Montserrat
COLLEGE OF ART

COLLEGE CATALOG

2026-2027

Montserrat College of Art
23 Essex Street, Beverly Massachusetts 01915
montserrat.edu
978-921-4242

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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.

ACCREDITATION

Montserrat College of Art is a non-profit, independent art school, accredited by the New England Commission on Higher Education (NECHE) to award the Bachelor of Fine Arts degree. Inquiries regarding the accreditation status of art schools in Massachusetts by NECHE should be directed to the administrative staff of the institution. Individuals may also contact:
New England Commission of Higher Education
3 Burlington Woods Drive, Suite 100
Burlington, MA 01803-4514
Phone: (781) 425-7785
Fax: (781) 425-1001

Name of the College: Montserrat College of Art

Governing body: Board of Trustees

Board members:
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Liz Nofziger
Alyson Pierce
David Polito
Jean Romero
Dirk Tiede

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-served basis as space remains available in the incoming class.

Required application materials include the following: application, $50 application fee, college essay, 1 letter 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 and part-time students may register for 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 International Affiliate schools. 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 visit Academic Affairs.

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.

BRIDGE PROGRAM

Heading to college for the first time is a massive milestone that can be both exciting and a little intimidating. The Bridge Program at Montserrat is a summer opportunity open to all new students and designed to give you a head start on getting comfortable with college life; Bridge will help you find your footing as a student before the fall semester even begins.

The Bridge Program is a two-week program that is 100% free and transitions directly into New Student Orientation. Students will live on-campus and participate in opportunities for artmaking, connecting with the Montserrat community, and academic programming that explores making, writing, critical thinking, practical College Knowledge skills like budget management and studying, and more. Bridge students work in studios, labs, and workshops across campus, and also go on field trips across the North Shore and Metropolitan Boston area to visit galleries, museums, and creative industry spaces. Bridge students who successfully complete the program receive a $1600 credit towards an academic opportunity later in their time at Montserrat, such a study abroad program, an international internship, or other opportunity to grow as an artist and creative professional.

DEADLINE FOR APPLICATION TO BRIDGE

The priority deadline for the Bridge Program is July 1of each year. Make sure to get your application in before then! If you enroll and apply for Bridge after this date, your application will still be considered as long as there are still available spots in the program.

HOW APPLICANTS ARE CHOSEN FOR BRIDGE

All incoming students who are entering their First Year and the Foundation program are welcome to apply and will be considered for Bridge. Priority will be given to those who complete the Bridge Application form before July 1, as well as to first-generation students and students who most eloquently demonstrate through their responses to the Bridge Application their interest in the program, why they hope to attend Bridge, and what they hope to achieve by being a Bridge participant.

DEGREE COMPLETION PROGRAM

The Degree Completion Program at Montserrat College of Art is an affordable on-campus program that is designed to be nonresidential, part-time, and up to 50% remote. It provides the flexibility for working students to complete their Bachelor of Fine Arts degree—while still receiving the benefits of studying at a small art college with an interdisciplinary, experiential, and individualized focus.

For the greatest amount of flexibility in course offerings, Degree Completion Program students will be registered for our Interdisciplinary Arts concentration. Program participants take one or two courses a semester and receive an institutional award that reduces tuition costs.

Transfer and Life Experience Credits

Degree Completion Program participants may receive up to 12 Life Experience Credits for their professional accomplishments. Additionally, Montserrat accepts up to 90 credit hours of transfer credits for participants who attended a different accredited institution and may accept candidates who previously studied at Montserrat who need as few as 3 credits to graduate. Except on rare occasions, as determined by the Academic Dean and Registrar, the distribution of transfer credits must not exceed a maximum of 45 credits in studio art and a maximum of 45 credits in liberal arts.

Institutional Award

Upon acceptance, Degree Completion Program students are automatically considered for Montserrat's Degree Completion Program Institutional Award. This award reduces standard tuition by almost 75%, to $1200 per standard 3-credit course.* It applies to a maximum of 6 credits per semester.

To be considered for this award, you must:

- have paused or stopped taking classes at an accredited institution for at least three years prior to enrollment.
- have previously completed 60 credits at Montserrat or another accredited college or university.
- wish to complete your degree part-time while also continuing to pursue your career or work a day job
- have the ability to take at least 50% of their classes in person on Montserrat's campus while retaining commuter status.

**Our Study Abroad program and courses facilitated by partner colleges or organizations are unable to be discounted. These include ABI internship courses, NODE courses, the AICAD exchange program, and NECCUM courses.*

Application Process

Apply

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

Application Materials

- An application submitted through the Montserrat Degree Completion application
- No application fee
- A portfolio featuring 12 to 15 pieces of recent artwork, including two pieces from direct observation.
- Official college/university transcript(s)
- One letter of recommendation is required, and two letters are encouraged
- College essay

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 2026 NEW STUDENT ENROLLMENT OVERVIEW

BY ENTRY LEVEL

First-Time Freshmen – **79%**	Transfer Students – **21%**

BY REGION

Massachusetts – **50%**	Other New England – **30%**	Outside New England – **20%**

BY GENDER (AS PER IPEDS GUIDELINES)

Female – **75%**	Male – **25%**

BY RESIDENT STATUS, FIRST YEAR STUDENTS

On Campus Residents – **80%**	Off Campus Commuters – **20%**

BY ETHNICITY (AS PER IPEDS GUIDELINES)

American Indian or Alaska Native – **0%**	Non-Resident Alien – **0%**
Asian – **2%**	White, non-Hispanic – **63%**
Black or African American, non-Hispanic – **5%**	Two or More Races – **4%**
Hispanic – **19%**	Race and Ethnicity Unknown – **7%**
Native Hawaiian or Other Pacific Islander – **0%**	

FIRST GENERATION STUDENTS

First time, first year students, Fall 2025 – **54%**

PELL GRANT RECIPIENTS

All Undergraduate, Degree-Seeking Students, Fall 2025 – **38%**

RETENTION & GRADUATION RATES FOR FIRST TIME, FULL-TIME, DEGREE-SEEKING UNDERGRADUATE 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 STUDENT CLEARINGHOUSE RESEARCH CENTER:

The National Average for First-to-Second Year Retention Rates for Beginning Postsecondary Students for the Fall 2024 Entering Cohort is **69.1%** The National Average for the Six-Year Completion (Graduation) Rates for Beginning Postsecondary Students for the Fall 2019 Entering Cohort is **61.1%**

MONTSERRAT COLLEGE OF ART FIRST-TO-SECOND YEAR RETENTION FOR FIRST TIME, FULL-TIME, DEGREE-SEEKING UNDERGRADUATE 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 2023 – **91%**
Entry Fall 2024 – **78%**
Entry Fall 2025 – **86%**

MONTSERRAT COLLEGE OF ART 6-YEAR GRADUATION RATE FOR FIRST TIME, FULL-TIME, DEGREE-SEEKING UNDERGRADUATE STUDENTS:

Entry Fall 2010 – **60%**
Entry Fall 2011 – **57%**
Entry Fall 2012 – **55%**
Entry Fall2013 – **58%**
Entry Fall 2014 – **65%**
Entry Fall 2015 – **63%**
Entry Fall 2016 – **62%**
Entry Fall 2017 **– 62%**
Entry Fall 2018 – **53%**
Entry Fall 2019 – **63%**
Entry Fall 2020 – **69%**

**rates currently in progress and will be determined after add/drop*

ACADEMIC CALENDAR

2026-2027

FALL SEMESTER 2026

Friday, August 14	Faculty Course Syllabi Due to Division Chairs
Thursday, August 20	Welcome Address (faculty and staff), 10:00am
Thursday, August 20	Welcome New Faculty, 11:30am
Thursday, August 20	Faculty Meeting, 12:30pm – 2:00pm
Thursday, August 20	Make-up day for Studio Evaluations, 2:30pm – 5:00pm
Friday, August 21	Faculty/Staff Workshops Day

Saturday, August 22	Residence Halls Open, New Students
Saturday-Tuesday, August 22-25	Orientation New Students*
Sunday-Tuesday, Aug. 23-25	Residence Halls Open, Returning Students
Wednesday, August 26	Fall Undergraduate Classes begin, 8:20am
Wednesday, August 26	All-School Convocation*, 11:00am
Wednesday, September 2	Last Day to Add/Drop Undergraduate Courses
Monday, September 7	*Labor Day ~ No undergraduate classes, day or evening*
Thursday, September 17	Constitution Day Programming
Tuesday, September 29	Faculty Books and Materials Lists for Winter/Spring Courses Due
Tuesday, September 29	*Faculty Meeting, 9:00am – 11:30am* *No 8:20 am or 9:45am classes; Classes resume at 12:10pm*
Monday, October 12	*Indigenous Peoples' Day ~ No undergraduate classes, day or evening*
Tuesday-Friday, October 13-16	Mid-Semester Warning Notice Period

Wednesday, October 14	Advisor Meeting (Faculty only), 11:10am – 11:55am (virtual)
Monday, Oct. 19-Friday, Oct. 30	Advising Period*
Tuesday, October 27	*Workshops Day - Advising, Concentrations and Minor's meetings, Career Design Workshops* ~ No undergraduate classes, day or evening*
Monday-Friday, Nov. 2-13	Registration for Spring Classes
Thursday, November 5	*Faculty Meeting, 12:30pm – 3:00pm* *No 12:10 pm or 1:35pm classes; Classes resume at 3:40pm*
Wednesday, November 11	*Veterans Day ~ No undergraduate classes, day or evening*
Thursday, November 12	Last Day to Withdraw from Undergraduate Classes
Tuesday, November 24	Classes end for Thanksgiving break at 9:15pm
Wednesday, November 25	Residence Halls Close at 10:00am
Wednesday-Friday, November 25-27	*Thanksgiving Recess ~ No undergraduate classes, day or evening*
Sunday, November 29	Residence Halls Open at 10:00am

Tuesday, December 8	Last Day of Undergraduate Classes
Wednesday, December 9	Inclement Weather Make-up Day (scheduled as needed/Eval Prep Day)
Thursday-Tuesday, December 10-15	Semester-end Evaluations*
Tuesday, December 15	Fall Undergraduate Semester Ends
Tuesday, December 15	All Studio and Liberal Arts Grades Due from Faculty by 11:59 pm
Wednesday, December 16	Residence Halls Close at 10:00am
Friday, December 18	Final Semester Grades Available via Campus Café
Friday, December 18	Official Date of December Graduation (Commencement: Friday, May 14, 2027)

WINTER 2027

Saturday, January 2 – Sunday, January 17**	Wintersession: Travel Abroad Program: Mallorca, Spain
Monday-Friday, January 4-15	Wintersession: BFA Courses

SPRING SEMESTER 2027

Thursday, January 14	Welcome Address (faculty and staff), 10:00am
Thursday, January 14	Faculty Meeting, 12:00pm – 2:30pm
Thursday, January 14	Make-up day for Studio Evaluations, 3:00pm – 5:00pm
Sunday-Tuesday, January 17-19	Residence Halls Open, New and Returning Students
Tuesday, January 19	Orientation for New Students*
Wednesday, January 20	Spring Undergraduate Classes begin, 8:20am
Wednesday, January 20	Spring Convocation*

Wednesday, January 27	Last Day to Add/Drop Undergraduate Courses
Monday, February 15	*Presidents' Day ~ No undergraduate classes, day or evening*
Friday, February 19	Faculty Meeting, 12:30pm – 3:00pm (virtual)
Monday, March 1	Faculty Books and Materials Lists for Summer/Fall Courses Due
Monday-Friday, March 1-5	Mid-Semester Warning Notice Period
Tuesday, March 2	Advisor Meeting (Faculty only), 11:10am – 11:55am (virtual)
Saturday, March 6	Residence Halls Close at 10:00am
Monday-Friday, March 8-12	*Spring Break ~ No Undergraduate Classes, day or evening*
Sunday, March 14	Residence Halls Open at 10:00am
Monday-Friday, March 15-26	Academic Advising Period*
Wednesday, March 24	*Workshops Day - Advising, Concentrations and Minor's meetings, Career Design Workshops* ~ No undergraduate classes, day or evening*

Monday-Friday, March 29 - April 9	Registration for Fall Classes
TBD	Artrageous! 41, Montserrat College of Art's Annual Auction
TBD	Student Showcase Exhibition + Awards Ceremony
Wednesday, April 7	Last Day to Withdraw from Undergraduate Classes
Thursday, April 8	*Faculty Meeting, 9:00am – 11:30am No 8:20am or 9:45am classes; Classes resume at 12:10pm*
Monday, April 19	*Patriots' Day ~ No undergraduate classes, day or evening*
Wednesday, May 5	Last Day of Undergraduate Classes (classes end at 9:15pm)
TBD	MASh – Media Animation Showcase
Thursday, May 6	Inclement Weather Make-up Day (scheduled as needed/Eval Prep Day)
Friday-Tuesday, May 7-11	Semester-end Evaluations*
Monday, May 10	All Studio and Liberal Arts Grades Due from Faculty by 11:59pm

Tuesday, May 11	Spring Undergraduate Semester Ends
Wednesday, May 12	Residence Halls Close at 10:00am (except for Graduating Seniors)
Thursday, May 13	Faculty Meeting, 2:00pm – 4:30pm
Friday, May 14	Commencement
Friday, May 14	Final Semester Grades Available via Café Web
Saturday, May 15	Residence Halls Close at 12:00pm for Graduating Seniors

Summer 2027

Monday, May 17 – Friday, June 11**	Summer Session I: Travel Abroad Program: Niigata, Japan
Monday, May 17 – Friday, June 25**	Summer Session I: BFA Courses (6 weeks)
Monday, May 31	Memorial Day ~ College closed

*Saturday, June 12 – Saturday, July 10***	Summer Session II: Travel Abroad Program: Ballyvaughan, Ireland
Friday, June 18	*Juneteenth (observed) ~ College closed*
Tuesday, June 22 – Friday, July 23**	Summer Session II: Travel Abroad Program: Florence and Reggio Emilia, Italy
Monday, July 5	*Independence Day (observed) ~ College closed*
Tuesday, July 6 – Friday, August 13**	Summer Session II: BFA Courses (6 weeks)
Wednesday, August 4 – Friday, August 20**	Summer Session II: Summer Bridge Program

student attendance is required

****dates subject to change***

Updated: 10/21/2025

Course Descriptions

2026-2027 Academic Year

24	**AN**	Animation
29	**AE**	Art Education
32	**AH**	Art History
42	**FN**	Foundation
44	**GTP**	Games, Toys and Play
48	**GD**	Graphic Design
52	**IL**	Illustration
58	**ID**	Interdisciplinary (includes Experiential Learning)
62	**INT**	Career Design Studio (includes Creative Employment)
		Liberal Arts
76	**ENG**	College Writing
77	**ENT**	Entrepreneurship
78	**HU**	Humanities
83	**SI**	Sciences
84	**SO**	Social Sciences
		Painting and Drawing
87	**DR**	Drawing
90	**PN**	Painting
94	**PH**	Photo/Video/Film
99	**PR**	Printmaking
103	**SC**	Sculpture
106	**SA**	Studio Arts (includes Senior Studio Arts Capstone)
108	**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: AN220 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: FN140 Time-Based Practices or Permission of Instructor

Fulfills: Animation Requirement (Animation Students) or Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 (Art Education 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 AN220 Animation I: Principles or Permission of Instructor

Fulfills: Animation Elective (Animation students) or Illustration Elective (Illustration students) or Project Design Elective (Interdisciplinary Arts 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: AN220 Animation I: Principles or Permission of Instructor

Fulfills: Animation Elective (Animation students) or Drawing Elective (Interdisciplinary Arts 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 (Art Education 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 (Art Education students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

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: AN220 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 AN220 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: FN100 Perceptual Drawing and DR204 Life Drawing I

Fulfills: Animation Elective (Animation students) or Drawing Elective (Interdisciplinary Arts students) or 200-Level Illustration Elective (Illustration students) or Narrative Elective (Writing & Visual Narrative students) or Project Design Elective (Interdisciplinary Arts 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: FN140 Time-Based Practices or Permission of Instructor

Fulfills: Animation Requirement (Animation students) or Studio Elective

AN295-299 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 or other Elective options as determined by faculty approval

AN305 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 AN245 Animation II: Concepts or Permission of Instructor

Fulfills: Animation Requirement (Animation students) or 300-Level Studio Elective or 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: FN100 Perceptual Drawing and DR204 Life Drawing I or Permission of Instructor

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

AN330 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: AN235 3D Modeling for Physical and Virtual Worlds, AN220 Animation I: Principles, PH265 Telling Stories (formerly PH240 Video Projects I), PH260 Shaped by the Media (formerly PH260 Documentary I) or Permission of Instructor.

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

AN340 2D Animation for Games 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, AN220 Animation I: Principles (recommended pre-req or co-req GTP260 Intro to Video Game Development) or Permission of Instructor

Fulfills: Animation Elective (Animation students) or 300-Level Studio Elective or 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: AN260 Storyboarding

Fulfills: Animation Elective (Animation students) or Drawing Elective (Interdisciplinary Arts students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or 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: ID200 Sophomore Studio and AN220 Animation I: Principles or Permission of Instructor

Fulfills: Animation Requirement (Animation students) or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

AN395-398 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 or Studio Elective or other Elective options as determined by faculty approval

AN399 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

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, AN305 Animation III: Independent Project, Application

Fulfills: Senior Animation Capstone Requirement (Animation students); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN students)

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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 AE320 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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 AE320 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

AE395-398 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 or other Elective options as determined by faculty approval

AE399 Art Education 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

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 AE320 Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; and Psychology and Diversity Requirements; 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; Art Education Minor 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 AE320 Art Education; AE330 Methods: Media, Forms and Ideas in Art Education; AE360 Teaching Students with Disabilities; AE420 Curriculum Design & Pre-Practicum; and Psychology and Diversity Requirements; Recommended prior to entry: **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: ENG100 College Writing I (*formerly HU100 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: ENG100 College Writing I (*formerly HU100 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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 with prior approval.

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. 7 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 tights 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 largerscale 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, organising 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. 9 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.

AH395-398 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective or other Elective options as determined by faculty approval

AH399 Art History 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

Foundation

FN100 Perceptual Drawing 3 credits

How do artists and designers use drawing as a way to understand and interpret the world around them? How can one think through the process of drawing by synthesizing perception, curiosity, and imagination? This course explores drawing as a process for visually interpreting the physical world and for solving creative problems. Course projects focus on depicting illusory form and space, exploring how drawing tools and processes mediate perception, and developing ideas through the process of iterative drawing. Students will cultivate their technical skills while exploring how drawing may support a variety of diverse creative practices.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN110 Color and Design 3 credits

How do artists and designers in the 21st Century actively use color and visual organization to create a diverse array of meaningful images? How can theories of color and principles of design further the exploration of one's ideas about the contemporary world? Color and Design is a foundational introduction to the historical significance of color and visual organization that emphasizes a hands-on approach to learning with analog and digital tools. The course offers a survey of historically diverse applications of color and composition including relevant theories, applications, and the significance of both in contemporary culture.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN130 Form and Space 3 credits

How do artists and designers fabricate objects and build 3 dimensional forms in order to investigate their curiosities and ideas? How are specific tools, materials, processes chosen for the creation of these forms? How do historically significant tools and new technologies help us understand material and spatial environments? Form and Space is a first-year Foundation course that provides a comprehensive introduction to the creation of multi-dimensional works in space using a variety of media. Students will explore process-based approaches to form building, spatial reasoning, and tool/material usage. Projects employ an iterative methodology, following a project through initial stages of conception through the development of finalized forms.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN140 Time-Based Practices 3 credits

How do artists and designers explore time, movement, and sound to creatively represent, reimagine, and interpret the world? How do physical realms of time and space intersect with digital and virtual time? Time-Based Practices is a foundational introduction to the concepts of temporality, sound, and motion within physical and digital environments. Students will investigate using lens-based tools along with video and audio software and performative actions in the production of time-based works. Students will expand their awareness of time-based approaches while exploring how concepts of time and motion are explored in an array of contemporary creative practices.

Prerequisites: None
Fulfills: Foundation Studio Core Requirement

FN150 **Contemporary Frameworks** 3 credits

How are artists and designers thinking and making in the 21st Century? What are similarities and differences in how creators research, experiment, and solve problems? How does history, geography, and culture affect the multitude of ways works of art and design are made and experienced? Contemporary Frameworks is a Foundation studio course that explores these ideas through an inquiry-based, experiential approach to making. Students will investigate creative approaches used by contemporary artists and designers while exploring their own points of view in relation to those approaches

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 Project Design Elective (Interdisciplinary Arts students) or Studio Elective

GTP210 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 Project Design Elective (Interdisciplinary Arts students) or 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 (Art Education 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 Project Design Elective (Interdisciplinary Arts 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: Video Game Elective (GTP students) or Digital Media Elective (Art Education students) or Studio Elective

GTP265 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. Students will work independently and/or in pairs and groups. Emphasis is on making creative works.

Prerequisites: None

Fulfills: Video Game Elective (GTP students) or Digital Media Elective (Art Education 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: None

Fulfills: Games, Toys and Play Studio Elective (GTP students), Narrative Elective (WVN students) or Studio Elective

GTP275 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. Students will work independently and/or in pairs and groups. Emphasis is on making creative works.

Prerequisites: None

Fulfills: Video Game Elective (GTP students) or Digital Media Elective (Art Education students) or Studio Elective

GTP295-299 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: Games, Toys and Play Elective (GTP students) or Studio Elective or other Elective options as determined by faculty approval

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 or 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 Project Design Elective (Interdisciplinary Arts students) or Studio Elective

GTP330 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 I: Principles, Video Projects I, Shaped by the Media (formerly Documentary I) or Permission of Instructor.

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

GTP340 2D Animation for Games 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 GTP260 Intro to Video Game Development) or Permission of Instructor

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

GTP395-398 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 or other Elective options as determined by faculty approval

GTP399 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

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 Option (GTP Students); Senior Capstone option (Art Education, Interdisciplinary Arts and WVN students)

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 (Graphic Design students) or Graphic Design I Requirement Elective (GTP and Illustration students) or Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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

GD295-299 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 Studio Elective or other Elective option as determined by faculty approval

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 or Project Design Elective (Interdisciplinary Arts students) or 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 or Project Design Elective (Interdisciplinary Arts students) or 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: Graphic Design 300-Level Elective (Graphic Design students) or 300-Level Studio Elective or 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 or 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 or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

GD395-398 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: To be developed in conjunction with the course description for each topic.

Fulfills: Graphic Design Elective (Graphic Design students) or 300-Level Studio Elective or Studio Elective or other Elective options as determined by faculty approval

GD399 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

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 Senior Capstone Requirement (Graphic Design students); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN students)

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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or 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: Perceptual Drawing and Life Drawing I

Fulfills: Perspectives in Anatomy Requirement (Illustration students) or 200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) 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: Perceptual Drawing and Life Drawing I

Fulfills: Illustration Elective (Illustration students) or Drawing Elective (Interdisciplinary Arts students) or Narrative Elective (Writing & Visual Narrative students) or Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts 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

IL295-299 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 or other Elective option as determined by faculty

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 300-Level Studio Elective or 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 or Project Design Elective (Interdisciplinary Arts students) or 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 or 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 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or 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: Perceptual Drawing and Life Drawing I and one 200-Level Drawing Elective

Fulfills: Advanced Drawing or Illustration Elective (Illustration students) or Drawing Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or 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 or 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 Drawing Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or 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 Drawing Elective (Interdisciplinary Arts 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 or Project Design Elective (Interdisciplinary Arts students) or 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 Drawing Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or 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 or 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 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or 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 or 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 or 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 or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

IL395-398 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 or Studio Elective or other Elective options as determined by faculty

IL399 **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

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: Senior Illustration Capstone Requirement (Illustration students); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN 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); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN students)

Interdisciplinary

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: Foundation Program
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

ID265 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: Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

ID295-299 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: Prerequisites will be developed in conjunction with the course description for each topic.
Fulfills: Studio Elective or other Elective option as determined by faculty approval

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: ID200 Sophomore Studio
Fulfills: : 300-Level ID Elective (Interdisciplinary Arts students) or 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: 300-Level ID Elective (Interdisciplinary Arts students) or 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 ID Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or 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 Sophomore Studio
Fulfills: 300-Level ID Elective (Interdisciplinary Arts students) or 300-Level Painting Elective (Painting students) or Drawing Elective (Interdisciplinary Arts students) or Advanced Drawing Elective or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or 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 ID Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

ID365 Artifacts 3 credits

This course examines the book as an artifact – a human-crafted object that holds cultural value and transforms as it is engaged by time, the body, and the environment it inhabits. Students will learn to build historic, contemporary, and experimental book forms, expanding their technical skills in bookbinding as they experiment across multiple media and dimensions. Students will begin each project with a "book" structure, and from there, will independently address conceptual content of interest and develop a body of work in their media of choice. Technical demonstrations, constructive critique, and discussions that address the book as a crucible for social, conceptual, and material growth will help to kindle the traditional book form into an experimental artifact aflame with aesthetic and conceptual possibility.

Prerequisites: ID200 Sophomore Studio

Fulfills: ID 300-Level Studio Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

ID370 s l o w 3 credits

What happens when we slow down our approach to thinking and make space for contemplation in our creative process? This course challenges students to slow down and explore how mindful, low-tech processes can shape the media, concepts, and aesthetics of their work. Students will participate in discussions, critiques, and mindfulness practices as they analyze how speed, time, collection, and labor have challenged historical and contemporary art. Students will work independently in their media of choice and create a body of work informed by the practice of slowness.

Prerequisites: Sophomore Studio

Fulfills: 300-Level ID Elective (Interdisciplinary Arts students) or 300-Level Painting Elective (Painting students) or 300-Level Studio Elective or Studio Elective

ID380 The Alchemy of Image-Making 3 credits

How do ancient practices of alchemy relate to artistic practices in the twenty-first century? How can contemporary artists use principles and methods from alchemy to enhance and invigorate their studio practice? The Alchemy of Image-Making will use alchemy as a metaphor to investigate the integration of philosophical, scientific, and spiritual ideas with studio production. Historical and studio-based research projects will focus on the transformation (transmutation) of forms and images through chance-driven physical and digital processes. By combining what James Elkins calls 'blind experiments' with intensive critical analysis, students will aim to better understand how they can use alchemical modes of investigation to heighten their artistic pursuits.

Prerequisites: ID200 Sophomore Studio

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

ID395-398 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: 300-Level ID Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective or other Elective options as determined by faculty approval

ID399 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

XL395-398 Topics in Experiential Learning 3 credits

This course provides an experiential learning opportunity for students facilitated as a topics course by the concentration/department relevant to the learning opportunity. Each topic or project may be developed to take advantage of special events or circumstances, to allow further exploration of a subject covered preliminarily in other courses, or to explore areas not sufficiently covered by regular class rotation. Experiential learning is an opportunity for students to learn through active participation and engagement with the world around them, and topics courses should include opportunities to learn off-campus, in collaboration with Campus Partners or other institutions, or similar.

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

Career Design Studio

CDS100 Professional Practice 1 credit

How do you make the most out of your experience at art college, thriving in your classes and becoming an invaluable employee in your student work positions? In this 1-credit course, take ownership of your time and develop a strong professional practice plan for your academic coursework and creative employment. Professional Practice will help you navigate a path through your first semester and encourage you to think about how everything you're learning now might build towards multiple great careers.

During this alternating lecture and seminar-style course, you will create and revise resumes, cover letters, portfolios or sample work collections, elevator pitches, and LinkedIn profiles. You will explore concentration options, learn about campus resources and opportunities, research careers you're interested in, and learn how to build industry connections. You will also research jobs for Spring Semester and create and implement an application plan. The final class of the course will be devoted to mock interviews and professional reviews with Career Design Studio staff and local creative professionals.

Prerequisites: None
Fulfills: Career Design Studio Requirement

CDS200 Designing Your Montserrat 1 credit

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, student employment requirements, and other 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: CDS100 Professional Practice
Fulfills: Career Design Studio Requirement

CDS400 Designing Your Career 1 credit

What will your life look like after you graduate? What if you could create a clear path for your first five years post-graduation, sustaining your life's needs through meaningful work, trying new things, and also pursuing 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 career. In Designing Your Career, students will research multiple career paths and devise five year plans that acknowledge both their lifelong passions and their practical needs for a financially stable life after graduation. After refining application materials in order to create multiple resume and portfolio packages that are focused on applying for specific types of work, they will participate in mock interviews and portfolio reviews with industry professionals, network within the fields that interest them, and apply for jobs or postgraduate education or internship options. Students will also participate in workshops that will prepare them for life after Montserrat on topics such as: apartment searches, taxes, and budgeting.

To be completed during senior year, either during Fall Semester, Spring Semester, or Winter Session.

Prerequisites: CDS200 Designing Your Montserrat
Fulfills: Career Design Studio Requirement

CEP200 Creative Employment Program: Student Employee non-credit

Montserrat's Creative Employment degree requirement is based on the idea that students should learn how to be creative employees while in college, not as an afterthought to their academic coursework, but alongside it. As they deepen their knowledge, critical and creative thinking, communication skills, and technical artistic proficiency in their coursework, they will simultaneously apply and practice those skills in professional environments and field work.

This course tracks students' progress through the Creative Employment Initiative. A passing grade indicates the satisfactory completion of either 2+ hours/week during first semester freshman year, or 5+ hours/week in subsequent semesters, in an on campus job.

Prerequisites: None

Fulfills: Creative Employment Program Requirement (semesterly; all concentrations); offered pass/fail (P/F) only: no credits or grade points will be earned and P or F grades will not affect Semester or Cumulative GPA calculations

CEP300 Creative Employment Program: Internship / Creative Enterprises non-credit

Montserrat's Creative Employment degree requirement is based on the idea that students should learn how to be creative employees while in college, not as an afterthought to their academic coursework, but alongside it. As they deepen their knowledge, critical and creative thinking, communication skills, and technical artistic proficiency in their coursework, they will simultaneously apply and practice those skills in professional environments and field work.

This course tracks students' progress in off-campus internships or outward-facing roles on campus, such as working in a Creative Enterprises business. A passing grade indicates the satisfactory completion of 5+ hours/week in this role.

Prerequisites: Approval by application / hiring process

Fulfills: Creative Employment Program Internship/Creative Enterprises Requirement (Minimum 2 semesters in off-campus internship and/or outward-facing roles on campus; all concentrations); offered pass/fail (P/F) only: no credits or grade points will be earned and P or F grades will not affect Semester or Cumulative GPA calculations

CEP350 Creative Employment Program: Student Teaching Assistant non-credit

Montserrat's Creative Employment degree requirement is based on the idea that students should learn how to be creative employees while in college, not as an afterthought to their academic coursework, but alongside it. As they deepen their knowledge, critical and creative thinking, communication skills, and technical artistic proficiency in their coursework, they will simultaneously apply and practice those skills in professional environments and field work.

This course tracks students' progress in TA positions on campus. A passing grade indicates the satisfactory completion of 5+ hours/week in this role.

Prerequisites: Approval, by application / hiring process

Fulfills: Creative Employment Program; offered pass/fail (P/F) only: no credits or grade points will be earned and P or F grades will not affect Semester or Cumulative GPA calculations

CEP400 Creative Employment Program: Student Manager non-credit

Montserrat's Creative Employment degree requirement is based on the idea that students should learn how to be creative employees while in college, not as an afterthought to their academic coursework, but alongside it. As they deepen their knowledge, critical and creative thinking, communication skills, and technical artistic proficiency in their coursework, they will simultaneously apply and practice those skills in professional environments and field work.

This course tracks students' progress in student manager positions on campus. A passing grade indicates the satisfactory completion of 5+ hours/week in this role.

Prerequisites: Approval, by application / hiring process

Fulfills: Creative Employment Program; offered pass/fail (P/F) only: no credits or grade points will be earned and P or F grades will not affect Semester or Cumulative GPA calculations

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: ID200 Sophomore Studio

Fulfills: Internship Requirement (All Concentrations except for Art Education); students entering prior to Fall 2026 only

INT300 Internship 3 credits

Students complete a minimum of 120 hours on-site as an intern with a business or as an apprentice with an established artist. Other requirements include keeping a journal, writing a reflection paper and attending a debriefing seminar with other interns and apprentices. A learning contract outlining educational objectives as well as work duties and responsibilities is completed prior to starting INT300.

Prerequisites: Junior Level standing

Fulfills: 300-Level Studio Elective or Studio Elective; students entering Fall 2026 and later

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 Level Standing

Fulfills: Internship Requirement (All Concentrations except for Art Education); students entering prior to Fall 2026 only

INT400 Advanced Internship 3 credits

INT400 is an advanced internship course designed for students who have already successfully fulfilled their internship requirement in INT350. 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 INT300 or INT350 Internship or Permission of Instructor

Fulfills: 300/400-Level Studio Elective or minor capstone requirement as approved

INT420 Internship Intensive 6 credits

In this advanced internship course, students receive credit for an intensive internship or co-op, including full time or study abroad internships. During the semester, students will complete a minimum of 240 hours on-site as an intern with a business or 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 about their internship site and a professional practice or field-related skill they learned during the internship.

Prerequisites: INT300 or INT350 Internship or Permission of Instructor
Fulfills: 300/400-Level Studio Elective or minor capstone 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 INT300 or INT350; ENT300 Entrepreneurship and Innovation in the Arts
Fulfills: 300/400-Level Studio Elective; Entrepreneurship in the Arts Minor Capstone Requirement

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

XL395-398 Topics in Experiential Learning 3 credits

This course provides an experiential learning opportunity for students facilitated as a topics course by the concentration/department relevant to the learning opportunity. Each topic or project may be developed to take advantage of special events or circumstances, to allow further exploration of a subject covered preliminarily in other courses, or to explore areas not sufficiently covered by regular class rotation. Experiential learning is an opportunity for students to learn through active participation and engagement with the world around them, and topics courses should include opportunities to learn off-campus, in collaboration with Campus Partners or other institutions, or similar.

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

Liberal Arts

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

AE395-398 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 or other Elective options as determined by faculty

AE399 Art Education 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

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 AE320 Perspectives in Art Education; Methods: Media, Forms and Ideas in Art Education; and Psychology and Diversity Requirements; 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; Art Education Minor Elective

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: ENG100 College Writing I (*formerly HU100 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: ENG100 College Writing I (*formerly HU100 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 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 with prior approval.

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. 7 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 tights 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 largerscale 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, organising 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. 9 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.

AH395-398 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins and AH205 Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective or other Elective options as determined by faculty

AH399 Art History 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

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.

ENG100 College Writing I: Writing Out of Self 3 credits

In this course students write essays to practice and develop flexible and accurate writing skills. They become aware of the writing process and learn how to break down a complex writing task into stages, including pre-writing and testing topics, brain-storming, collecting, researching and note-taking, drafting, recursive research and redrafting, and final editing. They practice and develop techniques appropriate to the different stages of the process. Students peer-review and peer-edit each others' writing, developing a sense of how their words' affect an audience.

Students begin by writing autobiographical essays, while reading examples of published narrative essays, poetry, and fictional stories, both for inspiration and for technique. They next write analytical essays on these readings, practicing the use of quotations to support their points and to hone close-reading and analytical skills. They master the proper MLA format for citations and works cited. Their reading as well as their writing moves away from the autobiographical to more objective and issue-oriented essays as the semester progresses. Students will save their notes and drafts for all essays.

Prerequisites: None

Fulfills: College Writing I (*formerly HU100 Reading and Critical Thinking*); grade of C- or higher required

ENG200 College Writing II: Writing into the World 3 credits

Students practice writing academic essays in a variety of formats for this class. Students read and analyze published writing, from fiction and autobiographical essays to more objective and issue-oriented essays or books. They build on the skills developed in College Writing I to polish their use of quotations as evidence, presented in the MLA format. They develop their analytical, note-taking, and reading skills. By the end of the semester they research a topic of their choice and present their information and conclusions in a research paper. Students will save their notes and drafts for all essays.

Prerequisites: ENG100 College Writing I (*formerly HU100 Reading and Critical Thinking*)

Fulfills: College Writing II (*formerly HU105 Research and Rhetoric*); grade of C- or higher required

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course and AH200 Art History Origins or AH205 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

ENT395-398 Topics in Entrepreneurship in the Arts 3 credits

This course provides an in-depth study of a time period or topic in Entrepreneurship in the 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Humanities Elective or Liberal Arts Elective or other Elective options as determined by faculty

ENT399 Entrepreneurship in the Arts 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

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 INT300 or INT350; ENT300 Entrepreneurship and Innovation in the Arts or Permission of Instructor

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

HU200 Humanities I: Introduction to World Cultures 3 credits

In this course students study foundational and representative texts from the ancient to the early modern period (around 1600). The aim is to give an introduction to the range of world cultures, their histories and beliefs, through a selection of readings from different genres such as epic and lyric poetry, myth, drama, religion, philosophy, and history. This perspective on the ancient world deepens students' understanding of the modern world and raises issues of where our values come from, what may be universal in human nature, and what is culturally determined in our lives. This generally chronological and multicultural approach helps to orient students with an intellectual map and gives them the tools to critique and detail this overview as they pursue their studies. Diverse cultural narratives are scrutinized in terms of their effect on marginalized peoples with alternative narratives. Students will engage in assessments of conflicting values, worldviews, perspectives, and interpretive intellectual frameworks, and compare them with the conflicting perspectives of our present world.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Humanities I Requirement

HU205 Humanities II: Making the Modern World 3 credits

Through selected works of literature, art, and philosophy this interdisciplinary course explores intellectual frameworks and major historical events which have shaped the modern world. This generally chronological sequence will give students a schematic intellectual map which they may later fill in with detail, may critique, or may deconstruct. Historical, cultural and intellectual issues that may be touched on include colonialism and cultural relativism, Marxism and depth psychology, the rise of democracy and of totalitarianism, the clash of religion and science, and how our societies shape our intersectional identities. Diverse and competing cultural narratives are scrutinized in terms of their goals and their effects on marginalized people. Individual instructors will choose primary and secondary texts which they feel best elucidate important historical themes.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Humanities II Requirement

HU210 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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; Art Therapy Minor Elective

HU220 Arts and Culture of Japan (Niigata, Japan) 3 credits

After a brief orientation to Japanese art and culture on the Montserrat campus, students travel to Japan for several weeks of on-site study. The range of study may consist of readings, presentations, and writing assignments on topics ranging from traditional calligraphy and woodblock prints to contemporary manga, anime, and popular culture. Tours of museums, temples, and other sites will be included. Additionally, local experts will lecture on Japanese food, art, events, and history. This course will enhance concurrent studio work in Japan. After a brief orientation to Japanese art and culture on the Montserrat campus, students travel to Japan for several weeks of on-site study. The range of study may consist of readings, presentations, and writing assignments on topics ranging from traditional calligraphy and woodblock prints to contemporary manga, anime, and popular culture. Field visits may include tours of museums, shrines and temples, historic houses, and other culturally significant sites. Additionally, local experts may be consulted to lecture on Japanese food, art, events, and history. This course will enhance concurrent studio work in Japan.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

HU250 Scriptwriting 3 credits

From animation to graphic novels, films to tv, the script is the building block of many forms of media. In this course, we will learn the proper script formatting for plays, film, and print media (graphic novels). Students will learn the importance of building scenes, strong dialogue, showing character development through actions and words, how to use stage directions and text boxes, and clear character arcs. Readings will consist of film and tv pilot scripts, which we will analyze for craft and content, and listen to scriptwriting podcasts. Additionally, students will work on developing their own scripts for a range of media. The course will culminate in a table read of a selection of each student’s work.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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); Art Therapy Minor 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

HU346 Observing the Natural World 3 credits

Observing the Natural World will encourage students to look closely at the world around them through field work and study. This interdisciplinary course will consist of outdoor exploration, reading, writing and sketching. Texts and field recordings will provide a base from which students will learn about larger environmental concepts and issues. Natural history is currently enjoying a rebirth as scientists acknowledge and explore the interconnectedness of the natural environment. There is a new appreciation for scientific generalists and citizen scientists, who compile and contribute data to scientific studies. There is also a growing interest in nature in the urban environment, from urban farming through literature and ground-breaking research. This course will explore these new developments in natural history.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

HU367 LGBTQ+ Literature 3 credits

In this course, we will explore the ways in which literary expressions of gender and sexuality have developed over time. We will read works written by a wide variety of LGBTQ+ writers, in terms of race, class and self-identity, from the 19th century to the present. Through a close examination and appreciation of fiction, memoir and poetry by these writers, we will chart the ways in which the literary landscape has been challenged and changed by their work.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

HU376 Native America: A Cultural and Critical Inquiry 3 credits

The story of North America is rooted in the stories of its Indigenous peoples. The concept of “survivance,” the idea that North American Indigenous peoples have at once survived, adapted, and persisted in the wake of colonialism and its aftermath, provides a framework for a more complete understanding of this rootedness. In this course, students will gain a deeper and more nuanced understanding of North America and its Indigenous peoples through the study of their literature and arts from pre-European contact to the present, with a particular focus on works produced in the 21st century.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

HU378 Creative Nonfiction 3 credits

In this course we will analyze and discuss a variety of creative nonfiction texts, including personal essay, nature writing, arts writing, travel writing, and other hybrid and experimental forms. We will engage in a variety of writing exercises using these works as inspiration with an emphasis on both intellectual rigor and creative experimentation. Through reading, writing, peer critique, and revision, this course will challenge students to move deeper into the creative process through the study and creation of new and authentic work.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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

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; Art Therapy Minor Elective

HU385 LGBTQ+ History and Culture in America 3 credits

Beginning with Henry Gerber’s Society for Human Rights in 1924 and stretching into recent legislation around same-sex marriage and transgender rights, the fight for equality for LGBTQ+ citizens has been ongoing. This course seeks to give students context for, and understanding of, the social movements that have defined the LGBTQ+ community in the 20th century and 21st centuries. Topics will include the mid-century homophile movement, Stonewall Revolt, the AIDS crisis, Don’t Ask, Don’t Tell; and the cultural expressions of the movement toward LGBTQ+ acceptance in mainstream American culture. Through readings, film, discussions, papers, and projects, students will develop a comprehensive understanding of the struggle for civil rights for LGBTQ+ citizens.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

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

HU395-398 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course; additional prerequisites as determined by faculty

Fulfills: Humanities Elective or Liberal Arts Elective or other Elective options as determined by faculty

HU399 Humanities 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

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Science Requirement or Liberal Arts Elective

SI210 Concepts in Chemistry 3 credits

This course introduces students to chemical concepts through a series of questions about everyday life. Students will explore topics such as how touch screens work, why orange juice tastes bad after brushing your teeth, and how smells travel across a room. The focus of the course is on understanding the world around us without using mathematical calculations.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Science Requirement or Liberal Arts Elective

SI225 Are You What You Eat? Intro to Human Nutrition 3 credits

Students will study the impact of nutrition on wellness by focusing on eating practices and their effect on the overall health of the human body. This course will introduce the basic chemistry needed to understand the biology of nutrition. Topics include food groups, nutrients, product label interpretation, and nutrition's role in disease and wellness. Students will be required to complete assignments, read the assigned text, and complete a project.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Science Requirement or Liberal Arts Elective

SI395-398 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course; additional prerequisites as determined by faculty

Fulfills: Science Requirement or Liberal Arts Elective or other Elective options as determined by faculty

SI399 Science 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

SO250 Mindfulness and Creative Identity 3 credits

This class will explore identity through a psychological and sociological lens. Mindful practices such as meditation and guided breathing will be incorporated into the class to encourage a deep level of consciousness, self-awareness, and understanding. Topics will include personal identity, role identity, social identity, and collective identity. Assignments will include daily mindfulness tracking and journaling, responses to essays and videos, and a final project. Readings may include poetry, essays and philosophical writings about identity.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Social Science Elective or Liberal Arts Elective; Art Therapy Minor elective

SO300 Exploring Emotional Intelligence 3 credits

This course will study and examine the claim of why Emotional Intelligence is considered one of the keys to personal, career and social success. What does Emotional Intelligence really mean? Students will discover the key concepts in the field of EI, study the EI components and models, and understand and develop key EI skills such as self-awareness, self-management, social awareness, relationship management, empathy, motivation, resilience, influence, trust etc. Together we will examine EI's application and strategies for self-improvement, teamwork, customer service, and building relationships. This course is important for anybody who wants to develop a better understanding of themselves and others. Through a mix of self-assessments, discussions, case studies, team assignments and practical exercises, students will develop awareness and practical strategies for being in touch with your and others' emotions.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Social Science Elective or Liberal Arts Elective; Art Therapy Minor 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Social Science Elective or Liberal Arts Elective; Art Education Diversity Elective; Art Therapy Minor 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course

Fulfills: Social Science Elective or Liberal Arts Elective

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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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); Art Education Minor elective; Art Therapy Minor requirement

SO375 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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); Art Education Minor elective; Art Therapy Minor elective

SO380 Abnormal Psychology 3 credits

This course provides an in-depth exploration of abnormal psychology from a biological, psychological, and sociocultural perspective. The curriculum explores psychopathology—anxiety, neurosis, psychosis, and depression—focusing on prevention, diagnosis, and treatment. Emphasis is placed on evidence-based interventions and arts-based therapies in clinical practice and case study analysis.

Prerequisites: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 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); Art Therapy Minor requirement

SO395-398 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course; additional prerequisites as determined by faculty

Fulfills: Social Science Elective or Liberal Arts Elective or other Elective options as determined by fac

SO399 Social Science 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

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 or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

WVN295-299 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: 200-Level Narrative Elective (WVN students) or Studio Elective or other Elective options as determined by faculty

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 or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

WVN395-398 Topics in Writing & Visual Narrative 3 credits

This course provides an in-depth study of a time period or topic in Writing & 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: ENG100 College Writing I and ENG200 College Writing II (*formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric*); grade of C- or higher required in each course; additional prerequisites determined by faculty approval

Fulfills: Writing & Visual Narrative Elective (WVN students) or 300-Level Studio Elective or Liberal Arts Elective or Studio Elective or other Elective options as determined by faculty

WVN399 Writing & 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

Painting and Drawing

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 Drawing Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) 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: Perceptual Drawing and Life Drawing I

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

DR250 Drawing Manga in Japan (Niigata, Japan) 3 credits

In this course, students will be responsible for documenting their travels in a dedicated sketchbook they have brought to use for the class with images, sketches, found objects, and writing. On-site drawing to various historical locations with daily experimental prompts will be a major focus of the course as well as observing the life and culture of Japan’s everyday life. This course will provide the students an opportunity to document their own unique experiences and outlook while also expanding their visual library. Visits to museums/galleries, mini field trips around Niigata, and lectures about the history of manga throughout Japan and its influence around the world will also be part of the course. After returning from Japan, students are then responsible for completing a 6 page manga featuring the theme of “culture shock” that will be due in mid to late August. This final project will continue the use of the traditional methods of deleter screens, deleter paper, and inking.

Prerequisites: None

Fulfills: 200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) or Studio Elective

DR260 Drawing II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story's physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: Perceptual Drawing

Fulfills: 200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative students) 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: Perceptual Drawing

Fulfills: 200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) or Studio Elective

DR295-299 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 Drawing Elective (Interdisciplinary Arts students) or Studio Elective or other Elective options as determined by faculty

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 Drawing Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

DR395-398 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 Drawing Elective (Interdisciplinary Arts students) or 300-Level Elective or Studio Elective or other Elective options as determined by faculty

DR399 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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

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 Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Adv. Drawing/Obj. Painting Elective Option (Illustration students) or Studio Elective

PN260 Painting II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story's physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: Painting I: Painting Color and Light

Fulfills: 200-Level Painting Elective or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative 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

PN295-299 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 or other Elective options as determined by faculty

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 Project Design Elective (Interdisciplinary Arts students) 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 Project Design Elective (Interdisciplinary Arts students) 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 Project Design Elective (Interdisciplinary Arts students) 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 Elective Option (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 Elective Option (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 Program

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

PN380 The Alchemy of Image-Making 3 credits

How do ancient practices of alchemy relate to artistic practices in the twenty-first century? How can contemporary artists use principles and methods from alchemy to enhance and invigorate their studio practice? The Alchemy of Image-Making will use alchemy as a metaphor to investigate the integration of philosophical, scientific, and spiritual ideas with studio production. Historical and studio-based research projects will focus on the transformation (transmutation) of forms and images through chance-driven physical and digital processes. By combining what James Elkins calls 'blind experiments' with intensive critical analysis, students will aim to better understand how they can use alchemical modes of investigation to heighten their artistic pursuits.

Prerequisites: ID200 Sophomore Studio

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

PN395-398 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 or other Elective options as determined by faculty

PN399 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 Through the Lens: Seeing and Making 3 credits

This course is a creative exploration of the diverse range of lens-based imaging tools, media, and materials, including analog still, digital still, and time-based visual imaging systems. Technical and conceptual skill development provides a fundamental framework for making photographs. Issues related to camera vision, representation and picture interpretation are examined. Image presentation options are also examined and employed as a means to escort the viewer through the student's work, ideas, thoughts, and expressions. Conceptual and aesthetic considerations are introduced as part of a broader foundation for critically analyzing one's work and the work of others.

Prerequisites: None

Fulfills: Through the Lens Elective Option (Photo/Video/Film students) or Photo/Film/Video Elective Option (Graphic Design students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH230 Through the Lens: Beyond the Expected 3 credits

This course is designed to help students acknowledge and expand their own intellectual and aesthetic approaches to lens-based image thinking, seeing, and making. Assignments are organized to give students an opportunity to explore and experiment with different tools, materials, and processes while developing a critical understanding of their ideas in the creation of new work. Students are encouraged to examine innovative approaches and strategies for the organization and presentation of images used to create the context in which their work is encountered.

Prerequisites: None

Fulfills: Through the Lens Elective Option (Photo/Video/Film students) or Photo/Film/Video Elective Option (Graphic Design students) or Project Design Elective (Interdisciplinary Arts 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: Through the Lens or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH245 Beyond the Lens: Re-framing Photography in the Age of AI 3 credits

Generative AI isn't just reshaping photography—it's redefining how we think about and create images. This course explores the intersection of traditional photographic techniques and AI-driven tools, opening new creative possibilities. Through hands-on experimentation, students will generate and refine AI-assisted photographs while critically examining the implications of these technologies. Beyond technical skills, the course investigates the ethical, philosophical, and aesthetic questions surrounding AI in creative fields, challenging ideas of authenticity, originality, and artistic intent. Over the course of the semester, students will create a body of work that blends AI- generated and traditional photographic methods, challenging and expanding the limits of photography in the age of machine learning.

Prerequisites: 30 Credits or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH255 Wait! Let Me Arrange the World for You: Time, Narrative, and the Moving Image 3 credits

What happens when time is no longer linear? How can time be stretched, fractured or looped to reshape perception, disrupt narrative, and reimagine the world? This intermediate course invites students to build upon foundational storytelling skills by exploring time as a fluid, dynamic, and expressive force in narrative media. Through experimental projects and critical discussions, students will engage with non-linear, abstract, and speculative forms of storytelling across video, audio, and hybrid formats. Emphasizing the poetic and conceptual power of temporal disruption, the course challenges students to rethink narrative conventions and consider how time mediates memory, experience, and meaning.

Prerequisites: FN140 Time-Based Practices or Permission of Instructor

Fulfills: Photo/Video/Film Time-Based Elective (Photo/Video/Film students) or Photo/Video/Film Elective Option (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH260 Shaped by the Media: Documentary and the Art of Representation 3 credits

This introductory course explores documentary as a multifaceted storytelling practice, emphasizing both traditional and contemporary approaches to representing facts, issues, and events. Students will engage with a variety of documentary forms and media, experimenting with cross-disciplinary and hybrid techniques to craft compelling narratives. The course covers essential concepts in documentary production, including story research, interviewing techniques, location and fieldwork, story development, editing, and presentation. Students will examine the ethical responsibilities of documentary producers and how media shapes public perception and social discourse. Through the critical viewing of historical and contemporary works, students will gain a broad perspective of the evolving landscape of documentary. Assignments support hands-on engagement with essential tools and techniques of documentary production. By the end of the course, students will have developed original short-form documentaries and a critical framework for analyzing documentary practice today.

Prerequisites: FN140 Time-Based Practices or Permission of Instructor

Fulfills: Photo/Video/Film Time-Based Elective (Photo/Video/Film students) or Photo/Video/Film Elective Option (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH265 Telling Stories: Audio, Video, and the Art of Narrative 3 credits

This introductory course explores audio and video as essential tools for storytelling, emphasizing narrative as a foundational framework for shaping meaning and conveying experience. Students will gain technical proficiency in core production methods—including capturing and recording, nonlinear editing, and sound design—while analyzing how stories operate across different media. The course focuses on linear and non-linear storytelling structures, introducing students to the conceptual and formal elements that shape narrative. Through hands-on projects and critical reflection, students will develop a working vocabulary and a foundational understanding of how to construct compelling, purposeful stories across formats.

Prerequisites: None

Fulfills: Photo/Video/Film Requirement (Photo/Video/Film students) or Photo/Video/Film Elective Option (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH295-299 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 or other Elective options as determined by faculty

PH310 The Constructed Image: Studio Photography and Visual Storytelling 3 credits

The studio is more than a controlled environment—it is a dynamic environment of intention, invention and intervention. It serves as a platform where images are constructed, staged and transformed. Through still life, portraiture, and staged tableau, students will investigate how lighting, spatial arrangement, and materiality shape meaning and influence interpretation. Working with ambient, continuous, and strobe lighting, students experiment with light as both a technical tool and as a means for conveying meaning. Discussions will critically engage with historical and contemporary artists who use the studio to explore the construction of imagery, the fluidity of representation, and the shifting boundaries between reality and artifice. A final portfolio will synthesize technical precision with conceptual depth, encouraging students to push their photographic practice beyond mere documentation into the realm of constructed imagery and expanded visual storytelling.

Prerequisites: Sophomore Studio or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH315 Portfolio and Career Development 3 credits

Students work independently to build and expand their photographic and artistic portfolios based on their own professional interests. Projects and assignments are designed to address the professional interests of each student which allows them to work independently towards the production of a focused portfolio. Students explore career options and preparation related to their interests and update their career documents - resumes and CV's, project proposals and artists statements. Professional practice topics - residencies, grants, artist fellowships, exhibition and publication opportunities - and other professional development considerations are discussed within the context of their chosen career path and practice.

Prerequisites: Sophomore Studio or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective

PH320 Post-Photography Theories and Practices: From Optics to Computation 3 credits

What defines a photographic image - light, time, composition, intent? How does photography evolve when it transcends its reliance on cameras? This course explores the shifting role of photography in the digital and AI-driven age, examining how traditional photographic practices are being redefined by digital tools, artificial intelligence, and hybrid media forms. Through critical discussions on authorship, representation, creativity, and machine collaboration, students will engage with the ethical and aesthetic complexities of image-making in a post-photographic world. Over the semester, students will apply key theoretical frameworks to develop a body of work that merges traditional and computational techniques, critically exploring the evolving boundaries of photographic practice through hybrid media approaches.

Prerequisites: Sophomore Studio or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH345 Website and Portfolio Design 3 credits

Students will design and create a variety of portfolios using their photographs, videos, and other artworks in electronic form for distribution through multiple media and marketing outlets and content aggregators. Topics include image generation and evaluation, and advanced editing and sequencing options. All aspects of website design, from the initial concept to the final site launch is covered. Students complete the semester with a live website they have designed, edited and deployed as professionals.

Prerequisites: Sophomore Studio or Permission of Instructor

Fulfills: Website and Portfolio Design Requirement (Photo/Video/Film students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH350 The Materiality of Images in a Virtual World: From Celluloid & Silver to…? 3 credits

What happens to the material essence of an image in a world increasingly shaped by digital and virtual media? How do material processes influence meaning, authorship, and authenticity in an era of algorithmic and AI-generated imagery? This course explores the physical foundations of image-making, from celluloid film and silver-based prints to contemporary digital imaging, through hands-on engagement with traditional photographic and experimental filmmaking techniques. Students will examine how material choices shape perception, meaning, and creative intent while exploring the evolving relationship between image, object, and material. By working with physical and chemical processes, the course challenges students to reconsider the tangible and sensory dimensions of both still and moving images, tracing photography and film's past, present, and speculative futures.

Prerequisites: PH204 Through the Lens: Seeing and Making or PH230 Through the Lens: Beyond the Expected or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) 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: PH204 Through the Lens: Seeing and Making or PH230 Through the Lens: Beyond the Expected or Permission of Instructor

Fulfills: Photo/Video/Film Elective (Photo/Video/Film students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH360 Whose Story Will You Tell: Personal, Social, and Cultural Narratives 3 credits

How do moving images and sound shape the way we tell stories? This course explores visual storytelling as both a creative practice and a critical inquiry, examining how personal, social, and cultural narratives take shape across film, video, audio, and multimedia forms. Through documentary, experimental cinema, and interactive storytelling, students will investigate how evolving technologies and cultural shifts influence narrative techniques. They will explore linear and non-linear structures, participatory approaches, expanded documentary, and other strategies to shape and tell stories. Hands-on projects will encourage students to develop their own voices, focusing on how narrative frameworks and creative decisions shape the experience and communication of stories.

Prerequisites: Sophomore Studio or Permission of Instructor

Fulfills: Photo/Video/Film Time-Based Elective (Photo/Video/Film students or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) 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: FN140 Time-Based Practices 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 Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PH395-398 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 or other Elective options as determined by faculty

PH399 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Requirement Elective (Printmaking students) or Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PR220 Introduction to Print Media 3 credits

An exploration of contemporary print media that addresses a variety of print processes including digital, photopolymer, transfer, and screen prints. Students are introduced to print applications through a series of projects that engage issues of appropriation, transformation, and iteration. The course is also an introduction to several of the basic principles of transferring in from one surface to another.

Prerequisites: None

Fulfills: Printmaking Requirement Elective (Printmaking students) or Project Design Elective (Interdisciplinary Arts 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 Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Studio Elective

PR260 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: Graphic Design Elective (Graphic Design students) or Printmaking Elective (Printmaking students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PR295-299 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 or other Elective options as determined by faculty

PR300 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: One 200-Level Printmaking Elective

Fulfills: 300-Level Printmaking Elective (Printmaking students) or Advanced Drawing Elective or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts 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 Drawing Elective (Interdisciplinary Arts students) or Advanced Drawing Elective 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 Drawing Elective (Interdisciplinary Arts students) or Narrative Elective (Writing & Visual Narrative students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PR345 Printed Matters 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: 300-Level Printmaking Elective (Printmaking Students) or Drawing Elective (Interdisciplinary Arts students) or Advanced Drawing Elective or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) 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 Drawing Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

PR360 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: Graphic Design Elective (Graphic Design students) or 300-Level Printmaking Elective (Printmaking students) or 300-Level Studio Elective or Studio Elective

PR395-398 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 or other Elective options as determined by faculty

PR399 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: FN130 Form and Space or Permission of Instructor

Fulfills: Sculpture I 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: FN130 Form and Space 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: FN130 Form and Space or Permission of Instructor

Fulfills: Sculpture Elective (Sculpture students) or Project Design Elective (Interdisciplinary Arts 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: FN130 Form and Space or Permission of Instructor

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: FN130 Form and Space or Permission of Instructor

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: FN130 Form and Space or Permission of Instructor

Fulfills: Sculpture Elective (Sculpture students) or Project Design Elective (Interdisciplinary Arts 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: FN130 Form and Space and FN140 Time-Based Practices or Permission of Instructor

Fulfills: Fabrication Methods Requirement Elective (Printmaking and Sculpture students) or Project Design Elective (Interdisciplinary Arts 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: SC212, SC213, SC219 Fabrication Methods or SC200 Sculpture I

Fulfills: Sculpture Elective (Sculpture students) or Project Design Elective (Interdisciplinary Arts 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: FN130 Form and Space or Permission of Instructor

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: FN100 Perceptual Drawing and FN130 Form and Space or Permission of Instructor

Fulfills: 200-Level Sculpture Elective or Studio Elective

SC295-299 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 or other Elective options as determined by faculty

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: SC200 Sculpture I for Sculpture concentrators; ID200 Sophomore Studio for non-Sculpture concentrators

Fulfills: 300-Level Sculpture Elective (Sculpture students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) 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: SC200 Sculpture I and DR204 Life Drawing I or Permission of Instructor

Fulfills: 300-Level Sculpture Elective or Drawing Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) 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[1] 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: SC200 Sculpture I

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

SC395-398 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 or other Elective options as determined by faculty

SC399 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

Studio Arts

SA300 Independent Studio Arts 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 meet regularly with fellow students across disciplines and faculty 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 are expected to work independently and to make gains in the development of concepts and ideas within their work. This course is open to all concentrations.

Prerequisites: Junior level (60 credits)

Fulfills: Workshop Requirement (Painting, Printmaking and Sculpture students) or 300-Level Studio Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

SA395-398 Topics in Studio Arts 3 credits

This course provides an in-depth study of a topic in Studio 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: Prerequisites will be developed in conjunction with the course description for each topic.

Fulfills: 300-Level Studio Elective or Studio Elective or other Elective options as determined by faculty

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); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN 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); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN 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); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN 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); Senior Capstone option (Art Education, GTP, Interdisciplinary Arts and WVN 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 or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

WVN210 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

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 (second semester juniors and seniors only)

Fulfills: Writing & Visual Narrative Requirement (WVN students) or 300-Level Studio Elective or Liberal Arts Elective or Project Design Elective (Interdisciplinary Arts students) or Studio Elective

WVN395-398 Topics in Writing & Visual Narrative 3 credits

This course provides an in-depth study of a time period or topic in Writing & 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: Reading and Critical Thinking and Research and Rhetoric (grade of C- or higher required in each course); additional prerequisites determined by faculty approval

Fulfills: Writing & Visual Narrative Elective (WVN students) or 300-Level Studio Elective or Liberal Arts Elective or Studio Elective or other Elective options as determined by faculty

WVN399 Writing & 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

Fall 2026 New & Special Topics Classes

ANIMATION

AN395-1 Digital Puppets 3 credits

Digital puppet animation is one of the most popular methods of animation in North America. In this course we will learn about advanced puppeting techniques using digital software and its importance in the digital age. We will discuss the historical significance of puppets in Animation, giving context to how digital puppets are used today. We will learn about the technical aspects of rigging using different software tools and how to effectively use these tools to create different kinds of stories and motion-styles.

Prerequisites: *AN205 Pre-Production and Design or Permission of Instructor*

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

NEW!

AN396-1 3D Character Modeling and Rigging 3 credits

Character rig creation is one of the most challenging skills to master in 3D animation. This course will teach students all the necessary skills to create production-ready 3D character rigs from initial concept to final rigging. This hands-on course will go step-by-step through the character creation process to cover sculpting, retopology (modeling), texturing, and preparing files for use in animation, film, video games, and 3D printing for toys and tabletop games.

Prerequisites: *AN235/GTP235 3D Modeling for Physical and Virtual Worlds or AN240 3D Character Animation or Permission of Instructor*

Fulfills: *GTP Elective (GTP students) or 300-Level Studio Elective or Studio Elective*

AN397-1 Visual Communication Design: The Art of the Character 3 credits

Characters have fundamentally acted as a key component in the communication of information. They represent a reflection of the human experience and are an essential viewpoint within narrative storytelling. In this course, students dive into the macrocosm of character design across the spectrum, referencing the worlds of animation, illustration, and graphic design. Through multidisciplinary challenges, theories in design, and expansive research practices, students work on both long and short form challenges to develop and execute effective character designs. Topics may include silhouette, shape language, color theory, and marketplace application.

Prerequisites: *AN220 Animation I: Principles or IL215 Illustration I: Drawing for Communication or Permission of Instructor*

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

CAREER DESIGN STUDIO

NEW!

CDS100 (1-5) Professional Practice 1 credit (*Fall 2026 Incoming Students Only*)

How do you make the most out of your experience at art college, thriving in your classes and becoming an invaluable employee in your student work positions? In this 1-credit course, take ownership of your time and develop a strong professional practice plan for your academic coursework and creative employment. Professional Practice will help you navigate a path through your first semester and encourage you to think about how everything you're learning now might build towards multiple great careers. During this alternating lecture and seminar-style course, you will create and revise resumes, cover letters, portfolios or sample work collections, elevator pitches, and LinkedIn profiles. You will explore concentration options, learn about campus resources and opportunities, research careers you're interested in, and learn how to build industry connections. You will also research jobs for Spring Semester and create and implement an application plan. The final class of the course will be devoted to mock interviews and professional reviews with Career Design Studio staff and local creative professionals.

Prerequisites: *None*

Fulfills: *Career Design Studio Professional Practice Requirement*

DRAWING

DR395-1 Multiple Realities: Painting and Drawing Now 3 credits

What makes painting and drawing today different from any other time in history? How does our new digital reality change the way we see and make physical works of art? How has the global information network changed the way artists investigate, discover, and interpret ideas? Multiple Realities: Painting & Drawing Now is an advanced studio course exploring how artists in the 21st Century are innovating historical practices of painting and drawing. Creative projects will synthesize digital technologies and analog processes by exploring new realms of pictorial representation that blend the observed with the imaginary, the representational with the abstract, and digital space with physical space. Students will actively integrate research and media exploration to develop a personal creative practice that is both timely and timeless.

Prerequisites: *ID200 Sophomore Studio and one 200-Level Drawing Elective or Permission of Instructor*

Fulfills: *Advanced (300-Level) Drawing Elective (Illustration, Painting, Printmaking and Sculpture students) or 300-Level Studio Elective or Studio Elective*

GAMES, TOYS AND PLAY

NEW!

GTP295-1 Cos 3 credits

This course focuses on developing the fabrication skills common to both cosplay and theatrical costume development. Students begin with hand and machine sewing, followed by patterning techniques. The next series of exercises build on those basic skills - working with foam, thermoplastic, mechanisms and electronics, to create accessories and props. Using these objects to then experiment with low fume/low voc faux, weathered and other finishes. Later assignments in the semester will allow students to explore their own directions within the vast realm of wearable art.

Prerequisites: *None*

Fulfills: *GTP Elective (GTP students) or Studio Elective*

GTP296-1 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: *None*

Fulfills: *GTP Elective (GTP students) or Narrative Elective (WVN students) or Studio Elective*

NEW!

GTP396-1 3D Character Modeling and Rigging 3 credits

Character rig creation is one of the most challenging skills to master in 3D animation. This course will teach students all the necessary skills to create production-ready 3D character rigs from initial concept to final rigging. This hands-on course will go step-by-step through the character creation process to cover sculpting, retopology (modeling), texturing, and preparing files for use in animation, film, video games, and 3D printing for toys and tabletop games.

Prerequisites: *AN235/GTP235 3D Modeling for Physical and Virtual Worlds or AN240 3D Character Animation or Permission of Instructor*

Fulfills: *GTP Elective (GTP students) or 300-Level Studio Elective or Studio Elective*

ILLUSTRATION

IL397-1 Visual Communication Design: The Art of the Character 3 credits

Characters have fundamentally acted as a key component in the communication of information. They represent a reflection of the human experience and are an essential viewpoint within narrative storytelling. In this course, students dive into the macrocosm of character design across the spectrum, referencing the worlds of animation, illustration, and graphic design. Through multidisciplinary challenges, theories in design, and expansive research practices, students work on both long and short form challenges to develop and execute effective character designs. Topics may include silhouette, shape language, color theory, and marketplace application.

Prerequisites: *AN220 Animation I: Principles or IL215 Illustration I: Drawing for Communication or Permission of Instructor*

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

INTERDISCIPLINARY ARTS

NEW!

ID295-1 Cos 3 credits

This course focuses on developing the fabrication skills common to both cosplay and theatrical costume development. Students begin with hand and machine sewing, followed by patterning techniques. The next series of exercises build on those basic skills - working with foam, thermoplastic, mechanisms and electronics, to create accessories and props. Using these objects to then experiment with low fume/low voc faux, weathered and other finishes. Later assignments in the semester will allow students to explore their own directions within the vast realm of wearable art.

Prerequisites: *None*

Fulfills: *GTP Elective (GTP students) or Studio Elective*

NEW!

ID296-1 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: *Printmaking Elective (Printmaking students) or Sculpture Elective (Sculpture students) or Studio Elective*

PAINTING

PN395-1 Multiple Realities: Painting and Drawing Now 3 credits

What makes painting and drawing today different from any other time in history? How does our new digital reality change the way we see and make physical works of art? How has the global information network changed the way artists investigate, discover, and interpret ideas? Multiple Realities: Painting & Drawing Now is an advanced studio course exploring how artists in the 21st Century are innovating historical practices of painting and drawing. Creative projects will synthesize digital technologies and analog processes by exploring new realms of pictorial representation that blend the observed with the imaginary, the representational with the abstract, and digital space with physical space. Students will actively integrate research and media exploration to develop a personal creative practice that is both timely and timeless.

Prerequisites: ID200 Sophomore Studio and PN200 Painting I: Painting, Color and Light or Permission of Instructor

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

PHOTO/VIDEO/FILM

NEW!

PH245-1 Beyond the Lens: Re-Framing Photography in the Age of AI 3 credits

Generative AI isn't just reshaping photography—it's redefining how we think about and create images. This course explores the intersection of traditional photographic techniques and AI-driven tools, opening new creative possibilities. Through hands-on experimentation, students will generate and refine AI-assisted photographs while critically examining the implications of these technologies. Beyond technical skills, the course investigates the ethical, philosophical, and aesthetic questions surrounding AI in creative fields, challenging ideas of authenticity, originality, and artistic intent. Over the course of the semester, students will create a body of work that blends AI-generated and traditional photographic methods, challenging and expanding the limits of photography in the age of machine learning.

Prerequisites: 30 Credits or Permission of Instructor

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

NEW!

PH255-1 Wait! Let me Arrange the World for You: Time, Narrative, and the Moving Image 3 credits

What happens when time is no longer linear? How can time be stretched, fractured or looped to reshape perception, disrupt narrative, and reimagine the world? This intermediate course invites students to build upon foundational storytelling skills by exploring time as a fluid, dynamic, and expressive force in narrative media. Through experimental projects and critical discussions, students will engage with non-linear, abstract, and speculative forms of storytelling across video, audio, and hybrid formats. Emphasizing the poetic and conceptual power of temporal disruption, the course challenges students to rethink narrative conventions and consider how time mediates memory, experience, and meaning.

Prerequisites: FN140 Time-Based Practices of Permission of Instructor

Fulfills: Photo/Video/Film Time-Based Elective (Photo/Video/Film students) or Photo/Video/Film Elective Option (Graphic Design students) or Narrative Elective (Writing & Visual Narrative students) or Studio Elective

PRINTMAKING

NEW!

PR295-1 Dissent and Dissemination 3 credits

Got issues? Explore them through letterpress – a process of setting lead type one letter at a time – along with Riso printing, digital printing (inkjet & laser), and silkscreen. There is literally no time like the present. We live in unprecedented times when artists voice opinions others leave unsaid or unchallenged. The class will study and make work inspired by the history of protest posters, printed propaganda, zines, and other forms of printed matter, and collaborate with the class. There will be elements of excursion into our community as we discuss how we use printed ephemera in public and private settings.

Prerequisites: *None*

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

SCULPTURE

NEW!

SC296-1 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: *Printmaking Elective (Printmaking students) or Sculpture Elective (Sculpture students) or Studio Elective*

NEW!

SC395-1 The [Mini Golf] Course 3 credits

In this course, students will collaborate to create a full-scale, playable mini golf course. The class will work together to choose a theme for their course and then each student will design and build a single hole. The first half of the semester will be spent prototyping, play testing, and building fabrication skills in wood and metal. The second half of the semester will be dedicated to fabricating final pieces. At the semester's end, the mini golf course will be installed and the Montserrat community will be invited to play it.

Prerequisites: *ID200 Sophomore Studio or Permission of Instructor*

Fulfills: *300-Level Sculpture Elective (Sculpture students) or Fabrication Methods Elective (Printmaking and Sculpture students) or 300-Level Studio Elective or Studio Elective*

LIBERAL ARTS

NEW!

AH395-1 Curating Global Cultures 3 credits

The course will examine the charged relationships between aesthetics, contexts, and the implicit assumptions that govern how art and artifacts are displayed and understood. The course presents an overview of histories of collecting and exhibiting the art and material culture of societies that have been historically excluded from mainstream museums or have been relegated to history or ethnographic museums as examples of the cultural or racial "other." The course will begin with colonial collecting practices and the formation of the first ethnographic collections in Europe and the United States to situate how the identities of colonized subjects were shaped by the cultural and racial biases of the West. The course will then consider contemporary museums and seminal exhibitions of modern and contemporary art by African, South American, and Native American artists, asking how curatorial practices have shifted perceptions of indigeneity in the twenty-first century.

Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: *HU100 Reading and Critical Thinking and HU105 Research and Rhetoric (grade of C- or higher required in each course) and AH200 Art History Origins and AH205 Art History Modern Developments*

Fulfills: *Art Education Diversity Elective (Art Education students) or Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective; Art History Minor Elective: Curatorial Studies Minor Museum/Exhibition Elective*

AH396-1 Gardens and Landscapes of East Asia 3 credits

In East Asia, the relationship between humans and nature has been a central theme of philosophical investigation and artistic exploration. Through the survey of gardens and landscapes, this course will examine the concept of nature in East Asian thoughts and its representation in physical and pictorial forms. Students will be introduced to historic gardens of China, Korea, and Japan and their design principles and demonstrate their understanding of the course material through writings, presentations, and collaborative creative projects. Visits to local museums and botanical gardens are part of the course. As requirements, students will read primary and secondary texts related to nature, landscape, and gardens and will be able to understand their socio-cultural implications. Students will learn basic compositional elements and aesthetic characteristics of Chinese, Korean, and Japanese gardens and understand the differences. They will discuss how gardens and natural spaces have been used, represented, and symbolized in various personal, social, and political contexts and analyze their own surroundings.

Art History Minor students must earn a cumulative grade point average of 3.0 or higher in all art history courses.

Prerequisites: *HU100 Reading and Critical Thinking and HU105 Research and Rhetoric (grade of C- or higher required in each course) and AH200 Art History Origins and AH205 Art History Modern Developments*

Fulfills: *Art Education Diversity Elective (Art Education students) or Art History Elective or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective; Art History Minor Elective*

NEW! *(take only if you have not yet earned credit for HU100 Reading and Critical Thinking)*

ENG100 College Writing I: Writing Out of the Self 3 credits

In this course students write essays to practice and develop flexible and accurate writing skills. They become aware of the writing process and learn how to break down a complex writing task into stages, including pre-writing and testing topics, brain-storming, collecting, researching and note-taking, drafting, recursive research and redrafting, and final editing. They practice and develop techniques appropriate to the different stages of the process. Students peer-review and peer-edit each others' writing, developing a sense of how their words' affect an audience.

Students begin by writing autobiographical essays, while reading examples of published narrative essays, poetry, and fictional stories, both for inspiration and for technique. They next write analytical essays on these readings, practicing the use of quotations to support their points and to hone close-reading and analytical skills. They master the proper MLA format for citations and works cited. Their reading as well as their writing moves away from the autobiographical to more objective and issue-oriented essays as the semester progresses. Students will save their notes and drafts for all essays.

Prerequisites: *None*
Fulfills: *College Writing I Requirement* ***(formerly HU100 Reading and Critical Thinking0****; grade of C- or higher Required*

NEW! *(take only if you have not yet earned credit for HU105 Research and Rhetoric)*

ENG200 College Writing II: Writing Into the World 3 credits

Students practice writing academic essays in a variety of formats for this class. Students read and analyze published writing, from fiction and autobiographical essays to more objective and issue-oriented essays or books. They build on the skills developed in College Writing I to polish their use of quotations as evidence, presented in the MLA format. They develop their analytical, note-taking, and reading skills. By the end of the semester they research a topic of their choice and present their information and conclusions in a research paper. Students will save their notes and drafts for all essays.

Prerequisites: *ENG100 College Writing I (formerly HU100 Reading and Critical Thinking); grade of C- or higher required*
Fulfills: *College Writing I Requirement* ***(formerly HU105 Research and Rhetoric0****; grade of C- or higher required*

NEW!

HU395-1 Latin America: Post-Colonial Literatures in Context 3 credits

This course explores a broad scope of Latin American literature—poetry, essays, short prose, comics, and novels—by twentieth and twenty-first century writers from nations including, but not limited to, Argentina, Brazil, Colombia, Chile, and Dominican Republic as well as the Latin American diaspora. Chosen texts are meant to represent diverse aspects of the Latin American experience in a post-colonial context while recognizing impacts of colonization from various literary perspectives. Readings will include the work of writers such as Julia Alvarez, Daniel Alarcon, Jorge Luis Borges, Junot Diaz, Gabriel Garcia Marquez, Isabel Allende, and others.

Prerequisites: *HU100 Reading and Critical Thinking and HU105 Research and Rhetoric (grade of C- or higher required in each course)*
Fulfills: *Art Education Diversity Elective (Art Education students) or Humanities Elective or Liberal Arts Elective; Art Education Minor Diversity Elective*

Spring 2027 New & Special Topics Classes

ANIMATION

NEW!

AN297-1 Keep Diggin'! Experimental Nonfiction 3 credits

This course is an exploration of non-fiction art making through experimental processes and research. The title "Keep Digging" implies a deeper engagement with non-fiction beyond merely truth. For this course "non-fiction" can include the personal, historical, and/or engage with theory. The course covers the skills required to produce non-fiction works from concept through completion; including research, development, material considerations and histories, concept and form relationships, audience interaction, historical precedent, and experimental methodologies. The course is not medium specific and students will develop projects, and skills to their own working frameworks. Students will engage with various readings and screenings to expand their knowledge of contemporary methods in non-fiction and grounding their work in theory and practice.

Prerequisites: *FN140 Time-Based Practices (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*
Fulfills: *Project Design Elective (Interdisciplinary Arts students), Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

AN380-1 Animation Business Practices and 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: *60 Credits*
Fulfills: *300-Level Studio Elective or Studio Elective*

AN395-1 Science of Fantasy Creatures 3 credits

This VCD focused course is an exploration of the intersection of science and art through the timeless lens of fantastical design. Through lectures, readings, independent research, and studio projects, students will broaden their understanding of ecosystems, zoology, taxonomy, and many other evidential sciences, and apply this knowledge to creatures of their own design. Studio work can include 2D and 3D media, animation, or other creative approaches. Explorations will be closely linked to research, discussion, concept/ideation, and analysis of anatomy and physiology. There is the opportunity for collaborative work, observational drawing, and field work throughout the semester.

Prerequisites: *ID200 Sophomore Studio or Permission of Instructor*
Fulfills: *Illustration Elective (Illustration students) or Advanced Drawing Elective (Illustration students) or 300-Level Studio Elective or Studio Elective*

AN396-1 Digital Puppets 3 credits

Digital puppet animation is one of the most popular methods of animation in North America. In this course we will learn about advanced puppeting techniques using digital software and its importance in the digital age. We will discuss the historical significance of puppets in Animation, giving context to how digital puppets are used today. We will learn about the technical aspects of rigging using different software tools and how to effectively use these tools to create different kinds of stories and motion-styles.

Prerequisites: AN205 Pre-Production and Design or Permission of Instructor
Fulfills: 300-Level Studio Elective or Studio Elective

GAMES, TOYS AND PLAY

GTP395-1 The Box 3 credits

A box is usually defined as a square or rectangular container with hard or stiff sides. Boxes often have lids. But what else can a box be and how do you design and fabricate these functional objects? This course explores three dimensional packages and the application of graphic design elements to various 3-dimensional forms. This is a hands-on experience of designing sculptural containers, ergonomics, prototyping, and developing patterns and templates for packaging and other objects.

Prerequisites: 30 Credits or Permission of Instructor
Fulfills: Graphic Design Elective (Graphic Design Students) or 300-Level Studio Elective or Studio Elective

GRAPHIC DESIGN

GTP395-1 The Box 3 credits

A box is usually defined as a square or rectangular container with hard or stiff sides. Boxes often have lids. But what else can a box be and how do you design and fabricate these functional objects? This course explores three dimensional packages and the application of graphic design elements to various 3-dimensional forms. This is a hands-on experience of designing sculptural containers, ergonomics, prototyping, and developing patterns and templates for packaging and other objects.

Prerequisites: 30 Credits or Permission of Instructor
Fulfills: Graphic Design Elective (Graphic Design Students) or 300-Level Studio Elective or Studio Elective

ILLUSTRATION

IL395-1 Science of Fantasy Creatures 3 credits

This VCD focused course is an exploration of the intersection of science and art through the timeless lens of fantastical design. Through lectures, readings, independent research, and studio projects, students will broaden their understanding of ecosystems, zoology, taxonomy, and many other evidential sciences, and apply this knowledge to creatures of their own design. Studio work can include 2D and 3D media, animation, or other creative approaches. Explorations will be closely linked to research, discussion, concept/ideation, and analysis of anatomy and physiology. There is the opportunity for collaborative work, observational drawing, and field work throughout the semester.

Prerequisites: *ID200 Sophomore Studio or Permission of Instructor*
Fulfills: *Illustration Elective (Illustration students) or Advanced Drawing Elective (Illustration students) or 300-Level Studio Elective or Studio Elective*

INTERDISCIPLINARY ARTS

NEW!

ID295-1 Surface Design 3 credits

Textiles, wallpaper, apparel, upholstery, skateboard decks, phone cases — pattern is everywhere surfaces need covering, and In this course, you will design original, seamless tessellating patterns and realize them across a wide range of making processes such as screenprinting, relief printing, sublimation printing, digital embroidery, and digital printing, while fabricating your own printing matrices and stencils (vinyl and cut) using subtractive cutting techniques in the Digital Fabrication Studio. Moving between hand-based mark-making and digital vector/raster workflows, you'll build a working vocabulary of pattern and repeat that treats pattern as a problem that spans print, textile, and fabrication practices alike.

Prerequisites: *FN110 Color and Design (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*
Fulfills: *200-Level Printmaking Elective (Printmaking students) or Graphic Design Elective (Graphic Design students) or Studio Elective*

NEW!

ID296-1 Contemporary Fibers: Knot Your Average Textile Course 3 credits

In this culminating course, students will explore principles of art through the medium of fiber. Students will research artists and topics important to their own practice as well as make a personal body of work. An introduction to multiple techniques in fiber such as weaving, knitting or crochet, sewing and surface design techniques such as felting will be covered. Visiting artists and slide lectures will be incorporated with short reading and writing assignments.

Prerequisites: *None*
Fulfills: *200-Level Sculpture Elective (Sculpture students) or Studio Elective*

NEW!

ID297-1 Keep Diggin'! Experimental Nonfiction 3 credits

This course is an exploration of non-fiction art making through experimental processes and research. The title "Keep Digging" implies a deeper engagement with non-fiction beyond merely truth. For this course "non-fiction" can include the personal, historical, and/or engage with theory. The course covers the skills required to produce non-fiction works from concept through completion; including research, development, material considerations and histories, concept and form relationships, audience interaction, historical precedent, and experimental methodologies. The course is not medium specific and students will develop projects, and skills to their own working frameworks. Students will engage with various readings and screenings to expand their knowledge of contemporary methods in non-fiction and grounding their work in theory and practice.

Prerequisites: *FN140 Time-Based Practices (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*
Fulfills: *Project Design Elective (Interdisciplinary Arts students), Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

NEW!

ID380-1 The Alchemy of Image-Making 3 credits

How do ancient practices of alchemy relate to artistic practices in the twenty-first century? How can contemporary artists use principles and methods from alchemy to enhance and invigorate their studio practice? The Alchemy of Image-Making will use alchemy as a metaphor to investigate the integration of philosophical, scientific, and spiritual ideas with studio production. Historical and studio-based research projects will focus on the transformation (transmutation) of forms and images through chance-driven physical and digital processes. By combining what James Elkins calls 'blind experiments' with intensive critical analysis, students will aim to better understand how they can use alchemical modes of investigation to heighten their artistic pursuits.

Prerequisites: *ID200 Sophomore Studio*
Fulfills: *300-Level ID Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective*

PAINTING AND DRAWING

NEW!

DR260-1 Drawing II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story's physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: *FN100 Perceptual Drawing*
Fulfills: *200-Level Drawing Elective or Drawing Elective (Interdisciplinary Arts students) or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

NEW!

PN260-1 Painting II: Constructing Meaning, Message and Elements of Narrative 3 credits

This course examines the meaning, message, and elements of narrative, as well as a story's physical construction, in drawing and painting media. Such analysis can be a driving force behind the development of each image and series of work. Students identify and deepen their conceptual, expressive, and material understanding of the issues central to their narrative development through still life, interior, portrait, or figurative subjects. As thematic development in a single, series, and sequential format is explored, there is an emphasis on color theory, composition, issues of abstraction, painting, and drawing media, as well as digital approaches. Students research and learn from a wide range of historical and contemporary approaches to visual narrative. This course supports their expressive and formal ambitions and serves students across various concentrations.

Prerequisites: *PN200 Painting I: Painting, Color and Light*
Fulfills: *200-Level Painting Elective (Painting students) or Adv Drawing/Objective Painting Requirement (Illustration students) or Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

NEW!

PN295-1 Breaking the Figure 3 credits

This studio course integrates three foundational areas of painting practice. The dynamic between figuration and abstraction, the expressive power of color, the experimental possibilities of collage and mixed media. Drawing on the contributions of twentieth-century Modernists, students investigate how subject matter, color, and material construction function as distinct but interrelated pictorial languages.

Prerequisites: *PN200 Painting I: Painting, Color and Light*
Fulfills: *200-Level Painting Elective (Painting students) or Project Design Elective (Interdisciplinary Arts students) or Studio Elective*

NEW!

PN395-1 Figure/Ground 3 credits

This advanced studio course invites students to engage the figure critically and conceptually, deepening and individualizing their practice through sustained investigation of abstraction and color. The figure's presence, absence, or suggestion becomes a deliberate choice. Along with painting, drawing, students also work across, mixed media, collage, assemblage, and small-scale construction, students draw on methods from Cubism and Dada to the present, exploring fracture and reconstruction through personal, sociocultural, political, and environmental lenses. Color serves as a carrier of meaning, examined through sophisticated palettes, spatial effects, and its cultural relationship to figuration. Critique is integrated into each class meeting.

Prerequisites: *FN100 Perceptual Drawing and PN200 Painting I: Painting, Color and Light and one 200-Level Painting Elective*
Fulfills: *300-Level Painting Elective (Painting students) or Advanced Drawing Elective (Painting, Printmaking and Sculpture students) or Project Design Elective (Interdisciplinary Arts students) or300-Level Studio Elective or Studio Elective*

PHOTO/VIDEO/FILM

NEW!

PH310-1 The Constructed Image: Studio Photography and Visual Storytelling 3 credits

The studio is more than a controlled environment—it is a dynamic environment of intention, invention and intervention. It serves as a platform where images are constructed, staged and transformed. Through still life, portraiture, and staged tableau, students will investigate how lighting, spatial arrangement, and materiality shape meaning and influence interpretation. Working with ambient, continuous, and strobe lighting, students experiment with light as both a technical tool and as a means for conveying meaning. Discussions will critically engage with historical and contemporary artists who use the studio to explore the construction of imagery, the fluidity of representation, and the shifting boundaries between reality and artifice. A final portfolio will synthesize technical precision with conceptual depth, encouraging students to push their photographic practice beyond mere documentation into the realm of constructed imagery and expanded visual storytelling.

Prerequisites: *ID200 Sophomore Studio or Permission of Instructor*
Fulfills: *Photo/Video/Film Elective (Photo/Video/Film students) or Project Design Elective (Interdisciplinary Arts student) or 300-Level Studio Elective or Studio Elective*

PRINTMAKING

NEW!

PR295-1 Surface Design 3 credits

Textiles, wallpaper, apparel, upholstery, skateboard decks, phone cases — pattern is everywhere surfaces need covering, and In this course, you will design original, seamless tessellating patterns and realize them across a wide range of making processes such as screenprinting, relief printing, sublimation printing, digital embroidery, and digital printing, while fabricating your own printing matrices and stencils (vinyl and cut) using subtractive cutting techniques in the Digital Fabrication Studio. Moving between hand-based mark-making and digital vector/raster workflows, you'll build a working vocabulary of pattern and repeat that treats pattern as a problem that spans print, textile, and fabrication practices alike.

Prerequisites: *FN110 Color and Design (formerly FN120 Studio I or FN220 Studio II) or Permission of Instructor*
Fulfills: *200-Level Printmaking Elective (Printmaking students) or Graphic Design Elective (Graphic Design students) or Studio Elective*

NEW!

PR300-1 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: *One 200-Level Printmaking Elective*
Fulfills: *300-Level Printmaking Elective (Printmaking Students) or Advanced Drawing Elective or Project Design Elective (Interdisciplinary Arts students) or 300-Level Studio Elective or Studio Elective*

SCULPTURE

NEW!

SC296-1 Contemporary Fibers: Knot Your Average Textile Course 3 credits

In this culminating course, students will explore principles of art through the medium of fiber. Students will research artists and topics important to their own practice as well as make a personal body of work. An introduction to multiple techniques in fiber such as weaving, knitting or crochet, sewing and surface design techniques such as felting will be covered. Visiting artists and slide lectures will be incorporated with short reading and writing assignments.

Prerequisites: *None*
Fulfills: *200-Level Sculpture Elective (Sculpture students) or Studio Elective*

NEW!

SC320-1 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: *Fabrications Methods Course (SC212 Fabrications in Wood or SC213 Fabrications in Metal or SC219 Digital Design and Fabrication) or SC200 Sculpture I*
Fulfills: *300-Level Sculpture Elective (Sculpture students) or Project Design Elective (Interdisciplinary in Arts students) or 300-Level Studio Elective or Studio Elective*

WRITING & VISUAL NARRATIVE

NEW!

WVN295-1 Adaptation 3 credits

This course explores adapting stories into a visual product. Drawing from the tradition of adapting storybooks, history, and folklore into film, animation, and comics, this course prioritizes identifying themes, audience, and artistic voice. Students in this course will adapt a pre-selected text to a new medium and produce the work in a final polished visual output. This course will build on skills in analysis, storytelling, project management, and project completion. Students will also add onto their storytelling skills necessary knowledge of optioning, licensing, and developing projects in production teams.

Prerequisites: *ID200 Sophomore Studio and WVN200 Elements of the Story or Permission of Instructor*
Fulfills: *200-Level Narrative Elective (Writing and Visual Narrative students) or Studio Elective*

LIBERAL ARTS

NEW!

SI250-1 Local Ecology: The Wildlife and Plant Life of the Northshore 3 credits

Surrounding us on the Northshore area is a rich natural environment which is often unseen and overlooked. This course will be an investigation of our local natural history, our local wildlife and plant life. Familiarity will help you to understand your natural surroundings, to protect them, and to see and live with them in a richer relationship.

Since knowing your tree species can help you find, understand, and conserve wildlife, we will begin by learning to identify common local tree species and how they feed and provide shelter for specific kinds of animals. We will then move on to freshwater wetland ecology, visiting with and studying the life cycles of amphibians and invertebrates that depend on this environment. Finally, we will learn about land mammals of the area, with an emphasis on predators. We will discuss how range expansion and recovery efforts have shifted the makeup of our local wildlife.

Our course methods will be a mix of field and classroom studies, with van field trips to Camp Paradise and Beverly Commons, as well as walking field trips to natural areas right downtown. We will use field sketching, trail cameras, and track-and-sign methods to collect information about the wildlife around us. Classroom work will consist of investigations of field samples, videos, and photos, along with discussions about local natural history and how best to conserve our fragile species and habitats. Particular attention will be paid to the interdependence of specific local species.

Prerequisites: *ENG100 College Writing I and ENG200 College Writing II (formerly HU100 Reading and Critical Thinking and HU105 Research and Rhetoric); grade of C- or higher required in each course*

Fulfills: *Science Requirement or Liberal Arts Elective*

CONCENTRATION REQUIREMENTS

Animation

Art Education

Games, Toys and Play

Graphic Design

Illustration

Interdisciplinary Arts

Painting

Photo/Video/Film

Printmaking

Sculpture

Writing & Visual Narrative

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

ANIMATION

STUDENT NAME:	**SUMMARY OF PROGRAM REQUIREMENTS**
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE	**STUDIO CORE**	**18 Credits**			
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR___	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR _____	TIME-BASED PRACTICES	3 CR __	SOPHOMORE STUDIO	3 CR_____

CONCENTRATION STUDIO CORE	**21 Credits**
LIFE DRAWING I_____	3 CR _____
ANIMATION I: PRINCIPLES_____	3 CR _____
ANIMATION II: CONCEPTS_____	3 CR _____
ANIMATION III: IND PROJECT_____	3 CR _____
PRE-PRODUCTION AND DESIGN_____	3 CR _____
POST-PRODUCTION AND VFX_____	3 CR _____
ANIMATION STUDIO PROJECTS_____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**18 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**6 Credits**
STUDIO/LA ELECT_____	3 CR _____
STUDIO/LA ELECT_____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR ANIMATION THESIS PROJ_____	6 CR _____
*SENIOR ANIMATION THESIS PROJ_____	6 CR _____
_____	_____
*(300/400-LEVEL ELECT_____)	(3 CR _____)
*(300/400-LEVEL ELECT_____)	(3 CR _____)

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	**12 Credits**
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR_____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR_____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____

**Option of repeating Senior Animation Thesis Projects or two approved 300/400-level studio or liberal arts electives*

CREDITS / GPA REQUIREMENT	**COMPLETED**
TOTAL CREDITS BFA / DISTRIBUTION	Min 120 _____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/____
OFFICIAL GRADUATION DATE	_____/_____/____

CREATIVE EMPLOYMENT REQUIREMENT*	**COMPLETED**
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

ART EDUCATION

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE 18 Credits			
PERCEPTUAL DRAWING	3 CR __	FORM AND	3 CR _____	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR___	TIME-BASED	3 CR _____	SOPHOMORE STUDIO	3 CR _____

STUDIO CORE	15 Credits
DRAWING ELECTIVE (200 level)* _____	3 CR _____
LIFE DRAWING I*_____	3 CR _____
DIGITAL MEDIA ELECT*_____	3 CR _____
PRINTMAKING ELECTIVE*_____	3 CR _____
CERAMICS OR SCULPTURE ELECT*__	3 CR _____
*Recommended	
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**21 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
300 LEVEL STUDIO_____	3 CR _____
300 LEVEL STUDIO_____	3 CR _____
300 LEVEL STUDIO_____	3 CR _____
SENIOR STUDIO CAPSTONE	**6 Credits**
*SENIOR SEMINAR/THESIS_____	3/6 CR _____
*(300/400 LEVEL ELECT_____)	(3 CR _____)
*(300/400 LEVEL ELECT_____)	(3 CR _____)
ART EDUCATION CORE CAPSTONE	**12 Credits**
TEACHING PRACTICUM AND PRACTICUM SEMINAR**	12 CR _____
**Select one 6-Credit Capstone; or, one 3-Credit Capstone and one approved 300/400-level Studio elective; or, two approved 300/400-level Studio electives*	

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR_____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**9 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR_____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
DEV PSYCHOLOGY OR PSYCH ELET**_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR_____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**3 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**3 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR _____
ART EDUCATION CORE	**18 Credits**
PERSPECTIVES IN ART EDUCATION**_____	3 CR _____
METHODS: MEDIA, FORMS AND IDEAS**_____	3 CR _____
CURRENT ISSUES IN ART EDUCATION **_____	3 CR _____
TEACHING STUDENTS WITH DISABILITIES**_____	3 CR _____
ART, VISUAL CULTURE & DIVERSITY IN**_____	3 CR _____
CURRICULUM DESIGN & PRE-PRACTICUM **_____	3 CR_____

***Art Education Program: Grade of B- or higher required*

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 132_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/
OFFICIAL GRADUATION DATE	_____/_____/
LICENSURE LEVEL (Pre-K-8 or 5-12)	_____

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
Minimum 2 Semesters Outward-Facing Position/s	***PASS GRADE REQ***
MTEL VISUAL ARTS / COMM & LITERACY	_____/_____/_____

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2026

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

GAMES, TOYS AND PLAY

STUDENT NAME:	**SUMMARY OF PROGRAM REQUIREMENTS**
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE	**STUDIO CORE 18 Credits**				
PERCEPTUAL DRAWING	3 CR __	FORM AND SPACE	3 CR _	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR___	TIME-BASED PRACTICES	3 CR__	SOPHOMORE STUDIO	3 CR _____

STUDIO CORE	**21 Credits**
GTP 1: CONCEPTS + FOUNDATION ___	3 CR _____
GTP 2: PLAYERS + PRODUCTS _____	3 CR _____
GTP 3: RESEARCH + PROJECTS_____	3 CR _____
3D MODELING FOR P&V WORLDS___	3 CR _____
VIDEO GAME ELECT_____	3 CR _____
GRAPHIC DESIGN I or TYPOGRAPHY I	3 CR _____
GTP OR SCULPTURE ELECTIVE_____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**18 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**6 Credits**
STUDIO/LA ELECT_____	3 CR _____
STUDIO/LA ELECT_____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR CAPSTONE_____	3/6 CR _____
*SENIOR CAPSTONE_____	3/6 CR _____
_____	_____
*(300/400-LEVEL ELECT_____)	(3 CR _____)
*(300/400-LEVEL ELECT_____)	(3 CR_____)

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	**12 Credits**
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR_____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade* C-)	3 CR _____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR_____
LIBERAL ARTS CORE	**9 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD _____	3 CR_____
PSYCHOLOGY OF ART, CREATIVITY AND PLAY_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR_____
ART HISTORY ELECTIVE _____	3 CR_____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR_____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR_____
SOCIAL SCIENCE ELECTIVE	**3 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR_____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR_____
_____	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 300/4000-level studio or liberal arts electives*

CREDITS / GPA REQUIREMENT	**COMPLETED**	**CREATIVE EMPLOYMENT REQUIREMENT***	**COMPLETED**
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____	CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CUMULATIVE GPA	Min 2.0_____	CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**	CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
SENIOR THESIS EXHIBITION	_____/_____/	CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
OFFICIAL GRADUATION DATE	_____/_____/	***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																	
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL																	
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

GRAPHIC DESIGN

STUDENT NAME:	**SUMMARY OF PROGRAM REQUIREMENTS**
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE	**STUDIO CORE**	**18 Credits**			
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR___	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR _____	TIME-BASED PRACTICES	3 CR___	SOPHOMORE STUDIO	3 CR _____

CONCENTRATION STUDIO CORE	**30 Credits**
WEB AUTH I or INTERACT DESIGN_____	3 CR _____
GRAPHIC DESIGN I _____	3 CR _____
TYPOGRAPHY I _____	3 CR _____
GRAPHIC DESIGN II _____	3 CR _____
USING IMAGES _____	3 CR _____
GRAPHIC DESIGN III _____	3 CR _____
TYPOGRAPHY II _____	3 CR _____
P/V/F ELECT_____	3 CR _____
DESIGN STORIES _____	3 CR _____
GRAPHIC DESIGN ELECTIVE _____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**12 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT _____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR DESIGN SEMINAR_____	6 CR _____
*SENIOR DESIGN SEMINAR_____	6 CR _____
_____	_____
*(300/400-LEVEL ELECT_____)	(3 CR _____)
*(300/400-LEVEL ELECT_____)	(3 CR_____)

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	**12 Credits**
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT _____	3 CR_____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR_____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR_____
_____	3 CR_____
_____	3 CR _____

**Option of repeating Senior Design Seminar or two approved 300/400-level studio or liberal arts electives*

CREDITS / GPA REQUIREMENT	**COMPLETED**	**CREATIVE EMPLOYMENT REQUIREMENT***	**COMPLETED**
TOTAL CREDITS BFA / DISTRIBUTION	Min 120 _____	CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CUMULATIVE GPA	Min 2.0 _____	CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**	CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
SENIOR THESIS EXHIBITION	_____/_____/	CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
OFFICIAL GRADUATION DATE	_____/_____/	***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																	
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

ILLUSTRATION

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE 18 Credits			
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR___	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR_____	TIME-BASED PRACTICES	3 CR __	SOPHOMORE STUDIO	3 CR_____

STUDIO CORE	30 Credits
LIFE DRAWING I _____	3 CR _____
LIFE DRAWING II _____	3 CR _____
ADV DRAWING OR OBJECTIVE PNTG___	3 CR _____
PERSPECTIVES IN ANATOMY_____	3 CR _____
PAINTING I: PAINTING, COLOR, LIGHT_	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 _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**12 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT _____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR ILL BUSINESS PRACT_____	3 CR _____
SENIOR ILLUSTRATION THESIS_____	3 CR _____
ILL THESIS OR STUDIO ELECT_____	3 CR _____
300/400 STUDIO ELECT_____	3 CR _____

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF (Min grade C-)	3 CR_____
COLLEGE WRITING II: WRITING INTO THE WORLD (Min grade C-)	3 CR _____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR_____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR ____
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR_____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR _____
_____	3 CR_____
_____	3 CR_____
_____	3 CR _____

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/
OFFICIAL GRADUATION DATE	_____/_____/

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2026

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

INTERDISCIPLINARY ARTS

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE 18 Credits			
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR __	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR _____	TIME-BASED PRACTICES	3 CR __	SOPHOMORE STUDIO	3 CR_____

CONCENTRATION STUDIO CORE	12 Credits
DRAWING ELECTIVE_____	3 CR _____
PROJECT DESIGN ELECT_____	3 CR _____
300 LEVEL ID ELECT_____	3 CR _____
300 LEVEL ID ELECT_____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**27 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
300 LEVEL_____	3 CR _____
300 LEVEL_____	3 CR _____
300 LEVEL_____	3 CR _____
300 LEVEL_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**6 Credits**
STUDIO/LA ELECT_____	3 CR _____
STUDIO/LA ELECT_____	3 CR _____
SENIOR STUDIO CAPSTONE*	**12 Credits**
SENIOR CAPSTONE_____	3/6 CR _____
*SENIOR CAPSTONE_____	3/6 CR _____
*(300/400-LEVEL ELECT_____)	(3 CR _____)
*(300/400-LEVEL ELECT_____)	(3 CR_____)

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR_____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR_____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE_____	3 CR_____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR_____
_____	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 300/4000-level studio or liberal arts electives*

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION /	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/_
OFFICIAL GRADUATION DATE	/ /

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

REGISTRAR

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

PAINTING

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement Credit	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE 18 Credits			
PERCEPTUAL DRAWING	3 CR_	FORM AND SPACE	3 CR___	CONTEMP FRAMEWORKS	3 CR_____
COLOR AND DESIGN	3 CR_	TIME-BASED PRACTICES	3 CR___	SOPHOMORE STUDIO	3 CR_____

CONCENTRATION STUDIO CORE	27 Credits
LIFE DRAWING I _____	3 CR _____
DRAWING 200 LEVEL_____	3 CR _____
DRAWING 200 or 300 LEVEL _____	3 CR _____
PRINT or PHOTO ELECT_____	3 CR _____
PAINTING I: PAINTING, COLOR, LIGHT_____	3 CR _____
PAINTING II or III ELECT_____	3 CR _____
PAINTING III ELECT_____	3 CR _____
WORKSHOP_____	3 CR _____
ADV DRAWING ELECT _____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**15 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT _____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR STUDIO ARTS THESIS PROJ I_____	3 CR _____
SENIOR STUDIO ARTS THESIS PROJ II_____	3 CR _____
SENIOR STUDIO ARTS SEMINAR_____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR_____	3 CR _____

**Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective*

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF (Min grade C-)	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD (Min grade C-)	3 CR _____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR _____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR_____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR ____
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR _____
_____	3 CR _____

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/_
OFFICIAL GRADUATION DATE	/ /

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

PHOTO/VIDEO/FILM

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE	STUDIO CORE	18 Credits			
PERCEPTUAL DRAWING	3 CR __	FORM AND SPACE	3 CR __	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR___	TIME-BASED PRACTICES	3 CR __	SOPHOMORE STUDIO	3 CR _____

STUDIO CORE	24 Credits
THROUGH THE LENS ELECT_____	3 CR _____
TELLING STORIES: AUDIO, VIDEO___	3 CR _____
WEBSITE AND PORTFOLIO DESIGN__	3 CR _____
PVF ELECTIVE_____	3 CR _____
PVF ELECTIVE_____	3 CR _____
PVF ELECTIVE_____	3 CR _____
PVF TIME-BASED ELECT_____	3 CR _____
PVF TIME-BASED 300 LEVEL ELECT__	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES	**18 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
300 LEVELELECT_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT_____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR STUDIO ARTS THESIS PROJ I_	3 CR _____
SENIOR STUDIO ARTS THESIS PROJ II	3 CR _____
SENIOR STUDIO ARTS SEMINAR____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR____	3 CR _____

**Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective*

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF (Min grade C-)	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD (Min grade C-)	3 CR _____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**9 Credits**
HISTORY OF PHOTOGRAPHY or HISTORY OF FILM_____	3 CR _____
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR _____
ART HISTORY ELECTIVE	**3 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQ	
_____	3 CR _____
_____	3 CR _____

CREDITS / GPA REQUIREMENT	COMPLETED	CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____	CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CUMULATIVE GPA	Min 2.0_____	CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**	CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
SENIOR THESIS EXHIBITION	_____/_____/	CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
OFFICIAL GRADUATION DATE	/ /	***Minimum 2 Semesters Outward-Facing Position/s***	***PASS GRADE REQ***

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

PRINTMAKING

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE	STUDIO CORE 18 Credits				
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR __	CONTEMP FRAMEWORKS	3 CR _____
COLOR AND DESIGN	3 CR _____	TIME-BASED PRACTICES	3 CR __	SOPHOMORE STUDIO	3 CR _____

CONCENTRATION STUDIO CORE	27 Credits
FABRICATION METHODS _____	3 CR _____
DRAWING ELECTIVE (200 level) _____	3 CR _____
DRAWING ELECTIVE (200/300 level)_____	3 CR _____
DIGITAL MEDIA ELECT _____	3 CR _____
PRINT MASS MEDIA OR INTRO PRINT__	3 CR _____
PRINT ELECT (200 LEVEL) _____	3 CR _____
PRINT ELECT (200 LEVEL) _____	3 CR _____
PRINT ELECT (300 LEVEL) _____	3 CR _____
WORKSHOP _____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER	1 CR _____
STUDIO ELECTIVES	**15 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
300 LEVEL _____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT _____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR STUDIO ARTS THESIS PROJ I___	3 CR _____
SENIOR STUDIO ARTS THESIS PROJ II__	3 CR _____
SENIOR STUDIO ARTS SEMINAR_____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR____	3 CR _____

**Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective*

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR_____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR_____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR_____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR_____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR_____
ART HISTORY ELECTIVE _____	3 CR_____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR_____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR_____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR_____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR_____
_____	3 CR_____

CREDITS / GPA REQUIREMENT	COMPLETED	CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____	CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CUMULATIVE GPA	Min 2.0_____	CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**	CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
SENIOR THESIS EXHIBITION	_____/_____/	CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
OFFICIAL GRADUATION DATE	_____/_____/	***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																	
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2026

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

SCULPTURE

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE 18 Credits			
PERCEPTUAL DRAWING	3 CR _____	FORM AND SPACE	3 CR___	CONTEMP FRAMEWORKS	3 CR____
COLOR AND DESIGN	3 CR _____	TIME-BASED PRACTICES	3 CR___	SOPHOMORE STUDIO	3 CR____

CONCENTRATION STUDIO CORE	27 Credits
FABRICATION METHODS ELECT_____	3 CR _____
LIFE DRAWING I _____	3 CR _____
SCULPTURE I _____	3 CR _____
SCULPTURE ELECT 200 LEVEL_____	3 CR _____
SCULPTURE ELECT 200 LEVEL_____	3 CR _____
SCULPTURE ELECT 200/300 LEVEL___	3 CR _____
SCULPTURE ELECT 300 LEVEL_____	3 CR _____
WORKSHOP_____	3 CR _____
ADV DRAW ELECT_____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES:	**15 Credits**
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
_____	3 CR _____
300 LEVELELECT_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT _____	3 CR _____
SENIOR CAPSTONE	**12 Credits**
SENIOR STUDIO ARTS THESIS PROJ I_	3 CR _____
SENIOR STUDIO ARTS THESIS PROJ II	3 CR _____
SENIOR STUDIO ARTS SEMINAR_____	3 CR _____
*SENIOR STUDIO ARTS SEMINAR____	3 CR _____

**Option of taking a second Senior Studio Arts Seminar elective or a designated 300/400-level elective*

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF (Min grade C-)	3 CR _____
COLLEGE WRITING II: WRITING INTO THE WORLD (Min grade C-)	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT _____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR _____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR _____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR _____
ART HISTORY ELECTIVE _____	3 CR _____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR_____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE	**6 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR _____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR _____
_____	3 CR _____

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/
OFFICIAL GRADUATION DATE	_____/_____/

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Bachelor of Fine Arts in Studio Arts with a Concentration in:

WRITING AND VISUAL NARRATIVE

NAME:	SUMMARY OF PROGRAM REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

FOUNDATION + SOPHOMORE		STUDIO CORE	18 Credits		
PERCEPTUAL DRAWING	3 CR_____	FORM AND SPACE	3 CR_____	CONTEMP FRAMEWORKS	3 CR_____
COLOR AND DESIGN	3 CR_____	TIME-BASED	3 CR_____	SOPHOMORE STUDIO	3 CR_____

CONCENTRATION STUDIO CORE	21 Credits
DRAWING 200 ELECTIVE_____	3 CR _____
DIGITAL MEDIA ELECT_____	3 CR _____
ELEMENTS OF THE STORY_____	3 CR _____
NARRATIVE 200 ELECT_____	3 CR _____
NARRATIVE WORKSHOP_____	3 CR _____
NARRATIVE 300 ELECT_____	3 CR _____
NARRATIVE 300 ELECT_____	3 CR _____
CAREER DESIGN STUDIO	**3 Credits**
PROFESSIONAL PRACTICE_____	1 CR _____
DESIGNING YOUR MONTSERRAT_____	1 CR _____
DESIGNING YOUR CAREER_____	1 CR _____
STUDIO ELECTIVES (200 LEVEL)	**3 Credits**
_____	3 CR _____
STUDIO ELECTIVES (300 LEVEL)	**6 Credits**
300 LEVEL_____	3 CR _____
300 LEVEL_____	3 CR _____
STUDIO OR LIBERAL ARTS (300 LEV)	**3 Credits**
STUDIO/LA 300 ELECT_____	3 CR _____
STUDIO OR LIBERAL ARTS ELECT	**3 Credits**
STUDIO/LA ELECT_____	3 CR _____
SENIOR STUDIO CAPSTONE*	**12 Credits**
SENIOR CAPSTONE_____	3/6 CR _____
*SENIOR CAPSTONE_____	3/6 CR _____
*(300/400-LEVEL ELECT_____)	(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 300/4000-level studio or liberal arts electives*	

FOUNDATION + SOPHOMORE LIBERAL ARTS CORE	12 Credits
COLLEGE WRITING I: WRITING OUT OF SELF *(Min grade C-)*	3 CR_____
COLLEGE WRITING II: WRITING INTO THE WORLD *(Min grade C-)*	3 CR_____
ART HISTORY ORIGINS: PRE-HIST to 19th CENT_____	3 CR _____
ART HISTORY MODERN DEVELOPMENTS_____	3 CR _____
LIBERAL ARTS CORE	**6 Credits**
HUMANITIES I: INTRO TO WORLD CULTURES_____	3 CR_____
HUMANITIES II: MAKING THE MODERN WORLD_____	3 CR_____
NARRATIVE ELECTIVE	**6 Credits**
NARRATIVE ELECTIVE _____	3 CR _____
NARRATIVE ELECTIVE _____	3 CR_____
ART HISTORY ELECTIVE	**6 Credits**
ART HISTORY ELECTIVE _____	3 CR_____
ART HISTORY ELECTIVE _____	3 CR_____
HUMANITIES ELECTIVE	**3 Credits**
HUMANITIES ELECTIVE _____	3 CR _____
SCIENCE ELECTIVE	**3 Credits**
SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE	**6 Credits**
SOCIAL SCIENCE ELECTIVE _____	3 CR _____
SOCIAL SCIENCE ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE	**9 Credits**
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR_____
LIBERAL ARTS ELECTIVE _____	3 CR _____
ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQS	
_____	3 CR_____

CREDITS / GPA REQUIREMENT	COMPLETED
TOTAL CREDITS BFA / DISTRIBUTION	Min 120_____
CUMULATIVE GPA	Min 2.0_____
SENIOR EXHIBITION / GRADUATION	**COMPLETED**
SENIOR THESIS EXHIBITION	_____/_____/
OFFICIAL GRADUATION DATE	_____/_____/

CREATIVE EMPLOYMENT REQUIREMENT*	COMPLETED
CREATIVE EMPLOYMENT (YEAR 1, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 2, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 3, FALL/SPRING)	_____/_____
CREATIVE EMPLOYMENT (YEAR 4, FALL/SPRING)	_____/_____
***Minimum 2 Semesters Outward-Facing Position/s**	***PASS GRADE REQ**

CREDITS EARNED/CUMULATIVE																	
MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
STUDIO CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
LIB ARTS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

MINOR REQUIREMENTS

Art Education

Art History

Art Therapy

Creative Writing

Curatorial Studies

Entrepreneurship in the Arts

Montserrat COLLEGE OF ART

Minor in:

ART EDUCATION

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

ART EDUCATION	15 Credits
PERSPECTIVES IN ART EDUCATION	3 CR _____*
METHODS: MEDIA, FORMS & IDEAS	3 CR _____*
DEVELOPMENTAL PSYCHOLOGY OR PSYCHOLOGY ELECTIVE_____	3 CR _____*
_____ ART EDUCATION ELECTIVE	3 CR _____*
_____ ART EDUCATION ELECTIVE	3 CR _____*

ART EDUCATION ELECTIVE OPTIONS

CHOOSE TWO ELECTIVES FROM THE FOLLOWING:

CURRENT ISSUES IN ART EDUCATION
TEACHING STUDENTS WITH DISABILITIES
GALLERY BASED TEACHING & LEARNING
STUDIOXL: ARTISTS TOGETHER
ART, VISUAL CULTURE & DIVERSITY OR
APPROVED NON-WESTERN ART HISTORY COURSE

ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS

_____ 3 CR _____
_____ 3 CR _____
_____ 3 CR _____

CREDITS

TOTAL CREDITS AE MINOR 15 _____

ADDITIONAL REQUIREMENTS

GPA REQUIREMENT

CUMULATIVE GPA 3.0 OR HIGHER*

_____

MINIMUM GRADE REQUIREMENT

NO GRADE LOWER THAN C- IN ANY ONE COURSE USED TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
AE CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2024

Montserrat COLLEGE OF ART

Minor in:

ART HISTORY

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

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 AH ELECTIVE

_____ 3 CR _____*
ART HISTORY ELECTIVE

_____ 3 CR _____*
ART HISTORY ELECTIVE

_____ 3 CR _____*
ART HISTORY ELECTIVE

THEORIES OF ART 3 CR _____*

ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS

_____ 3 CR _____
_____ 3 CR _____
_____ 3 CR _____

CREDITS
TOTAL CREDITS AH MINOR 18 _____

ADDITIONAL REQUIREMENTS

GPA REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER
IN ALL ART HISTORY COURSES* _____

MINIMUM GRADE REQUIREMENT
NO GRADE LOWER THAN C- IN ANY ONE
COURSE _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
AH CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2024

Montserrat COLLEGE OF ART

Minor in:

ART THERAPY

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

ART THERAPY	15 Credits	ART THERAPY ELECTIVE OPTIONS
_____	3 CR_____*	CHOOSE **TWO** ELECTIVES WITH ADVISOR APPROVAL:
SO370 DEVELOPMENTAL PSYCHOLOGY		SO250 MINDFULNESS AND CREATIVE IDENTITY
		SO300 EXPLORING EMOTIONAL INTELLIGENCE
_____	3 CR_____*	SO305 CONTEMPORARY SOCIAL PROBLEMS
SO380 ABNORMAL PSYCHOLOGY		SO375 PSYCHOLOGY OF ART, CREATIVITY AND PLAY
		TOPICS IN SOCIAL SCIENCE *(as approved)*
_____	3 CR_____*	HU210 or HU301 INTRODUCTION TO CREATIVE WRITING
ART THERAPY ELECTIVE		HU250 SCRIPTWRITING
		HU302 NARRATIVES OF SELF; AUTOBIOGRAPHIES,
_____	3 CR_____*	HU362 INTRODUCTION TO DRAMA
ART THERAPY ELECTIVE		HU374 WRITING POETRY
		HU381 ADVANCED CREATIVE WRITING WORKSHOP
_____	3 CR_____*	TOPICS IN HUMANITIES *(as approved)*
ART THERAPY MINOR CAPSTONE		
(requires advance approval)		
		ADDITIONAL COURSES, IF NEEDED FOR WAIVED
		_____ 3 _____
		_____ 3 _____
		_____ 3 _____

CREDITS

TOTAL CREDITS AT MINOR 15 _____

GPA REQUIREMENT

CUMULATIVE GPA 3.0 OR HIGHER*

_____

ADDITIONAL REQUIREMENTS

MINIMUM GRADE REQUIREMENT

NO GRADE LOWER THAN C- IN ANY ONE COURSE USED TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
AE CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2025

Montserrat COLLEGE OF ART

Minor in:

CREATIVE WRITING

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

CREATIVE WRITING **15 Credits**

COLLEGE WRITING II _____ 3 CR _____

INTRO TO CREATIVE WRITING _____ 3 CR_____*

_____ 3 CR _____*
CREATIVE WRITING ELECTIVE

_____ 3 CR _____*
CREATIVE WRITING ELECTIVE

_____ 3 CR _____*
CREATIVE WRITING ELECTIVE

ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS

_____ 3 CR _____
_____ 3 CR _____
_____ 3 CR _____

CREDITS
TOTAL CREDITS CW MINOR 15 _____

GPA REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER
IN CREATIVE WRITING COURSES* _____

ADDITIONAL REQUIREMENTS
ONLY ONE CW COURSE ALLOWED IN TRANSFER OR THROUGH NECCUM

MINIMUM GRADE REQUIREMENT
NO GRADE LOWER THAN C- IN ANY ONE COURSE TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
CW CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Montserrat COLLEGE OF ART

Minor in:

CURATORIAL STUDIES

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

KEY

Montserrat Credit	√	Incomplete Grade	I	Transfer Credit	T
Adv. Placement	AP	Course In Progress	IP	Course Waiver	W

CURATORIAL STUDIES	15 Credits
ART HISTORY MODERN DEVELOPMENTS	3 CR _____*
_____ PROFESSIONAL WRITING FOR THE ARTS	3 CR _____*
_____ MUSEUM OR EXHIBITIONS REQ	3 CR _____*
_____ ART HISTORY ELECTIVE	3 CR _____*
_____ CURATORIAL OR COLLECTIONS REQ	3 CR _____*

REQUIREMENT ELECTIVE OPTIONS

MUSEUM OR EXHIBITIONS REQUIREMENT:

CHOOSE ONE ELECTIVE FROM THE FOLLOWING:

*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:

CHOOSE ONE ELECTIVE FROM THE FOLLOWING:

*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 _____

CREDITS

TOTAL CREDITS CS MINOR 15 _____

GPA REQUIREMENT

CUMULATIVE GPA 3.0 OR HIGHER* _____

ADDITIONAL REQUIREMENTS

MINIMUM GRADE REQUIREMENT

NO GRADE LOWER THAN C- IN ANY ONE COURSE TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
CS CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2024

Montserrat COLLEGE OF ART

Minor in:

ENTREPRENEURSHIP IN THE ARTS

STUDENT NAME:	SUMMARY OF REQUIREMENTS
DATE OF ENTRY:	

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**

PROFESSIONAL WRITING FOR THE ARTS _____ 3 CR_____*

CREATIVE ECONOMY AND BUSINESS FUNDAMENTALS_____ 3 CR _____*

ENTREPRENEURSHIP AND INNOVATION IN THE ARTS_____ 3 CR _____*

_____ 3 CR _____*
INT300 INTERNSHIP
(requires advance approval)

_____ 3 CR _____*
LAUNCHPAD

ADDITIONAL COURSES, IF NEEDED FOR WAIVED REQUIREMENTS

_____ 3 CR _____
_____ 3 CR _____
_____ 3 CR _____

CREDITS
TOTAL CREDITS EA MINOR 15 _____

GPA REQUIREMENT
CUMULATIVE GPA 3.0 OR HIGHER IN ALL ENTREPRENEURSHIP MNOR COURSES* _____

ADDITIONAL REQUIREMENTS

MINIMUM GRADE REQUIREMENT
NO GRADE LOWER THAN C- IN ANY ONE COURSE TOWARD MINOR _____

CREDITS EARNED/CUMULATIVE

MONTH	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
YEAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
EA CREDITS	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
TOTAL	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
REGISTRAR	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

Revised: August 2026

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

CORE COMPETENCIES FOR THE

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 EDUCATION MINOR

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. Through their coursework 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.

3. 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.

4. 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.

5. 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.

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.

CORE COMPETENCIES FOR THE
ART THERAPY MINOR

It is the goal of the Art Therapy Minor that graduates demonstrate the following:

1. Knowledge of Processes and Core Study
Students have awareness of the wide range of expressive and creative art theories disciplines and their link to psychological frameworks and sociocultural contexts

2. Communication Proficiency
Students are able to apply written and oral presentation skills in which they are able to coherently communicate knowledge and demonstrate awareness of their field of study.

3. Historical and Contemporary Awareness
Students have an awareness of history's formative effect on the present. Students are familiar with various approaches to expressive and creative therapies and their historical and contemporary development.

4. Contextual Awareness
Students are able to apply their studio knowledge and artistic practice to contemporary approaches to expressive and creative art therapy disciplines.

5. Professional Practice
Students are prepared to work in community arts spaces post-graduation or pursue graduate programs that would enable students to pursue careers in hospitals, schools, clinics, and private practice.

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.

CORE COMPETENCIES FOR THE

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.

CORE COMPETENCIES FOR THE

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

CORE COMPETENCIES FOR THE

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

CORE COMPETENCIES FOR THE

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

CORE COMPETENCIES FOR THE

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)

CORE COMPETENCIES FOR

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.