirement (Photo/Video/Film students) or Photo/Film/Video Requirement Elective (Graphic Design students) or Studio Elective

PH260 Documentary I 3 credits

This course introduces students to documentary practices while emphasizing a cross-disciplinary and multi-media approach. This course examines documentaries as a means to represent facts, issues and events. A variety of contemporary forms of documentary media production and modes of visual representation are discussed, analyzed and employed. Assignments are designed to introduce the tools, technologies and core concepts of making documentaries which includes story research, form and structure, interviewing techniques, location and field work, story development, editing and presentation. The role, rights and responsibilities of the documentary producer are also covered. Critical viewing of various documentary works and genres provides historical and contemporary perspectives. Students present their projects in class and are critically evaluated by their peers and instructor.

Prerequisites: Photographic Media I or Audio and Video Media I or Permission of Instructor

Fulfills: Documentary I Requirement (Photo/Video/Film students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

PH299 Topics in Photo/Video/Film 3 credits

This course provides an in-depth study of a topic in Photography and Video. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Studio Elective

PH305 Studio Photography 3 credits

The studio has become the chosen area of many contemporary fine art photographers. Still life, portraiture, and studio installations will be covered with strong attention to the support of image content using a variety of different staging and lighting techniques. Ambient, continuous source lights and strobe lights will be covered as well as aesthetic interpretations of subject matter and light. A final print portfolio will be required.

Prerequisites: Photographic Media I and Digital Media I

Fulfills: Studio Photography Requirement (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH315 Photographic Applications 3 credits

The goal of this course is to give students an understanding of professional and fine art aspects of the photographic medium. Various categories, in both advertising and editorial such as architecture, fashion, still life, sports and others will be discussed and assignments geared towards the exploration of each area. Also covered are marketing, self-promotion, resumes, client proposals, copyright and the knowledge of business organizations such as ASMP that serve as a support and resource for the working artist. Multiple independent projects with written proposals and hard copy prints will be required along with a final portfolio in book form.

Prerequisites: Studio Photography and Digital Media I

Fulfills: Photographic Applications Requirement (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH330 Advanced Color Projects 3 credits

Students investigate light and color as it is physically manifested and the manner in which it represented in the digital realm. This class covers the conceptual and theoretical aspects of color, human perception, and intention. Readings, class discussions and the analysis of works by artists using color materials will provide context and insight. Students will produce a portfolio of images that demonstrates an advanced understanding and use of color as an integral component of their project's content. Students will present their work and final project for critique.

Prerequisites: Photographic Media II or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH340 Contemporary Issues and Photography 3 credits

This class offers students an opportunity to work with various combinations of image components. Students experiment with original/ appropriated image elements and image / text combinations to create new meaning. Explorations include issues of identity, gender, culture and religious beliefs in the context of contemporary thought. Readings, videos and other artist's works will be used to trigger discussions prior to the given topics.

Prerequisites: Digital Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH345 The Electronic Portfolio 3 credits

This course is an in-depth exploration of evaluating, editing and sequencing images, using wide criteria for selection, while focusing on the changing relationships of the parts to the whole. It covers a large variety of portfolio production options such as; PDF portfolios, on line web portfolios, on demand books, and hard copy generated from computer files. Photography will be the main vehicle for image transfer from different mediums to the computer. The integration of design elements and imagery is also essential for the final project of a personal website. This course is for students in all concentrations who have a sufficient body of work and wish to explore electronic methods of presentation.

Prerequisites: Digital Media I or Permission of Instructor

Fulfills: The Electronic Portfolio Requirement (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH352 Digital Media II 3 credits

This course is a continuation of Digital Media I with a strong emphasis on combining concept and craft within the context of digital manipulation and personal aesthetic intent. Students examine artists working in digital media, contemporary advances in digital technology, and their effect on the field of art and image making. Students develop proposals for independent projects which demonstrate knowledge of software choices, image construction, editing, sequencing and printing.

Prerequisites: Digital Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH355 Advanced Traditional Photographic Processes 3 credits

In this advanced course students make exhibition-quality prints using silver based, black and white photographic processes. Topics covered in this class are technical as well as conceptual, they include: issues of traditional photographic representation in a digital world, the cross fertilization of digital and traditional processes, advanced exposure and development of negatives, archival processing and presentation, and techniques that provide for optimum control in the darkroom. Intensive darkroom time and demonstrations of advanced printing control will refine students printing skills. Assignments, independent projects, written and oral presentations, and critiques will challenge and expand students' visual skills and their ability to communicate their ideas. A final portfolio of prints will be presented to receive credit for the course.

Prerequisites: Photographic Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH358 Media Projects 3 credits

This is an opportunity for advanced students to work independently or in small groups in a structured critical environment. The final project of this course is a public presentation which incorporates one or more of the following media forms: video, audio, multi-media, film and stills.

Prerequisites: Audio and Video Media I

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH360 Documentary II 3 credits

This is a course for students who want to continue to pursue the documentary form. The course covers traditional and experimental approaches to documentary using a case study method. A variety of visual imaging systems will be explored, including video, animation, still images, and other historical material. The primary aim of the course is the production of short documentaries based on ideas brought into the class by students or outside clients. Considerable time will be spent in viewing and discussing examples of the form and locating a point of departure for students' individual or group projects.

Prerequisites: Documentary I or Animating Facts, Issues and Events or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Studio Elective

PH370 Narratives in Time and Space 3 credits

This class is about using images and text(s) to construct narratives. Students explore and examine the use of images and text/language as a way to express personal and/or collective narratives. Emphasis will be placed on developing a personal approach to image making and storytelling. Students are encouraged to experiment with multiple imaging processes and explore different forms of storytelling and narrative structures as a means to construct context and shape meaning. Class discussions, readings and exercises explore single and sequential images, image and text relationships, time and moving images, aural space, and other structures and frameworks that can be used to shape and inform narratives, meaning and expression.

Prerequisites: Studio I and Studio II or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Studio Elective

PH399 Topics in Photo/Video/Film 3 credits

This course provides an in-depth study of a topic in Photography. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Studio Elective

PH900 Independent Study in Photo/Video/Film 3 credits

Advanced work in photography, supervised by a designated faculty member

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Printmaking

PR200 Relief Printmaking 3 credits

An introduction to the relief-printing process through woodcut and other relief media. Assignments cover design, drawing, color, and printing techniques with emphasis on individual projects, e.g., broadsides, portfolios and small books.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR204 Printmaking and Mass Media 3 credits

This will focus on the relationship between analog and digital applications as tied to traditional processes. Newspapers, comics, literature, and sound technologies are some examples that will be explored while learning traditional processes. Processes that may be explored are etching, woodblock and silkscreen.

Prerequisites: None

Fulfills: Printmaking Elective (Printmaking students) or Studio Elective

PR205 Screen Printmaking 3 credits

An introduction to screen printing methods of printmaking using primarily water-based processes and including direct, hand-cut, digital, and photographic stencils. Assignments cover design drawing, color and printing techniques.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR210 Etching 3 credits

This course is an introduction to the intaglio process of printmaking. Through a series of projects, students develop work in dry point, etching, aquatint, softground, and relief etching. Class structure allows for work in various processes and encourages long-term projects.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR215 Lithography 3 credits

This course is an introduction to the process of lithographic printing. The expectation is that students find a way to realize their ideas within the technical and conceptual limitations of the lithographic medium. Drawing and design are important; experimentation is encouraged.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR230 Mixed Multiples 3 credits

Relief printing, intaglio and screenprinting are the focus of this advanced course wherein traditional printmaking processes are combined with photographic, digital and other industrial or "commercial" processes. Stencils are applied and adapted to a variety of surface materials including metal, plastic, wood and masonite which are treated to produce intaglio, relief and collograph prints. Students experiment with presentations of the multiple in variable and controlled editions, books, installations and hybrid forms.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR240 Printmaking and the Public Realm 3 credits

Working from the tradition of prints as a vehicle for political/social change, students employ traditional studio and commercial printmaking processes to move their work outside the studio to the street to engage a larger public. Projects address site-specific work with an emphasis on conceptual thinking, planning, and collaboration. Work is generated through various interactions among clusters of students with visiting artists and with populations beyond Montserrat. Typical projects might include a billboard, a printed and distributed Ezine, a storefront, installation, exchanges with other institutions, community projects, steamroller workshops, and other outside projects.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR250 Printmaking in Japan (Niigata, Japan) 3 credits

This is an introduction to the traditional relief-printing process used in Japanese woodcuts. Assignments will include instruction on composition, drawing, cutting, color, inking, registration, paper preparation and printing techniques with emphasis on developing individual projects. This course is taught in conjunction with printmaking faculty from Niigata College of Art and Design. Course work will be supplemented by museum, temple and gallery visits and will explore both traditional and contemporary printmaking in Japan.

Prerequisites: None

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR299 Topics in Printmaking 3 credits

This course provides an in-depth study of a topic in Printmaking. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 200-Level Printmaking Elective (Printmaking students) or Studio Elective

PR310 Monoprinting 3 credits

In this course monoprintmaking techniques are used for drawing. Emphasis will be on the creative and formal, on experimentation as well as on analysis of form. Students work from models, still life, and landscape and transfer the image from plates to paper. Application and wiping of inks, double inking and printing, and additive and subtractive methods are taught. Students learn the monoprint technique as a process of making images from observation as well as from imagination.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: 300-Level Printmaking Elective (Printmaking students) or Advanced Drawing Elective or 300-Level Studio Elective or Studio Elective

PR325 Printmaking Workshop 3 credits

Students work toward the production of a cohesive body of work. Assignments will address contemporary issues in Printmaking such as professional practice, traditional and alternative format and presentation, contemporary and historical traditions in printmaking. Print development, refinement of imagery, technical facility in editioning, curating and presentation are considered in relation to the traditions of fine art printing and collaboration.

Prerequisites: Two 200-Level Printmaking Electives and 45 credits.

Fulfills: 300-Level Printmaking Requirement (Printmaking students) or 300-Level Studio Elective or Studio Elective

PR330 A Printmaking Portfolio 3 credits

Students work toward the development and production of an editioned portfolio. Print development, refinement of imagery, technical facility in editioning, curating and presentation are considered in relation to the traditions of fine art printing and collaboration. Students will further their skills in plate preparation, ink qualities and their uses, paper selections, and that which may be explored are documentation and storage of artwork and presenting prints through competitions and galleries. The focus will be on individual development of a portfolio, in addition students may participate in exchange of finished portfolios.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: 300-Level Printmaking Elective (Printmaking students) or 300-Level Studio Elective or Studio Elective

PR340 Visual Narratives 3 credits

In this course, students will address their contemporary environment through projects that explore narration, sequence and the series. Drawing, which is the basis of projects, is used to create templates for printmaking. Techniques include etching, monoprinting, relief (including found objects) and combinations of these processes. Artists discussed may include Thomas Nast, Odilon Redon and Goya. Students will be encouraged to utilize their Major interests as well. Course work consists of both directed and individual projects with an emphasis on the integration of drawing and printing, supplemented with seminar style discussion of selected texts.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: 300-Level Printmaking Elective (Printmaking Students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Studio Elective

PR345 Printmaking Through the Social Lens 3 credits

Throughout the advent of the technology to reproduce images, artists have used these tools to help effect changes in their direct environments. From the Gutenberg press and the distribution of knowledge in book form, the Works Progress Administration artists, the propaganda posters of both World Wars, to the movement of independent self-published zines, artists have used the reproducible image to communicate with the world. This course considers the history of printmaking in the context of a studio class. Through the exploration of how artists have used printed matter to communicate with their times students will create directed and self-directed projects based on their research. Clear directed writing about their research will supplement the students' investigations. Techniques may include letterpress, lithography, etching and digital output. By looking at strategies artists have used over time students will appropriate these techniques and ideas into their own work.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: Printmaking Elective (Printmaking Students) or 300-Level Studio Elective or Studio Elective

PR350 Beyond the Wall 3 credits

This course is a survey of contemporary issues in printmaking beyond the traditional format of the print displayed on the gallery wall. Students in this class will explore issues of iteration, scale and installation in contemporary print work with an emphasis on moving beyond the rectangle. Projects may include both digital and traditional processes and will explore both 2-D and 3-D formats. Artists for discussion will include Nancy Spero, Judy Pfaff, Swoon, Nicola Lopez, Dennis McNett and Ryan McGinnis.

Prerequisites: One 200-Level Printmaking Elective

Fulfills: Printmaking Elective (Printmaking Students) or 300-Level Studio Elective or Studio Elective

PR399 Topics in Printmaking 3 credits

This course provides an in-depth study of a topic in Printmaking. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Printmaking Elective (Printmaking Students) or 300-Level Studio Elective or Studio Elective

PR900 Independent Study in Printmaking 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Sculpture

SC200 Sculpture I: Materials and Processes 3 credits

Students are introduced to basic techniques and practices of sculpture using materials such as wood, plaster, cold metal and found objects. Projects involve objects, constructions, and assemblage culminating in comprehensive final works. Group critiques, discussions and slide lectures complement the in-class working sessions.

Prerequisites: Studio I or Permission of Instructor

Fulfills: Sculpture I Requirement (Sculpture students) or Studio Elective

SC205 Sculpture II: Object and Idea 3 credits

Building on the knowledge of tools, materials, and processes of Sculpture 1, students investigate approaches to contemporary sculpture practice. A series of conceptually driven projects introduce core modes of creating meaning through object making. Projects will consider materiality, process, and site as core issues of contemporary sculpture practice. Written reflection, reading, discussion, presentation and critique balance in-class work time.

Prerequisites: Sculpture I or Permission of Instructor

Fulfills: Sculpture II Requirement (Sculpture students) or Studio Elective

SC206 Ceramic Sculpture 3 credits

This course covers basic methods of hand-building and investigates experimental use of clay as a sculptural medium. Students gain an understanding of the transformative nature of clay from a plastic to rigid state. Basic techniques include pinching, slab forming, coil building, carving and press forming to create freestanding and relief forms. More experimental uses of clay introduce cross-disciplinary and larger scale options. Slide and video presentations referencing historical and contemporary work will supplement the studio work.

Prerequisites: Studio I or Permission of Instructor

Fulfills: Sculpture Elective (Sculpture students) or Studio Elective

SC207 Sculpture: Multiples and Series 3 credits

This course introduces students to a wide range of mold-making processes with which to create sculptural work. Students investigate the application of multiples in relief structures, free-standing forms and installation. Contemporary and more traditional techniques are explored using plaster, clay, wax, latex and paper pulp. Students work on a series of conceptually related projects providing the opportunity to explore personal aesthetic in depth. Slides, readings and documentation drawn from contemporary and historical sources supplement the course.

Prerequisites: Studio II

Fulfills: Sculpture Elective (Sculpture students) or Studio Elective

SC212 Fabrications in Wood 3 credits

Students learn the material characteristics of wood as both an additive and subtractive medium. This includes studying the nature of wood and its manipulation by both common hand and common machine tools. Safe use of tools is prioritized and competency is achieved through demonstrations and project based learning. A more involved final project develops skills and will emphasize planning and include more advanced woodworking techniques. The course is beneficial to both those acquiring woodworking skills for the first time and those wishing to further their existing knowledge and experience.

Prerequisites: Studio I

Fulfills: Fabrication Methods Requirement Elective (Printmaking and Sculpture students) or Studio Elective

SC213 Fabrications in Metal 3 credits

Students learn technical and practical methods used to manipulate metals into objects of their own design. The course is designed to familiarize students with the campus facilities for metal working including oxy-acetylene bending, mig welding, and plasma cutting, brazing, and stick welding. The course is beneficial both to those wishing to acquire skill in this area for the first time and those who are already familiar with the basics and who want to gain greater proficiency. Students will then expand upon this to include basic blacksmithing. This practice will stress fabrication methods in mechanics and structure of metal sculpture while students gain familiarity with historical and contemporary applications of metal in sculpture in order to design and create their own pieces.

Prerequisites: Studio I

Fulfills: Fabrication Methods Requirement Elective (Printmaking and Sculpture students) or Studio Elective

SC218 Flexible Structures 3 credits

In this course, students explore the relationship of the internal structure of form and its surface through the manipulation of flexible materials and texture. Working primarily with paper and cloth, along with wood, wire and stiffening agents, students devise a variety of methods to create structure. Emphasis is placed on expressive use of material and investigation of the interdependence of material and form. Slides, readings and documentation drawn from contemporary, as well as other sources supplement the course.

Prerequisites: Studio I

Fulfills: Sculpture Elective (Sculpture students) or Studio Elective

SC219 Digital Design and Fabrication 3 credits

Digital fabrication is the fulcrum between the digital and physical worlds. Students in this course will use laser cutters, 3D printers, vinyl cutters/plotters, and various CAD/CAM softwares to explore the interplay between the digital and physical. Projects and class discussions will cover topics such as the role that digital fabrication can play within more traditional processes such as casting and woodworking, multiples, open-source designs, rapid prototyping, and customization. Through a series of lectures, demos, and assignments, students will learn to design for (or against) the strengths of digital tools in order to leverage them in their own practice

Prerequisites: Studio II or Permission of Instructor

Fulfills: Games Toys Play Requirement (GTP students) or Fabrication Methods Requirement Elective (Printmaking and Sculpture students) or Studio Elective

SC220 Interior/Exterior Installation 3 credits

In this course, students explore a variety of materials and approaches to sculpture in relation to specific in-door and out-door sites (chosen by instructor and students). Students look at how the evolution of a sculpture, sculptural activity and personal voice are affected by external considerations such as: location, physical conditions, usage and viewer response. Within this context the course will also touch upon contemporary issues surrounding Public Art. Students will be given the opportunity to execute a work of "public art" during the semester.

Prerequisites: Fabrication Methods or Sculpture I

Fulfills: Sculpture Elective (Sculpture students) or Studio Elective

SC225 Warm Glass Methods 3 credits

This course is designed to teach the basic skills for working with kiln formed glass: fusing, inclusion, slumping (thermoforming), frit casting, kiln casting, pate de verre, and using molds and drop rings to produce forms. Each student designs a project in each area, while learning how to operate a kiln, glass grinder, and glass cutter. We will look at contemporary sculpture in glass, and how it can be incorporated into sculptural practice.

Prerequisites: Studio I

Fulfills: 200-Level Sculpture Elective (Sculpture students) or Studio Elective

SC260 Sight and Form 3 credits

Building on Observation 1 & 2, this course investigates the skills and concepts of modeling from the human figure and objects in environments. Using a variety of materials, students work in class from live models and still life setups on a series of studies that stress form, structure, gesture, and spatial relationships. Historic and contemporary use of observation in three dimensions will be considered through research and discussion.

Prerequisites: Observation II or Permission of Instructor

Fulfills: 200-Level Sculpture Elective or Studio Elective

SC299 Topics in Sculpture 3 credits

This course provides an in-depth study of a topic in Sculpture. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 200-Level Sculpture Course (Sculpture students) or Studio Elective

SC305 Sculpture Workshop 3 credits

Students define and intensify individual approaches to art making, by proposing and completing a series of related works in chosen materials, forms, and themes. Individual research of critical issues, group discussions of writings about sculpture, and writing by artists are important aspects of the course. There is an additional emphasis on planning, documentation, exhibition, and public presentation of work as students develop their proposal for application to Senior Fine Arts Seminar.

Prerequisites: Sculpture II or Permission of Instructor

Fulfills: Sculpture Workshop Requirement (Sculpture students) or 300-Level Studio Elective or Studio Elective

SC309 Kinetic and Interactive Sculpture 3 credits

This course provides technical skills and an aesthetic vocabulary for students using kinetic and robotic devices in their work. Following a rudimentary introduction to electronics, students build simple kinetic devices that explore issues of gesture, initiation, duration, delay and action/reaction. Initial projects will involve connecting motors, gears, sound, lights, and other devices to sensors (motion, light, sound, pressure) in response to viewer presence. In the second half of the semester students integrate computer control into the creative process, beginning with a history of automatons, robotics and interactive artworks. Using programming, students alter the behavior of devices they have constructed using software timers, counters, and sensitivity control.

Prerequisites: Sculpture I for Sculpture concentrators; 45 earned credits for non-Sculpture concentrators

Fulfills: 300-Level Sculpture Elective (Sculpture students) or 300-Level Studio Elective or Studio Elective

SC330 Drawing in Space 3 credits

Drawing is a vital tool to all artists for visual communication. Our understanding of drawing is often limited to specific materials used within a two dimensional frame. This course challenges students to bring what they know about line, pattern, shape, mark-making, shadow, surface, texture, etc. to a three dimensional space. Students will explore how working in literal space can change our perception of drawing and how drawing can expand our perception of sculpture, through exploration with material and technique, drawing, installation and object making.

Prerequisites: Sculpture I and Life Drawing I or Permission of Instructor

Fulfills: 300-Level Sculpture Elective or 300-Level Studio Elective or Studio Elective

SC335 Innovations in Stone and Wood 3 credits

This course is designed to investigate and challenge traditional approaches to the carving of wood and stone. As such, after basic techniques of carving are addressed for materials, other issues pertaining to subtractive and additive methods for creating sculpture will be explored. Studio time will be engaged with the consideration of mixed media and multiple forms within which the carved form will become a part of the composition. Assigned and student driven projects will be undertaken throughout the term. An on-going dialogue discussing contemporary sculptors' work in these mediums as well as group and individual critiques of individual projects will augment the studio work. A field trip will be undertaken during the semester if time permits.

Prerequisites: Sculpture I

Fulfills: 300-Level Sculpture Elective (Sculpture students) or 300-Level Studio Elective or Studio Elective

SC399 Topics in Sculpture 3 credits

This course provides an in-depth study of a topic in Sculpture. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Sculpture Elective (Sculpture students) or 300-Level Studio Elective or Studio Elective

SC900 Independent Study in Sculpture 3 credits

Advanced work in sculpture, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

Senior Studio Arts Capstone

SA400-1 Senior Studio Arts Seminar: Contemporary Issues 3 credits

Through seminar-style discussions and presentations from visiting speakers, students explore issues that inform contemporary art practices. Readings introduce students to crucial dialogs in contemporary theory and criticism, including social and identity constructions, political perspectives, and analytical models that address the diversity of contemporary creative activity. Visiting artists, critics, historians or curators provide students with a range of viewpoints, and students pursue independent research into topics that reflect their individual areas of interest.

Prerequisites: See Program Entrance Criteria
Fulfills: Senior Studio Arts Seminar Elective Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students). By permission, Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students)

SA405-1 Senior Studio Arts Seminar: Professional Practices for Artists 3 credits

Students prepare for opportunities after graduation with a range of real-world projects in support of their desired careers. Students will actively engage in the development of professional materials and identify their professional/ personal goals and articulate strategies to achieve those objectives. The course primarily focuses on cultivating skills in researching and identifying opportunities and creating professional materials. Projects include proposal writing and grant application; websites and eCommerce platforms, digital portfolio and professional documents and resumes through specific assignments. The professional projects and materials of each student are shared/presented at intervals throughout the semester for critique, review, and feedback. Visiting artists and other professionals may present topics including studio practice in individual and community spaces, public art, working with commercial galleries, non-profit organizations, curatorial opportunities and operation, post-graduation educational opportunities and benefits, residency, grant applications, and general and business practices.

The course is offered as one of the seminar courses to be taken along with Thesis Project I or II and will be complementary to the independent studio experience.

Prerequisites: See Program Entrance Criteria
Fulfills: Senior Studio Arts Seminar Elective Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students). By permission, Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students)

SA410-1 Senior Studio Arts Thesis Project I 3 credits

Thesis Project I (3cr.) is a required capstone course. Students may concentrate on self-defined independent projects on painting, photography/ video/ film, printmaking, sculpture, interdisciplinary arts, book arts, animation, or any other media appropriate to meet their goals and objectives. This course is expected to be taken along with a seminar to foster a comprehensive capstone experience. It is an independent studio course where each student meets weekly with their chosen faculty advisor as they develop a substantial body of work that reflects studio engagement and relevant research. Faculty review panels meet with each student twice during the semester to discuss the student's work and progress. The course also involves group interactions and critiques, basic professional development practices, engagement with visiting artists, and presentations.

Prerequisites: See Program Entrance Criteria (including application process)
Fulfills: Senior Studio Arts Thesis Project I Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students). By permission, Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students); Writing & Visual Narrative Capstone option (Writing & Visual Narrative students)

SA415-1 Senior Studio Arts Thesis Project II 3 credits

Thesis Project II (3cr.) is a required capstone course in the second semester. Students may concentrate on self-defined independent projects on painting, photography/ video/ film, printmaking, sculpture, interdisciplinary arts, book arts, animation, or any other combination of media appropriate to meet their goals and objectives. This course is expected to be taken alongside a second option of the seminar with an approved 300/400 level course to foster a comprehensive capstone experience. It is an independent studio course where each student meets weekly with their chosen faculty advisor as they develop a substantial body of work that reflects studio engagement and relevant research. Faculty review panels meet with each student twice during the semester to discuss the student's work and progress. The course involves group interactions and critiques, basic professional development practices, engagement with visiting artists, and presentations. Students in Thesis Project II are required to stage a self-curated collaborative exhibition or other public presentation of the work in thesis exhibition/ presentation in the college galleries or available venues. Thesis Project II demands rigor and commitment as students are expected to respond to their explorations in Thesis Project I with the body of work that transpired in their thesis presentation. Students enrolled in Thesis Project I reapply for this final capstone course by presenting their studio work and thesis proposal in the second review panel during Thesis Project I.

Prerequisites: Thesis Project I (including application during the second review panel), a studio arts seminar
Fulfills: Senior Studio Arts Thesis Project II Capstone Requirement (Painting, Photo/Video/Film, Printmaking, and Sculpture students). By permission, Book Arts Capstone option (Book Arts students); Interdisciplinary Capstone option (Interdisciplinary Arts students); Writing & Visual Narrative Capstone option (Writing & Visual Narrative students)

Writing & Visual Narrative

WVN200 Elements of the Story 3 credits

This class is a hands-on exploration of the elements of storytelling, including character, setting, point of view, and plot. Students will study how these elements work together to create the illusory and compelling reality we know in many forms, including the story, the documentary, the graphic novel, and other genres. Students will study, and practice, the range of methods available to them in telling a story. Beginning with the similarities and differences between oral and text-based narratives, brainstorming, and progressing to the Hero's Journey and other western and non-Western storytelling techniques, students will be exposed to a range of historical and contemporary narrative styles. Through readings, videos, and performances, students will analyze, implement, and assess different storytelling methods, including methods of visual representation. They will study story-creation from the inside by experimenting with creation of their own narratives in a number of different media, both written and visual.

Prerequisites: None

Fulfills: Writing & Visual Narrative Requirement (WVN students) or 200-Level Studio Elective or Liberal Arts Elective

WVN299 Topics in Writing and Visual Narrative 3 credits

This course provides an in-depth study of a topic in Writing and Visual Narrative. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic

Fulfills: To be determined by faculty approval

WVN300 Narrative Workshop 3 credits

Students creating work across a range of narrative forms will define and realize an independent project. As a workshop, this course encourages students to understand how each others' narrative expressions relate to one another while developing their own thematic and aesthetic vision. Assignments focus on how to move from initial concept, to defining component parts, to assembling those parts as an integral whole. Along the way students will assess what skills, materials, or resources will be required. Active reading and group discussion of key examples from a range of media teach students to analyze different narrative structures and assess interplay between written and visual storytelling. Research assignments emphasize the importance of investigating precedents related to their individual interests. Opportunities to workshop narratives, group critiques, and instructor feedback help students to hone their ability to envision and tell a story. Realized projects may consist of a portfolio of closely related material or a single sustained exploration. Students will prepare for and select the appropriate capstone experience. Depending on the size of the cohort or the scope of interests, the course may be team taught.

experimenting with creation of their own narratives in a number of different media, both written and visual.

Prerequisites: 60 Credits

Fulfills: Writing & Visual Narrative Requirement (WVN students) or 300-Level Studio Elective or Liberal Arts Elective

WVN399 Topics in Writing and Visual Narrative 3 credits

This course provides an in-depth study of a topic in Writing and Visual Narrative. The topic may be selected to take advantage of special events, to allow further exploration of a subject covered in a preliminary way in other courses, or to explore areas not sufficiently covered by the regular class rotation.

Prerequisites: To be developed in conjunction with the course description for each topic

Fulfills: To be determined by faculty approval

WVN900 Writing and Visual Narrative Independent Study 3 credits

Advanced work in the student's major field of study, supervised by a designated faculty member.

Prerequisites: Permission of Instructor

Fulfills: To be determined by faculty approval

CONCENTRATION REQUIREMENTS

Animation

Art Education

Book Arts

Games, Toys and Play

Graphic Design

Illustration

Interdisciplinary Arts

Painting

Photo/Video/Film

Printmaking

Sculpture

Writing & Visual Narrative

ANIMATION

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE	15 Credits				
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES	51 Credits	LIBERAL ARTS	42 Credits
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____
LIFE DRAWING I _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____
ANIMATION I: PINCPLES _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
ANIMATION II: CONCEPTS _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____
ANIMATION III: IND PROJECT _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
PRE-PRODUCTION AND DESIGN _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
POST-PRODUCTION AND VFX _____	3 CR _____	HUMANITIES I _____	3 CR _____
ANIMATION STUDIO PROJECTS _____	3 CR _____	HUMANITIES II _____	3 CR _____
STUDIO ELECTIVES:		HUMANITIES ELECTIVE _____	3 CR _____
_____	3 CR _____	SCIENCE REQUIREMENT _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS	
STUDIO/LA ELECT _____	3 CR _____	_____	3 CR _____
STUDIO/LA ELECT _____	3 CR _____	_____	3 CR _____
PRE-INTERNSHIP _____	1 CR _____	_____	3 CR _____
INTERNSHIP _____	2 CR _____	_____	3 CR _____
SENIOR CAPSTONE	12 Credits	_____	3 CR _____
SENIOR ANIMATION THESIS PROJ _____	6 CR _____	_____	3 CR _____
*SENIOR ANIMATION THESIS PROJ _____	6 CR _____	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
<i>*Option of repeating Senior Animation Thesis Projects or two approved 300/400-level studio or liberal arts electives</i>		_____	3 CR _____

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE																				
MONTH	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
STUDIO CREDITS	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
LIB ARTS CREDITS	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE		15 Credits			
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES		51 Credits		LIBERAL ARTS		42 Credits	
SOPHOMORE STUDIO	3 CR _____	READING & CRITICAL THINKING	3 CR _____	RESEARCH & RHETORIC	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C	3 CR _____
GTP 1: CONCEPTS + FOUNDATION	3 CR _____	ART HISTORY MODERN DEVELOPMENTS	3 CR _____	ART HISTORY ELECTIVE	3 CR _____	ART HISTORY ELECTIVE	3 CR _____
GTP 2: PLAYERS + PRODUCTS	3 CR _____	HUMANITIES I	3 CR _____	HUMANITIES II	3 CR _____	HUMANITIES ELECTIVE	3 CR _____
GTP 3 RESEARCH + PROJECTS	3 CR _____	HUMANITIES ELECTIVE	3 CR _____	SCIENCE REQUIREMENT	3 CR _____	PSYCHOLOGY OF ART, CREATIVITY AND PLAY	3 CR _____
3D MODELING FOR P&V WORLDS	3 CR _____	PSYCHOLOGY OF ART, CREATIVITY AND PLAY	3 CR _____	SOCIAL SCIENCE ELECTIVE	3 CR _____	LIBERAL ARTS ELECTIVE	3 CR _____
INTRO TO VIDEO GAME DEV	3 CR _____	SOCIAL SCIENCE ELECTIVE	3 CR _____	LIBERAL ARTS ELECTIVE	3 CR _____	LIBERAL ARTS ELECTIVE	3 CR _____
GRAPHIC DESIGN I or TYPOGRAPHY I	3 CR _____	LIBERAL ARTS ELECTIVE	3 CR _____				
DIGITAL DESIGN AND FABRICATION	3 CR _____						
STUDIO ELECTIVES:		ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS					
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
_____	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
STUDIO/LA ELECT	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
STUDIO/LA ELECT	3 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
PRE-INTERNSHIP	1 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
INTERNSHIP	2 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
SENIOR CAPSTONE	12 Credits	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
SENIOR GTP THESIS PROJECTS	6 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
*SENIOR GTP THESIS PROJECTS	6 CR _____	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
*300/400-LEVEL ELECT	(3 CR _____)	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
*300/400-LEVEL ELECT	(3 CR _____)	_____	3 CR _____	_____	3 CR _____	_____	3 CR _____
<i>*Option of repeating Senior GTP Thesis Projects or two approved 300/400-level studio or liberal arts electives</i>							

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE											
MONTH	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
YEAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
STUDIO CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
LIB ARTS CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
TOTAL	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
REGISTRAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE	15 Credits				
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES	51 Credits	LIBERAL ARTS	42 Credits
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____
WEB AUTH I or INTERACT DESIGN _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____
GRAPHIC DESIGN I _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
TYPOGRAPHY I _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____
GRAPHIC DESIGN II _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
USING IMAGES _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
GRAPHIC DESIGN III _____	3 CR _____	HUMANITIES I _____	3 CR _____
TYPOGRAPHY II _____	3 CR _____	HUMANITIES II _____	3 CR _____
PHOTO I or A/V I or DIGITAL I _____	3 CR _____	HUMANITIES ELECTIVE _____	3 CR _____
DESIGN STORIES _____	3 CR _____	SCIENCE REQUIREMENT _____	3 CR _____
GRAPHIC DESIGN ELECTIVE _____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
GD INTERNSHIP _____	2 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
STUDIO ELECTIVES:		LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____		
_____	3 CR _____	ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS	
_____	3 CR _____	_____	3 CR _____
STUDIO/LA ELECT _____	3 CR _____	_____	3 CR _____
PRE-INTERNSHIP _____	1 CR _____	_____	3 CR _____
SENIOR CAPSTONE	12 Credits	_____	3 CR _____
SENIOR DESIGN SEMINAR _____	6 CR _____	_____	3 CR _____
*SENIOR DESIGN SEMINAR _____	6 CR _____	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
*Option of repeating Senior Design Seminar or two approved 300/400-level studio or liberal arts electives			

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE	
MONTH	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-
YEAR	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-
STUDIO CREDITS	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-
LIB ARTS CREDITS	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-
TOTAL	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-
REGISTRAR	_____-_____-_____-_____-_____-_____-_____-_____-_____-_____-

ILLUSTRATION

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE		15 Credits			
STUDIO I	3 CR	STUDIO II	3 CR	COLOR:MAT<	3 CR
OBSERVATION I	3 CR	OBSERVATION II	3 CR		

STUDIO CORE / ELECTIVES		51 Credits		LIBERAL ARTS		42 Credits	
SOPHOMORE STUDIO	3 CR	READING & CRITICAL THINKING	3 CR	RESEARCH & RHETORIC	3 CR	ART HISTORY ORIGINS: PRE-HIST to 19 th C	3 CR
LIFE DRAWING I	3 CR	ART HISTORY MODERN DEVELOPMENTS	3 CR	ART HISTORY ELECTIVE	3 CR	ART HISTORY ELECTIVE	3 CR
LIFE DRAWING II	3 CR	HUMANITIES I	3 CR	HUMANITIES II	3 CR	HUMANITIES ELECTIVE	3 CR
ADV DRAWING OR OBJECTIVE PNTG	3 CR	HUMANITIES ELECTIVE	3 CR	SCIENCE REQUIREMENT	3 CR	SOCIAL SCIENCE ELECTIVE	3 CR
PERSPECTIVES IN ANATOMY	3 CR	SOCIAL SCIENCE ELECTIVE	3 CR	SOCIAL SCIENCE ELECTIVE	3 CR	LIBERAL ARTS ELECTIVE	3 CR
PAINTING I: PAINTING, COLOR, LIGHT	3 CR	LIBERAL ARTS ELECTIVE	3 CR	LIBERAL ARTS ELECTIVE	3 CR		
GRAPHIC DESIGN I or TYPOGRAPHY I	3 CR						
ILLUSTRATION I: DRAW FOR COMMM	3 CR						
ILLUSTRATION II: MEDIA & METHOD	3 CR						
ILLUSTRATION III: DIGITAL PROCESS	3 CR						
ILLUSTRATION IV: APPLICATIONS	3 CR						
STUDIO ELECTIVES:		ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS					
	3 CR						3 CR
	3 CR						3 CR
	3 CR						3 CR
	3 CR						3 CR
STUDIO/LA ELECT	3 CR						3 CR
PRE-INTERNSHIP	1 CR						3 CR
INTERNSHIP	2 CR						3 CR
SENIOR CAPSTONE		12 Credits					3 CR
SENIOR ILL BUSINESS PRACTICICES	3 CR						3 CR
SENIOR ILLUSTRATION THESIS	3 CR						3 CR
ILL THESIS OR STUDIO ELECT	3 CR						3 CR
300/400 STUDIO ELECT	3 CR						3 CR

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120	ACCEPTED TO SENIOR THESIS	___/___/___
MONTSERRAT CREDITS EARNED	___	SENIOR THESIS EXHIBITION	___/___/___
TOTAL STUDIO CREDITS	___	OFFICIAL GRADUATION DATE	___/___/___
TOTAL TRANSFER CREDITS	___		

CREDITS EARNED/CUMULATIVE												
MONTH	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___

INTERDISCIPLINARY ARTS

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO		15 Credits			
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES		39 Credits		LIBERAL ARTS		54 Credits	
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
DRAWING ELECTIVE (200 level) _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
DIGITAL MEDIA _____	3 CR _____	HUMANITIES I _____	3 CR _____	HUMANITIES II _____	3 CR _____	HUMANITIES ELECTIVE _____	3 CR _____
STUDIO ELECTIVES:		SCIENCE REQUIREMENT _____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____	LIBERAL ARTS ELECTIVE/300 LEVEL ID _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____	LIBERAL ARTS ELECTIVE/300 LEVEL ID _____	3 CR _____	LIBERAL ARTS/ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____				
300 LEVEL _____	3 CR _____						
300 LEVEL _____	3 CR _____						
300 LEVEL _____	3 CR _____						
300 LEVEL _____	3 CR _____						
PRE-INTERNSHIP _____	1 CR _____						
INTERNSHIP _____	2 CR _____						
SENIOR STUDIO CAPSTONE*	12 Credits	ADDITIONAL COURSES, IF NEEDED FOR WAIVED		REQUIREMEN			
SENIOR CAPSTONE _____	3/6 CR _____	_____	3 CR _____	_____	3 CR _____		
*SENIOR CAPSTONE _____	3/6 CR _____	_____	3 CR _____	_____	3 CR _____		
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____	_____	3 CR _____		
*300/400-LEVEL ELECT _____	(3 CR _____)						
*Option of taking two 6-credit Capstones; or one 6-credit Capstone and two approved 300/400-level studio or liberal arts electives; or two 3-credit Capstones and two approved 300/400-level studio or liberal arts electives							

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE												
MONTH	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
YEAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
STUDIO CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
LIB ARTS CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
TOTAL	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
REGISTRAR												

PAINTING

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE	15 Credits				
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES	51 Credits	LIBERAL ARTS	42 Credits
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____
LIFE DRAWING I _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____
DRAWING ELECTIVE (200) _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
DRAWING ELECTIVE (200/300) _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____
PRINT/PHOTO ELECTIVE _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
PAINTING I: PAINTING, COLOR, LIGHT _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
PAINTING II /III: _____	3 CR _____	HUMANITIES I _____	3 CR _____
PAINTING III: _____	3 CR _____	HUMANITIES II _____	3 CR _____
PAINTING III WORKSHOP _____	3 CR _____	HUMANITIES ELECTIVE _____	3 CR _____
ADV. DRAWING ELECT _____	3 CR _____	SCIENCE REQUIREMENT _____	3 CR _____
STUDIO ELECTIVES:		SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS	
STUDIO/LA ELECT _____	3 CR _____	_____	3 CR _____
PRE-INTERNSHIP _____	1 CR _____	_____	3 CR _____
INTERNSHIP _____	2 CR _____	_____	3 CR _____
SENIOR CAPSTONE	12 Credits	_____	3 CR _____
SENIOR STUDIO ARTS THESIS I _____	3 CR _____	_____	3 CR _____
SENIOR STUDIO ARTS THESIS II _____	3 CR _____	_____	3 CR _____
SENIOR STUDIO ARTS SEMINAR _____	3 CR _____	_____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR _____	3 CR _____	_____	3 CR _____
<i>*Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective</i>		_____	3 CR _____

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE																				
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE	15 Credits				
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES	51 Credits	LIBERAL ARTS	42 Credits
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____
PHOTOGRAPHIC MEDIA I _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____
AUDIO & VIDEO MEDIA I _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
AUDIO & VIDEO MEDIA II _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____
DIGITAL MEDIA I _____	3 CR _____	HISTORY OF PHOTOGRAPHY / HISTORY OF FILM _____	3 CR _____
DOCUMENTARY I _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
STUDIO PHOTOGRAPHY _____	3 CR _____	HUMANITIES I _____	3 CR _____
PHOTOGRAPHIC APPLICATIONS _____	3 CR _____	HUMANITIES II _____	3 CR _____
THE ELECTRONIC PORTFOLIO _____	3 CR _____	HUMANITIES ELECTIVE _____	3 CR _____
PHOTO/VIDEO/FILM ELECT _____	3 CR _____	SCIENCE REQUIREMENT _____	3 CR _____
STUDIO ELECTIVES:		SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
_____	3 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
300 LEVEL STUDIO _____	3 CR _____	ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS	
STUDIO XL ELECT _____	3 CR _____	_____	3 CR _____
STUDIO/LA ELECT _____	3 CR _____	_____	3 CR _____
PRE-INTERNSHIP _____	1 CR _____	_____	3 CR _____
INTERNSHIP _____	2 CR _____	_____	3 CR _____
SENIOR CAPSTONE	12 Credits	_____	3 CR _____
SENIOR STUDIO ARTS THESIS I _____	3 CR _____	_____	3 CR _____
SENIOR STUDIO ARTS THESIS II _____	3 CR _____	_____	3 CR _____
SENIOR STUDIO ARTS SEMINAR _____	3 CR _____	_____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR _____	3 CR _____	_____	3 CR _____
<i>*Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective</i>		_____	3 CR _____

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE														
MONTH	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
YEAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
STUDIO CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
LIB ARTS CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
TOTAL	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
REGISTRAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

SCULPTURE

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO BASE 15 Credits					
STUDIO I	3 CR	STUDIO II	3 CR	COLOR: MAT<	3 CR
OBSERVATION I	3 CR	OBSERVATION II	3 CR		

STUDIO CORE / ELECTIVES 51 Credits		LIBERAL ARTS 42 Credits	
SOPHOMORE STUDIO	3 CR	READING & CRITICAL THINKING	3 CR
FABRICATION METHODS ELECT	3 CR	RESEARCH & RHETORIC	3 CR
LIFE DRAWING I	3 CR	ART HISTORY ORIGINS: PRE-HIST to 19 th C	3 CR
SCULPTURE I	3 CR	ART HISTORY MODERN DEVELOPMENTS	3 CR
SCULPTURE II	3 CR	ART HISTORY ELECTIVE	3 CR
SCULPTURE WORKSHOP	3 CR	ART HISTORY ELECTIVE	3 CR
SCULPTURE ELECT (200 level)	3 CR	HUMANITIES I	3 CR
SCULPTURE ELECT (200 level)	3 CR	HUMANITIES II	3 CR
SCULPTURE ELECT (300 level)	3 CR	HUMANITIES ELECTIVE	3 CR
ADV DRAW ELECT	3 CR	SCIENCE REQUIREMENT	3 CR
STUDIO ELECTIVES:		SOCIAL SCIENCE ELECTIVE	3 CR
	3 CR	SOCIAL SCIENCE ELECTIVE	3 CR
	3 CR	LIBERAL ARTS ELECTIVE	3 CR
	3 CR	LIBERAL ARTS ELECTIVE	3 CR
STUDIO ELECT (300 level)	3 CR	<i>ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS</i>	
STUDIO/LA ELECT	3 CR		3 CR
PRE-INTERNSHIP	1 CR		3 CR
INTERNSHIP	2 CR		3 CR
SENIOR CAPSTONE 12 Credits			3 CR
SENIOR STUDIO ARTS THESIS I	3 CR		3 CR
SENIOR STUDIO ARTS THESIS II	3 CR		3 CR
SENIOR STUDIO ARTS SEMINAR	3 CR		3 CR
*SENIOR STUDIO ARTS SEMINAR	3 CR		3 CR
<i>*Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective</i>			

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120	ACCEPTED TO SENIOR CAPSTONE	/ /
MONTSERRAT CREDITS EARNED		SENIOR THESIS EXHIBITION	/ /
TOTAL STUDIO CREDITS		OFFICIAL GRADUATION DATE	/ /
TOTAL TRANSFER CREDITS			

CREDITS EARNED/CUMULATIVE											
MONTH	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—
STUDIO CREDITS	—	—	—	—	—	—	—	—	—	—	—
LIB ARTS CREDITS	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—

WRITING & VISUAL NARRATIVE

NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION STUDIO	15 Credits				
STUDIO I	3 CR _____	STUDIO II	3 CR _____	COLOR: MAT<	3 CR _____
OBSERVATION I	3 CR _____	OBSERVATION II	3 CR _____		

STUDIO CORE / ELECTIVES	39 Credits	LIBERAL ARTS	54 Credits
SOPHOMORE STUDIO _____	3 CR _____	READING & CRITICAL THINKING _____	3 CR _____
DRAWING 200 ELECTIVE _____	3 CR _____	RESEARCH & RHETORIC _____	3 CR _____
DIGITAL MEDIA _____	3 CR _____	ART HISTORY ORIGINS: PRE-HIST to 19 th C _____	3 CR _____
ELEMENTS OF THE STORY _____	3 CR _____	ART HISTORY MODERN DEVELOPMENTS _____	3 CR _____
NARRATIVE 200 ELECT _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
NARRATIVE WORKSHOP _____	3 CR _____	ART HISTORY ELECTIVE _____	3 CR _____
NARRATIVE 300 ELECT _____	3 CR _____	HUMANITIES I _____	3 CR _____
NARRATIVE 300 ELECT _____	3 CR _____	HUMANITIES II _____	3 CR _____
		HUMANITIES ELECTIVE _____	3 CR _____
STUDIO ELECTIVES:		SCIENCE REQUIREMENT _____	3 CR _____
_____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
300 LEVEL _____	3 CR _____	SOCIAL SCIENCE ELECTIVE _____	3 CR _____
300 LEVEL _____	3 CR _____	NARRATIVE ELECTIVE _____	3 CR _____
STUDIO/LA 300 ELECT _____	3 CR _____	NARRATIVE ELECTIVE _____	3 CR _____
		LIBERAL ARTS ELECTIVE _____	3 CR _____
PRE-INTERNSHIP _____	1 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
INTERNSHIP _____	2 CR _____	LIBERAL ARTS ELECTIVE _____	3 CR _____
		LIBERAL ARTS/STUDIO ELECTIVE _____	3 CR _____
SENIOR STUDIO CAPSTONE*	12 Credits	ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMEN	
SENIOR CAPSTONE _____	3/6 CR _____	_____	3 CR _____
*SENIOR CAPSTONE _____	3/6 CR _____	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
*300/400-LEVEL ELECT _____	(3 CR _____)	_____	3 CR _____
*Option of taking two 6-credit Capstones; or one 6-credit Capstone and two approved 300/400-level studio or liberal arts electives; or two 3-credit Capstones and two approved 300/400-level studio or liberal arts electives			

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS BFA	120 _____	ACCEPTED TO SENIOR CAPSTONE	_____/_____/_____
MONTSERRAT CREDITS EARNED	_____	SENIOR THESIS EXHIBITION	_____/_____/_____
TOTAL STUDIO CREDITS	_____	OFFICIAL GRADUATION DATE	_____/_____/_____
TOTAL TRANSFER CREDITS	_____		

CREDITS EARNED/CUMULATIVE																			
MONTH	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
YEAR	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
STUDIO CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
LIB ARTS CREDITS	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
TOTAL	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
REGISTRAR																			

MINOR REQUIREMENTS

Art Education

Art History

Creative Writing

Curatorial Studies

**Entrepreneurship
in the Arts**

Minor in:

ART EDUCATION

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

ART EDUCATION		15 Credits	ART EDUCATION ELECTIVE OPTIONS		
PERSPECTIVES IN ART EDUCATION	3 CR	_____ *	CHOOSE TWO ELECTIVES FROM THE FOLLOWING:		
METHODS: MEDIA, FORMS & IDEAS	3 CR	_____ *	CURRENT ISSUES IN ART EDUCATION		
DEVELOPMENTAL PSYCHOLOGY	3 CR	_____ *	TEACHING STUDENTS WITH DISABILITIES		
OR PSYCHOLOGY ELECTIVE _____	3 CR	_____ *	GALLERY BASED TEACHING & LEARNING		
_____	3 CR	_____ *	STUDIOXL: ARTISTS TOGETHER		
ART EDUCATION ELECTIVE	3 CR	_____ *	ART, VISUAL CULTURE & DIVERSITY OR		
_____	3 CR	_____ *	APPROVED NON-WESTERN ART HISTORY COURSE		
ART EDUCATION ELECTIVE			ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS		
			_____	3 CR	_____
			_____	3 CR	_____
			_____	3 CR	_____

CREDITS		ADDITIONAL REQUIREMENTS	
TOTAL CREDITS AE MINOR	15 _____		
GPA REQUIREMENT		MINIMUM GRADE REQUIREMENT	
CUMULATIVE GPA 3.0 OR HIGHER*	_____	NO GRADE LOWER THAN C- IN ANY ONE	
		COURSE USED TOWARD MINOR _____	

CREDITS EARNED/CUMULATIVE													
MONTH	—	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—	—
AE CREDITS	—	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—	—

Minor in:

ART HISTORY

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

ART HISTORY	18 Credits	
ART HISTORY ORIGINS OR ART HISTORY MODERN DEVELOPMENTS	3 CR ____ *	
_____	3 CR ____ *	
HISTORY OF PHOTO OR ELECTIVE		
_____	3 CR ____ *	
ART HISTORY ELECTIVE		
_____	3 CR ____ *	
ART HISTORY ELECTIVE		
_____	3 CR ____ *	
ART HISTORY ELECTIVE		
_____	3 CR ____ *	
THEORIES OF ART	3 CR ____ *	
		ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS
		_____ 3 CR ____
		_____ 3 CR ____
		_____ 3 CR ____

CREDITS	ADDITIONAL REQUIREMENTS
TOTAL CREDITS AH MINOR	18 ____
GPA REQUIREMENT	MINIMUM GRADE REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER IN ALL ART HISTORY COURSES* _____	NO GRADE LOWER THAN C- IN ANY ONE COURSE _____

CREDITS EARNED/CUMULATIVE												
MONTH	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—
AH CREDITS	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—

Minor in:

CREATIVE WRITING

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

CREATIVE WRITING	15 Credits	CREATIVE WRITING ELECTIVE OPTIONS
RESEARCH & RHETORIC _____	3 CR _____	CHOOSE THREE ELECTIVES FROM THE FOLLOWING
INTRO TO CREATIVE WRITING _____	3 CR _____ *	ADVANCED CREATIVE WRITING WORKSHOP
_____	3 CR _____ *	ASPECTS OF MODERN FICTION
CREATIVE WRITING ELECTIVE		FICTION WRITING
_____	3 CR _____ *	INTRODUCTION TO DRAMA
CREATIVE WRITING ELECTIVE		JAPANESE LITERATURE IN TRANSLATION (JAPAN)
_____	3 CR _____ *	JOURNAL-BASED TRAVEL WRITING (ITALY)
CREATIVE WRITING ELECTIVE		NARRATIVE FORMS
_____	3 CR _____ *	NARRATIVES OF SELF
CREATIVE WRITING ELECTIVE		TOPICS COURSES
_____	3 CR _____ *	WRITING FOR CHILDREN
CREATIVE WRITING ELECTIVE		WRITING POETRY
_____	3 CR _____ *	<i>ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS</i>
		_____ 3 CR _____
		_____ 3 CR _____
		_____ 3 CR _____

CREDITS	ADDITIONAL REQUIREMENTS
TOTAL CREDITS CW MINOR 15 _____	ONLY ONE CW COURSE ALLOWED IN TRANSFER OR THROUGH NECCUM
GPA REQUIREMENT	MINIMUM GRADE REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER IN CREATIVE WRITING COURSES* _____	NO GRADE LOWER THAN C- IN ANY ONE COURSE TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE													
MONTH	—	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—	—
CW CREDITS	—	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—	—

Minor in:

CURATORIAL STUDIES

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

CURATORIAL STUDIES		15 Credits	REQUIREMENT ELECTIVE OPTIONS
ART HISTORY MODERN DEVELOPMENTS	3 CR	_____ *	MUSEUM OR EXHIBITIONS REQUIREMENT: <u>CHOOSE ONE ELECTIVE FROM THE FOLLOWING:</u> *INTERNATIONAL BIENNIAL ART: A VIRTUAL TOUR *MUSEUM AND EXHIBITION HISTORY *MUSEUMS AND MONUMENTS: REMAKING HISTORY *THE SECRET LIFE OF ART *THREE APPROVED NODE COURSES *OTHER APPROVED 3-CREDIT ART HISTORY COURSE CURATORIAL OR COLLECTIONS REQUIREMENT: <u>CHOOSE ONE ELECTIVE FROM THE FOLLOWING:</u> *APPROVED SECOND INTERNSHIP WITH GALLERY OR COLLECTING INSTITUTION *APPROVED INDEPENDENT STUDY FOCUSED ON CURATORIAL PRACTICE OR COLLECTIONS MANAGEMENT ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS _____ 3 CR _____ _____ 3 CR _____ _____ 3 CR _____
_____	3 CR	_____ *	
PROFESSIONAL WRITING FOR THE ARTS	3 CR	_____ *	
_____	3 CR	_____ *	
MUSEUM OR EXHIBITIONS REQ	3 CR	_____ *	
_____	3 CR	_____ *	
ART HISTORY ELECTIVE	3 CR	_____ *	
_____	3 CR	_____ *	
CURATORIAL OR COLLECTIONS REQ	3 CR	_____ *	

CREDITS	ADDITIONAL REQUIREMENTS
TOTAL CREDITS CS MINOR 15 _____	
GPA REQUIREMENT	MINIMUM GRADE REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER* _____	NO GRADE LOWER THAN C- IN ANY ONE COURSE TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE												
MONTH	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—
CS CREDITS	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—

Minor in:

ENTREPRENEURSHIP IN THE ARTS

STUDENT NAME:	SUMMARY OF REQUIREMENTS AS OF: SEPT 2023
DATE OF ENTRY:	STUDENT ID. #:

KEY					
Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

ENTREPRENEURSHIP IN THE ARTS	15 Credits	REQUIREMENT OPTIONS
PROFESSIONAL WRITING FOR THE ARTS _____	3 CR ____ *	
CREATIVE ECONOMY AND BUSINESS FUNDAMENTALS _____	3 CR ____ *	
ENTREPRENEURSHIP AND INNOVATION IN THE ARTS _____	3 CR ____ *	
_____	1 CR ____ *	
PRE-INTERNSHIP _____	2 CR ____ *	
APPROVED INTERNSHIP _____	3 CR ____ *	
LAUNCHPAD _____		<p><i>ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS</i></p> <p>_____ 3 CR ____</p> <p>_____ 3 CR ____</p> <p>_____ 3 CR ____</p>

CREDITS	ADDITIONAL REQUIREMENTS
TOTAL CREDITS EA MINOR 15 _____	
GPA REQUIREMENT	MINIMUM GRADE REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER	NO GRADE LOWER THAN C- IN ANY ONE
IN ALL ENTREPRENEURSHIP _____	COURSE TOWARD MINOR _____
MINOR COURSES*	

CREDITS EARNED/CUMULATIVE												
MONTH	—	—	—	—	—	—	—	—	—	—	—	—
YEAR	—	—	—	—	—	—	—	—	—	—	—	—
EA CREDITS	—	—	—	—	—	—	—	—	—	—	—	—
TOTAL	—	—	—	—	—	—	—	—	—	—	—	—
REGISTRAR	—	—	—	—	—	—	—	—	—	—	—	—

**CONCENTRATION AND MINOR
CORE COMPETENCIES**

CORE COMPETENCIES FOR THE **ANIMATION CONCENTRATION**

IT IS THE GOAL OF THE ANIMATION CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students understand materials, tools, and technology relevant to the concentration (2D Animation, 3D Animation, Video, Sound, Web and screen-based design) and how they work together. Students understand the planning (pre- production) processes, workflow, production and post-production in time-based media projects.

2. COMMUNICATIONS PROFICIENCY

Students are able to develop and communicate ideas in storyboard or flowchart form, and present and receive critique on their work during process and final presentation. Students are able to evaluate their own work and the work of others, in writing and in discussions.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students understand traditional, expressive, and innovative approaches within the fields related to the concentration. Students are aware of historical and contemporary artists and trends in time-based media.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to synthesize the use of drawing, design, color and code, and to apply visual organization and symbolic representation principles to time-based work. Students understand the process of moving from concept to finished work.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable of professional business practices, ethical and moral behavior and able to successfully conduct themselves in multiple professional environments. They have an understanding of the planning processes, organizational skills, and management of working with teams and are able to collaborate within an interdisciplinary setting. Students are able to access resources and tutorials to learn new tools and techniques; to solve problems; to exhibit an understanding of research methods. Students are able to package and present their work in a professional manner.

THE SOPHOMORE THRESHOLD: **CORE COMPETENCIES FOR ANIMATION + INTERACTIVE MEDIA**

Students should have acquired the following core competencies in the Animation + Interactive Media concentration by the end of the sophomore year:

- A clearly articulated plan for A+IM Elective choices and a written rationale
- A basic understanding of materials, tools, and technology relevant to Animation + Interactive Media
- A basic understanding of the process of moving from concept to finished work
- A basic understanding of traditional, expressive, and innovative approaches within the fields related to Animation + Interactive Media
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and an emerging personal direction or style
- Demonstrate an awareness of historical and contemporary artists/trends in fields related to Animation + Interactive Media
- An ability to evaluate one's own work and the work of others, in writing and in discussions

ART EDUCATION CONCENTRATION

IT IS THE GOAL OF THE ART EDUCATION CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. Through the practice and knowledge of visual art as these apply to their personal artistic endeavors, graduating students have developed advanced skills and professional expertise.
2. Graduating students demonstrate a thorough understanding of the Professional Standards for Teachers and show proficiency with all its requirements, namely the planning of curriculum and instruction, the delivery of effective instruction, classroom management of climate and operation, promotion of equity in the classroom, and the meeting of all professional responsibilities.
3. Through their coursework, pre-practicum and practicum experiences, and their own artistic production, students have learned and developed proficiency with learners' thinking and perceptual skills so that they may assist students in expanding their own knowledge and experience. The future teachers know how to provide many unique aesthetic experiences in the curriculum and are able to develop interconnection with other curricula and core areas.
4. Graduating students have become proficient in a repertoire of artistic technologies from mark making and hand building to digital technology in their classroom art projects so as to permit a wide range for expression of artistic intentions.
5. Graduating students understand the stages and characteristics of developmental growth. They have acquired a thorough understanding of the theories of learning and are able to provide varied learning opportunities for diverse learners. They understand and apply the principles of Universal Design for Learning consistently in their classroom.
6. The graduating students establish learning and plan instruction consistent with the MA Arts Curriculum Framework both in Content Knowledge and Connection Strands, based upon the needs and interests of their learners. They are also knowledgeable of the National Standards for Art Education and maintain a professional scholarly approach towards changes and development in the field.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR ART EDUCATION CONCENTRATORS

In addition to a clearly articulated plan for the study of Art Education *and* one or several studio areas, students should have acquired the following core competencies by the end of Sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and emerging personal direction or style
- An ability to evaluate one's own work and the work of other, in writing and in discussions
- Developing knowledge of psychology and child development with an eye to understanding how they affect artistic development and the teaching of art.
- A developing understanding of the philosophical and social foundations underlying art in education, as well as historic and current points of view in art education
- Familiarity with The Massachusetts Arts Curriculum Frameworks
- An understanding of traditional and current methods and materials used in art education; ability to plan and develop lessons based on specific Pre-k –grade 12 content

Additional requirements for Sophomore year:

- Students are required to conduct 15 hours of field experience, observing art classes in elementary, middle and high schools. These 15 hours of field experience are applied toward the total 75 hours of pre- practicum experience required for Teacher Licensure in the state of Massachusetts.
- Students intending to complete the Art Education Initial Licensure Program must receive a grade of 'B-' or higher in any art education courses (in sophomore year most likely AE320 Perspectives in Art Education and AE330 Methods: Media, Forms and Ideas in Art Ed) before entering AE420 Curriculum Design & Pre- Practicum in junior year.

CORE COMPETENCIES FOR THE
ART HISTORY MINOR

IT IS THE GOAL OF THE ART HISTORY MINOR THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF PROCESSES AND CORE STUDY

Students have awareness of the different methods employed in the sciences, social sciences, and humanities. Students have awareness of different cultural traditions.

2. COMMUNICATION PROFICIENCY

Students are able to apply flexible writing skills appropriate to a variety of writing tasks. Students are able to organize research into a coherent and readable research paper. Students are able to research, synthesize, and communicate in written manner a specialized topic in art history.

3. HISTORICAL AND CONTEMPORARY AWARENESS

Students have awareness of history's formative effect on the present. Students have a wide sense of different styles, periods, and cultures as represented in visual art.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research in traditional library sources as well as new media. Students are able to analyze works of art and articulate this analysis in both a written and oral fashion.

5. PROFESSIONAL PRACTICE

Students are able to continue a life of studying, reading, writing, and engaging in dialogue with the broader world after graduation.

BOOK ARTS CONCENTRATION

IT IS THE GOAL OF THE BOOK ARTS CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students acquire familiarity with the properties of paper: i.e., grain direction, weight, fiber length in regard to strength, different types of paper and their manufacturing processes. Students are familiar with the properties and appropriate uses for different adhesives used in bookbinding. Students are able to wisely choose the right paper and cloth, both for the structure of the book and the content. Students acquire familiarity with large multiple run editions and books. Students acquire familiarity with less traditional letterpress techniques such as polymer plates, overprinting, ghost printing, etc. Students have mastery of basic bookbinding structures, and understand more complex bookbinding structures. Students gain mastery of setting wood and metal type.

Students are competent in operating and cleaning platen presses and Vandercook proof presses. Students are familiar with working with variables in printing such as absorbency of paper, hardness of paper, ink consistency, ink coverage, pressure, etc.

2. COMMUNICATIONS PROFICIENCY

Students are fluent in the terminology, tools and materials used in bookbinding. Students acquire fluency in the terminology of the tools and equipment used in letterpress and other printing. Students are fluent in the concepts of typography and book design.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students acquire familiarity with books as an art form and communicator of information: i.e. the history of the book, contemporary and twentieth-century book artists and designers, the book as time-based media.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to bring book editions from planning and mock-up stages to printing and binding. Students acquire understanding of contemporary practices and opportunities in printmaking beyond the college level.

5. PROFESSIONAL BUSINESS PRACTICE

Students acquire familiarity with stocking and maintaining a letterpress shop. Students acquire familiarity with the resources involved with the making and distributing of books. Students acquire familiarity with the resources, artists, collections, and publishers involved with artist books.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR BOOK ARTS CONCENTRATORS

In addition to a clearly articulated plan for the study of Book Arts, students also should have acquired the following core competencies by the end of the sophomore year:

- Basic understanding of the process of progressing from concept to finished work
- Display evidence of independent artistic ideas and an emerging individual voice
- Ability to evaluate one's own work and the work of others in writing and discussions
- Ability to adhere to deadlines
- Demonstrate the ability to conceptualize across an array of projects
- Familiarity with the terminology, tools, and materials used in bookbinding
- Familiarity with the properties, advantages, and limitations of common materials found in bookbinding
- Familiarity with the mechanics and constructions of fundamental bookbinding structures
- Experience with the medium of letterpress printing
- Familiarity with the basic concepts of typography
- A basic understanding of the history of the book as an art form and conveyor of information
- Experience with a variety of disciplines outside of Book Arts

CORE COMPETENCIES FOR THE **CREATIVE WRITING MINOR**

IT IS THE GOAL OF THE CREATIVE WRITING MINOR THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF PROCESSES AND CORE STUDY

Students have awareness of the different methods employed in the sciences, social sciences, and humanities. Students have awareness of different cultural traditions.

2. COMMUNICATION PROFICIENCY

Students are able to apply flexible writing skills appropriate to a variety of writings tasks. Students are able to organize research into a coherent and readable research paper. Students are able to create and execute their own poems or stories, producing through a series of four courses substantive bodies of work.

3. HISTORICAL AND CONTEMPORARY AWARENESS

Students have awareness of history's formative effect on the present. Students are familiar with the genre in which they primarily work, with its different forms and most important practitioners.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research in traditional library sources as well as new media. Students are able to articulate their own artistic goals and aesthetic. Students are able to learn from peer critiques of their work in a workshop setting. Students are able to give helpful peer feedback in a workshop setting. Students are able to critique and analyze several genres of writing.

5. PROFESSIONAL PRACTICE

Students are able to continue a life of studying, reading, writing, and engaging in dialogue with the broader world after graduation.

CORE COMPETENCIES FOR THE
CURATORIAL STUDIES MINOR

IT IS THE GOAL OF THE CURATORIAL STUDIES MINOR THAT GRADUATES DEMONSTRATE THAT STUDENTS WILL:

- Develop depth of understanding around curatorial processes
- Develop understanding of museums' curatorial decisions
- Explore a range of professional writing skills
- Follow a process for developing a unique curatorial project and see it through to completion
- Develop critical thinking skills around collection development.

CORE COMPETENCIES FOR THE
ENTREPRENEURSHIP MINOR

IT IS THE GOAL OF THE ENTREPRENEURSHIP MINOR THAT GRADUATES DEMONSTRATE THAT STUDENTS WILL:

- Understand the basics of business and develop basic financial literacy.
- Have a basic understanding of the Creative Economy and their role in it.
- Follow a process for developing a unique business project and see it through to completion (Project Management and Execution).
- Learn how to manage their time effectively, develop social/professional relationships and business communication.
- Explore a range of professional writing skills, including business plans/proposals, grants etc.
- Learn how to discover opportunities, evaluate/validate them and exploit them.
- Learn the importance and application of personal initiative, business planning, execution, problem solving, ethics and sustainability.
- Develop creative and critical thinking skills around business ideas and the economy.
- Learn self management skills such as motivation, learning from failure, emotional agility, growth mindset etc.
- Overall, students will develop business world literacy, creative thinking, social management skills and self-management skills that will help them act upon ideas and opportunities.

CORE COMPETENCIES FOR THE
FOUNDATION PROGRAM

IT IS THE GOAL OF THE FOUNDATION PROGRAM THAT BY THE END OF THE FIRST YEAR STUDENTS DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES

Students are able to develop a high level of proficiency with the skills, concepts, tools and approaches under examination.

2. COMMUNICATIONS PROFICIENCY

Students are able to demonstrate their personal aesthetic and an expressive intention as they respond visually to the skills and concepts under consideration.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have progressed appropriately in their ability to analyze the form and content of a work of art; to critique their own work, the work of others and to reference art history and contemporary art.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students have developed a range of experiences, in a wide range of media, disciplines and approaches (some familiar and others new or unexpected) that position each student to engage with and direct their education effectively as they proceed through the upper levels.

GAMES, TOYS AND PLAY CONCENTRATION

IT IS THE GOAL OF THE GAMES, TOYS AND PLAY CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students understand a variety of both physical and digital materials, tools and fabrication processes relevant to the creation of toys, table top games and video games. They understand mechanics, skins and dynamics and how narrative and design work together to create the user experience across many genres of toys and games. They understand taking an idea through the development process including prototyping, playtesting, revision and final mock-up. They are able to access resources and tutorials to learn new tools and techniques; to solve problems; to exhibit an understanding of research methods.

2. COMMUNICATIONS PROFICIENCY

Students are able to develop and communicate ideas in prototype form and receive critique on their work during process, playtesting and final presentation. They are able to evaluate their own work and the work of others, in writing and in discussions. They are able to draft, playtest and revise written instructions and UI for toys and games. They are able to pitch and present their final product ideas in front of a diverse audience.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students are aware of historical, contemporary and emerging trends, tools, materials, audiences and marketing strategies within the fields of toys, table top games and video games. They are aware of the racial, gender and other discriminatory biases within the disciplines, their own work, and the efforts to overcome these by individuals and groups. They are aware of the psychological and sociological aspects of play and how they can apply it to the toys and games they create.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to synthesize the use of drawing, design, fabrication, color, typography and code, and to apply visual organization and symbolic representation principles to the products they create. They understand the process of moving from concept to finished work. Students are aware of the concept of Gamification and how it can be applied to all types of learning environments. They are able to create distinctive gameplay derived from working theories, in addition to engineering novel solutions to challenges and prompts.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable of professional business practices, ethical and moral behavior and are able to successfully conduct themselves in multiple professional environments. They have an understanding of the planning processes, organizational skills, and management of working with teams and are able to collaborate within an interdisciplinary setting. They are able to package and present their work in a professional manner in person, on the web and through print and social media.

GRAPHIC DESIGN CONCENTRATION

IT IS THE GOAL OF THE GRAPHIC DESIGN CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

6. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students are able to demonstrate advanced skills, with an understanding of how to utilize the tools, technology, and materials relevant to Graphic Design. Students are able to create visual solutions through the use of composition, typography, color, images, and aesthetics. Students understand the principles and standards of good typography. Students show evidence of independent artistic ideas and an emerging personal direction.

7. COMMUNICATIONS PROFICIENCY

Students are able to communicate effectively in both verbal and written form. Students are able to recognize and solve visual communication problems. Students are able to communicate a descriptive and critical articulation of their design intentions.

8. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have knowledge of the historical and contemporary practitioners and trends in communication arts. Students have knowledge of the forces of influence that shape visual trends, including the study of the medium, and its technologies as well as the evolving and revolutionary impact they have on culture.

9. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research, analyze and evaluate a variety of references and resources. They are able to embody multiple perspectives and develop a worldview informed by multicultural and global perspectives. Students are able to critically evaluate their work and the work of other professionals in an informed and insightful manner.

10. PROFESSIONAL BUSINESS PRACTICE

Students have knowledge of professional business practices. They have an understanding of ethics in design practice. They have an understanding of the planning processes, organizational skills, and management of working with teams. Students are able to collaborate within an interdisciplinary setting. Students are able to prepare and present work in a professional manner. Students are able to access resources and tutorials to learn new tools and techniques; to solve problems; to exhibit an understanding of research methods.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR GRAPHIC DESIGN CONCENTRATORS

In addition to a clearly articulated plan for the study of Graphic Design students also should have acquired the following core competencies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of type and color; and to apply visual organization and symbolic representation principles
- The ability to employ clarity of purpose and clarity of purpose
- An ability to solve problems; an understanding of research methods
- The ability to evaluate one's own work and the work of others, in writing and discussion
- An ability to work across multiple tools
- A basic understanding of materials tools and technology used in Graphic Design including InDesign, Illustrator and Photoshop
- A basic understanding of file management and font management
- An awareness of historical and contemporary Graphic Design practice and related fields

ILLUSTRATION CONCENTRATION

IT IS THE GOAL OF THE ILLUSTRATION CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students achieve a high level of proficiency in pictorial design and communication including formal principles, technical proficiency, the use of artists' materials, technology, craft, and safe studio practices. Graduates also achieve conceptual proficiency, demonstrating a personal aesthetic and content in their work.

2. COMMUNICATIONS PROFICIENCY

Students develop a mastery of designing effective visual communication that artfully expresses their ideas and concepts. Students support their creations with verbal and written proficiency.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have knowledge of the historical and contemporary practitioners and the forces of influence that have shaped the communication arts as well as the fine arts, which include the approaches, professional practices and ever-changing technologies and their impact on culture.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to critically evaluate their work and the work of other professionals in an informed and insightful manner. Also, they are able to research, analyze and evaluate a variety of references and resources so as to better understand the multiple perceptions of imagery as well as the creation of it.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable of professional business practices, ethical and moral behavior, and are able to successfully conduct themselves in multiple professional environments. They have an objective view of an artist's and designer's role in society, and are prepared to assume their places as informed, responsible, contributing citizens in society.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR ILLUSTRATION CONCENTRATORS

In addition to a clearly articulated plan for the study of Illustration students also should have acquired the following core competencies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and an emerging individual voice
- An ability to evaluate one's own work and the work of others, in writing and in discussions
- A basic understanding of proper usage of media used in Illustration
- Demonstrate the ability to conceptualize in an array of projects
- The ability to create an effective hierarchy in their work
- The ability to adhere to deadlines
- Experience a variety of disciplines outside of Illustration
- A basic understanding of Illustration history
- A basic understanding of current issues in Illustration practice

INTERDISCIPLINARY ARTS CONCENTRATION

IT IS THE GOAL OF INTERDISCIPLINARY ARTS CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students are able to demonstrate advanced skill with the materials and processes of their focus disciplines. Students are able to effectively communicate their ideas and concepts through their work. Students can address traditional and contemporary research methods in their studio practice.

2. COMMUNICATION PROFICIENCY

Students are able to communicate effectively in verbal and written form in both traditional and digital media.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIA

Students have knowledge of the historical and contemporary practitioners and forces of influence that have shaped interdisciplinary practice. This includes the study of media, technologies, theories and literature, along with their impact on the culture.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research, analyze and evaluate a variety of both visual and written references and resources. They are able to embody multiple perspectives and develop a worldview informed by multicultural and global perspectives. Students are able to critically evaluate their work and the work of others in an informed and insightful manner.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable about the professional and business practices that pertain to their focus disciplines. Students are able to successfully conduct themselves in multiple professional environments. Students are able to prepare a portfolio of their visual and written work.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR INTERDISCIPLINARY ARTS CONCENTRATORS

In addition to a clearly articulated plan of study students should also have acquired the following core competencies in Interdisciplinary Studies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and an emerging personal direction or style
- An ability to evaluate one's own work and the work of others, in writing and in discussions
- A basic understanding of traditional, expressive, and innovative approaches within the fields related to their ID study
- A basic understanding of materials, tools, and technology relevant to their ID Study
- Demonstrate an awareness of historical and contemporary artists/trends in fields related to their ID Study

CORE COMPETENCIES FOR THE
LIBERAL ARTS DEPARTMENT

IT IS THE GOAL OF THE LIBERAL ARTS DEPARTMENT THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF PROCESSES AND CORE STUDY

Students have awareness of the different methods employed in the sciences, social sciences, and humanities. Students have awareness of different cultural traditions.

2. COMMUNICATION PROFICIENCY

Students are able to apply flexible writing skills appropriate to a variety of writing tasks. Students are able to organize research into a coherent and readable research paper.

3. HISTORICAL AND CONTEMPORARY AWARENESS

Students have awareness of history's formative effect on the present.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research in traditional library sources as well as new media.

5. PROFESSIONAL PRACTICE

Students are able to continue a life of studying, reading, writing, and engaging in dialogue with the broader world after graduation.

CORE COMPETENCIES FOR THE **PAINTING CONCENTRATION**

IT IS THE GOAL OF THE PAINTING CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students acquire an understanding of materials, tools and technology, as well as knowledge of safety issues and practices relevant to painting and drawing. Students create a cohesive body of work in them and materials/medium, and demonstrate the ability to synthesize the use of drawing, composition and color in organizing a 2-dimensional surface.

2. COMMUNICATIONS PROFICIENCY

Students are able to communicate effectively in both verbal and written form.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have an in-depth knowledge of historical and contemporary art in painting and drawing, and the profound impact they have had on other related fields and world culture.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to do research, analyze and evaluate information. This includes the ability to solve visual and conceptual problems. Students are able to evaluate their own work and the work of others in the context of contemporary and historical art and culture.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable about professional business practices and are able to successfully and publicly present themselves and their work.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR PAINTING CONCENTRATORS

In addition to a clearly articulated plan for the study of Painting students also should have acquired the following core competencies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- The ability to evaluate one's own work and the work of others, in writing and discussion
- Display evidence of independent artistic ideas and innovative approaches to painting and drawing
- An ability to evaluate one's own work and the work of others, in writing and in discussions
- Display evidence of independent artistic ideas and an emerging personal style
- A basic understanding of materials tools and technology relevant to painting and drawing
- An awareness of historical and contemporary artists and trends in painting drawing and related fields

PHOTO/VIDEO/FILM CONCENTRATION

IT IS THE GOAL OF THE PHOTO/VIDEO/FILM CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students are able to demonstrate advanced skills with the materials and processes of photography and video and effectively communicate their ideas and concepts.

2. COMMUNICATIONS PROFICIENCY

Students are able to communicate effectively in both verbal and written form.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have knowledge of the historical and contemporary practitioners and the forces of influence that have shaped photographic and video practice. This includes the study of the medium, its technologies, and the evolving and revolutionary impact they have on culture.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to research, analyze and evaluate a variety of references and resources. They are able to embody multiple perspectives and develop a worldview informed by multicultural and global perspectives. Students are able to critically evaluate their work and the work of other professionals in an informed and insightful manner.

5. PROFESSIONAL BUSINESS PRACTICE

Students are knowledgeable about professional business practices, ethical and moral behavior, and are able to successfully conduct themselves in multiple professional environments.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR PHOTO/VIDEO/FILM CONCENTRATORS

In addition to a clearly articulated plan of for the study of Photography, Video, Film, students also should have acquired the following core competencies by the end of the sophomore year:

- Demonstrate a basic understanding of imaging media, technologies and aesthetics
- Demonstrate and ability to plan, design, create, and complete projects and articulate their ideas
- Demonstrate effective use and manipulation of the tools and materials in search of creative solutions
- Demonstrate an ability to conduct basic research, apply concepts and embrace multiple points of view and interpretations
- Demonstrate an ability to evaluate one's own work and the work of others, in writing and in discussions
- Demonstrate an awareness of historical and contemporary photography and video, its practitioners and technologies as a medium for the communication of ideas

CORE COMPETENCIES FOR THE **PRINTMAKING CONCENTRATION**

IT IS THE GOAL OF THE PRINTMAKING CONCENTRATION THAT GRADUATES OF MONTSERRAT DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students are able to create a cohesive body of work in theme and material/medium. Students are able to demonstrate technical proficiency in their chosen process. Students are able to demonstrate an understanding of safety issues common to the practice of printmaking in respect to both materials and equipment.

2. COMMUNICATIONS PROFICIENCY

Students are able to demonstrate fluency in the discussion of their own body of work and the work of others. Students are able to demonstrate fluency in writing an artist's statement and in writing about the work of others.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students are able to demonstrate comprehensive understanding of the ideas and concepts of iteration and multiples and their personal integration into work. Students have understanding of traditional and contemporary printmaking practice and how their own work may or may not fit into those practices.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to demonstrate comprehensive understanding of the transformational aspects of printmaking in relation to material and process, and their personal integration into work. Students are able to demonstrate comprehensive understanding of contemporary practices and opportunities in printmaking beyond the college level.

5. PROFESSIONAL BUSINESS PRACTICE

Students are able to demonstrate how to bring a body of work through all stages of gallery readiness including: presentation, installation, and public relations. Students are able to demonstrate proficiency at editioning and presentation-ready prints.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR PRINTMAKING CONCENTRATORS

In addition to a clearly articulated plan of for the study of Printmaking students also should have acquired the following core competencies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and an emerging personal direction or style
- An ability to evaluate one's own work and the work of others, in writing and in discussions
- A basic understanding of the safe and proper use of most printmaking equipment, tools and materials
- Demonstrate the ability to understand and adjust the creation of the matrix to the finished print
- A basic understanding of registration and common printmaking formats
- A basic understanding of and traditions in respect to editioning and iteration
- A basic awareness contemporary issues in printmaking practice

CORE COMPETENCIES FOR **SCULPTURE CONCENTRATION**

IT IS THE GOAL OF THE SCULPTURE CONCENTRATION THAT GRADUATES DEMONSTRATE THE FOLLOWING:

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students are able to demonstrate good understanding of the qualities and limitations of each sculptural media to convey a unique idea, and demonstrate the ability to choose media appropriately. Students are able to represent weight, mass, volume, positive and negative space, gesture and proportions of representational and non- representational form. Students demonstrate technical proficiency in several sculptural processes, and clarity in organizing the required steps to accomplish a chosen process. Students are able to demonstrate a good appreciation of sculpture as problem-solving, and an attendant willingness to take a risk with materials and techniques and factor in failure as part of any process. Students have comprehensive understanding of safety issues and practices in the sculpture studio.

2. COMMUNICATIONS PROFICIENCY

Students are able to create a cohesive body of work, and are able to discuss that work orally and in written form and to present it to best advantage in a gallery setting.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have an understanding of the history and critical theory of sculpture, its movements and practitioners, and its place in contemporary art.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to critically evaluate their work and that of others in an informed and insightful manner, and to access current discourse to inform their ideas and viewpoint.

5. PROFESSIONAL BUSINESS PRACTICE

Students develop an appreciation of the particular challenges of presenting a sculpture portfolio in two dimensions, and a familiarity with the variety of options available for making and showing sculpture, both publicly and privately.

THE SOPHOMORE THRESHOLD: CORE COMPETENCIES FOR SCULPTURE CONCENTRATORS

In addition to a clearly articulated plan for the study of Sculpture students also should have acquired the following core competencies by the end of the sophomore year:

- A basic understanding of the process of moving from concept to finished work
- An ability to synthesize the use of form, space, drawing, design, and color; and to apply visual organization and symbolic representation principles
- An ability to solve problems; an understanding of research methods
- Display evidence of independent artistic ideas and innovative approaches to sculpture
- An ability to evaluate one's own work and the work of others, in writing and in discussions
- An understanding of the expressive nature of various materials (wood, stone, metal etc.)
- A basic understanding of materials tools and technology relevant to sculpture
- An awareness of historical and contemporary artists and trends sculpture and related fields (performance and installation art)

WRITING & VISUAL NARRATIVE CONCENTRATION

1. KNOWLEDGE OF MATERIALS AND PROCESSES AND CORE STUDY WITHIN THE CONCENTRATION

Students demonstrate the ability to use traditional and non-traditional narrative structures to organize content and shape meaning. Students demonstrate the ability to apply an integrative and interdisciplinary approach to narrative creation and create new directions for narrative inquiry. Students learn and implement a variety of media in their narrative work.

2. COMMUNICATIONS PROFICIENCY

Students are able to conceive and tell a story effectively through written, oral, and visual forms. Students are able to synthesize and articulate the connection and contrast between different written and visual interpretations of Narrative ideas.

3. HISTORICAL AND CONTEMPORARY AWARENESS OF THE MEDIUM

Students have knowledge of the historical and contemporary practitioners and forces of influence that have shaped both written and visual narratives. This includes the study of the media, technologies and theories employed, along with their impact on the culture.

4. CONTEXTUAL AWARENESS, ANALYTICAL PROFICIENCY

Students are able to demonstrate ability to research, analyze and evaluate a variety of narrative references and resources in their own work and the work of others.

5. PROFESSIONAL BUSINESS PRACTICE

Students grasp the challenges of presenting both written and visual narrative structures and a familiarity with the variety of options available for making and sharing narrative works. Students demonstrate an awareness and ability to employ professional standards across media and platforms that pertain to their focus disciplines.