School of Visual Arts

Graduate Course Listing

2023 - 2024

SCHOOL OF VISUAL ARTS
Graduate Course Listing

GRADUATE DIVISION
2023 – 2024

Contents

MA/MAT Art Education

MA Degree Requirements

- Successful completion of 34 credits, including all required courses and the thesis project.

- Three semesters of residency (fall, spring and summer) for the one-year program. Students in the two-year program are required to complete five semesters of residency. Students in the one-year program must complete their degree within two years, unless given an official extension by the provost. Students in the two-year program must complete their degree within four years, unless given an official extension by the provost.

- Submission of a completed teaching portfolio is required.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

MA One-Year Program Course Requirements

Course #	Title	Semester
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5090	Thesis 1	fall
AEG-5115	Special Topics	spring
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Community Engagement	fall
AEG-5210	Materials and Processes 1	fall
AEG-5340	Curriculum: Arts Integrated	spring
or AEG-5400	Technology in Art Education	spring
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5410	Art Education Internship Seminar	spring
AEG-5430	Materials and Processes 2	spring
or ATG-5240	Adult Art Development	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

Students must also take two of the following courses:

Course #	Title	Semester
AEG-5568	Workshop: Artist as Catalyst	fall
AEG-5573	Workshop: The Artist as Educator	spring
AEG-5576	Workshop: Grants, Fellowships and Residencies	spring

MA Two-Year Program Course Requirements

Year One

Course #	Title	Semester
AEG-5020	Educational Foundations	fall
AEG-5115	Special Topics	spring
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Community Engagement	fall
AEG-5050	Educational Psychology	spring
AEG-5340	Curriculum: Arts Integrated	spring
or AEG-5400	Technology in Art Education	spring

Year Two

Course #	Title	Semester
AEG-5090	Thesis 1	fall
AEG-5210	Materials and Processes 1	fall
or ATG-5100	Child Art Development	fall
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5410	Art Education Internship Seminar	spring
AEG-5430	Materials and Processes 2	spring
or ATG-5110	Adolescent Art Development	spring
or ATG-5240	Adult Art Development	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

Students must also take two of the following courses:

Course #	Title	Semester
AEG-5568	Workshop: Artist as Catalyst	fall
AEG-5573	Workshop: The Artist as Educator	spring
AEG-5576	Workshop: Grants, Fellowships and Residencies	spring

MA General Course Listing

All coursework relates directly to fieldwork and student teaching through discussion of course development, classroom management and age-appropriate application of educational theory.

AEG-5020-A
Educational Foundations
Wednesday 4:00-7:00
Fall semester: 3 credits
Instructor: S. Boggs
The underlying foundations of education—including the interconnections among history, culture, sociology, psychology, environment and aesthetics—will be examined in this course, and we will situate art and art education within these multifaceted contexts. Formulating ideas for thesis projects is also included.

AEG-5050-A
Educational Psychology
Thursday 5:30-8:30
Spring semester: 3 credits
Instructor: N. Lorenzetti
The study of disabled populations will be emphasized in this course, including theories of human development, social learning, information processing, motivation and mastery, as they apply to the teaching process for students with disabilities, especially in art education. In addition, educational, psychological and intelligence assessments will be discussed. A substantial portion of the course will involve examination of policies and practices in special education.

AEG-5090-A
Thesis 1
Tuesday 4:00-6:00
Fall semester: 2 credits
Instructor: C. Rosamond
The fundamentals of art education research will be introduced in this course. Each student will develop a topic, frame a research question, conduct library research and write a working literature review. Theoretical frameworks and methodologies for conducting arts research will be introduced and developed as students finalize their thesis proposals and give presentations.

ATG-5100-A
Child Art Development
Wednesday 6:00-8:50
Fall semester: 3 credits
Instructor: T. Herzog
The behavior of children—from birth through pre-adolescence—is the focus of this course. Through case presentations, readings and discussion, we will examine the physical, emotional and intellectual growth of children, and explore psychological and physiological factors, as well as cultural and environmental influences that impact learning, creativity and personality development. Psychopathology and art therapy treatment approaches are included.

ATG-5110-A
Adolescent Art Development
Monday 12:00-2:50
Spring semester: 3 credits
Instructor: E. DelliCarpini
Adolescent Art Development provides a theoretical framework in which to examine adolescent development in terms of biological, intrapsychic, social and creative processes. Students will learn to facilitate healthy development for diverse adolescent populations through art. The course increases each student's understanding of the role and impact that trauma, family dynamics, psychiatric diagnosis and the social context have on adolescent development, functioning and artistic expression. Establishing a therapeutic alliance in order to implement art therapy as assessment and treatment with adolescents and in the community is an ongoing area of discussion.

AEG-5115-A
Special Topics
Day/time: TBA (10 sessions)
Spring semester: 1 credit
Instructor: C. Rosamond
This introductory course will cover a variety of topics relevant to art education in museums and community organizations. It will also cover the fundamentals of designing a curriculum, developing a teaching portfolio and other essential information for art educators.

AEG-5125-A
Literacy Through Art Education
Friday 5:00-8:30 (10 sessions)
Fall semester: 2 credits
Instructors: K. Hendrick, C. Rosamond
Through museum visits, writing and exploring multicultural histories in art, this course will address literacy education and the use of art to support learning and literacy. Students will examine art objects within their particular social, historical and cultural contexts, and address their relevance to contemporary sensibilities and diverse populations. Students will also learn how to teach literacy in the art classroom to linguistically diverse children and adolescents.

AEG-5160-A
Curriculum for Community Engagement
Thursday 6:00-9:00
Fall semester: 2 credits
Instructor: M. Birnbaum
Understanding how the needs of underrepresented populations inform designing art learning experiences will be the focus of this course. Students will gain firsthand experience by teaching weekly workshops for children at a transitional housing center. They will learn about differentiation, social-emotional learning, and trauma-informed and restorative justice practices. Students will also design original lessons and consider how they fit within the curriculum.

AEG-5210-A
Materials and Processes 1
Monday 4:30-7:30
Fall semester: 3 credits
Instructor: L. Kourkoulis
This course will focus on the exploration of various materials and processes to plan universally accessible and developmentally appropriate art lessons and assessments. We will use backward design to support the creative and social-emotional growth of prekindergarten through middle school students. Discussions include a variety of equitable and effective classroom management approaches that are responsive to student needs, promote autonomy and build community. Students will produce the first draft of a teaching portfolio by the end of the course.

ATG-5240-A
Adult Art Development
Wednesday 3:30-6:20
Spring semester: 3 credits
Instructor: K. Linhardt
The physical and emotional development of adults will be examined in this course as we explore the psychological and physiological factors involved. Specific emphasis will be placed on the variations of innate personality traits and lived experiences, and how these manifest in behavior and creative expression. Normal development, psychopathology, clinical interventions and art therapy treatment approaches will be included.

AEG-5340-A
Curriculum: Arts Integrated
Friday 6:00-9:00
Spring semester: 2 credits
Instructor: J. James
The purpose of this course is to prepare art educators to address the numerous new demands that educational reform is making on the entire learning community. Topics will include how the New York State Education Learning Standards for the Arts (NYSL) and the New York City Blueprint for Arts Teaching and Learning inform lesson planning, student engagement, cultural issues and integration of the visual arts with other subject areas; and how making, presenting and responding to art develop the listening, speaking, reading and writing skills of all students, including multilingual learners. The course will address how to devise learning segments that incorporate tasks and assessments associated with visual arts, social studies, science, math, English-language arts and related 21st-century skills.

AEG-5370-A
Museum Studies: Theory and Practice
Day/Time: TBA
Offered summer 2023 semester: 3 credits
Instructor: C. Rosamond
In this course works of art and themes from current exhibitions in museums and galleries will be used as vehicles to discuss school curriculum, personal art practices, and the spaces in between. This inquiry-based course will follow several critical readings that are relevant to educators and artists when considering museums and the works that they present. Topics include the role of museums as part of the community, in/accessibility of museums for a diverse population, and ways to promote critical thinking and observational skills for learners.

Students will not be charged a departmental fee for the summer semester.

AEG-5400-A
Technology in Art Education
Wednesday 4:00-7:00
Spring semester: 2 credits
Instructor: S. Mayo
Designed to address issues, challenges and possibilities for the classroom, this course will explore 21st-century technological shifts and responses from wide-ranging communities of artists, technologists, makers and educators. Students will develop multimedia projects that involve digital imaging, video, blogging, electronics and digital fabrication as a means of exploring the creative possibilities of new technologies and how they enrich classroom teaching.

Lab fee: $250

AEG-5410-A
Art Education Internship Seminar
Day/time: TBA
Spring semester: 1 credit
Instructor: L. Kourkoulis
Students will be placed in 12-week internships at community centers, museums and cultural institutions, or in an environment related to their interests. The weekly seminar will give students an opportunity to reflect on their work, address specific challenges as they arise, and develop both their artist-teacher voice and practice as an independent professional.

AEG-5430-A
Materials and Processes 2
Monday 4:00-7:00
Spring semester: 3 credits
Instructor: C. Rosamond
This course will focus on exploring various concepts, materials, media and processes that are used and applied in high school visual art classrooms. The backward design approach to curriculum creation will be used in thinking about student learning outcomes, and in selecting appropriate themes for units and lessons. Students will learn to think deeply about meaningful visual art curriculum design at the secondary school level that meets the needs of a diverse student population. Discussion topics include social justice art, incorporating art from diverse perspectives and using technology for instructional purposes in the art classroom.

AEG-5568-A
Workshop: Artist as Catalyst
Monday 10:00-12:00 (7 weeks, begins 9/11)
Fall semester: 1.5 credits
Instructor: M. Deleget
This workshop is directed toward artists interested in extending their practice beyond the four walls of their studio and engaging in more expansive forms of support for their fellow artists and the greater arts community. This includes writing criticism, organizing exhibitions, running an exhibition space, participating in an artist collective and collaborating with an arts organization, as well as newer forms of proactive engagement with artists and the public. The primary motivation of an artist's catalyst is to build a strong, sustainable artist community and facilitate a constructive discourse around art-making and ideas.

⊜   *This course is cross-listed with FNG-5934.*

AEG-5573-A
Workshop: The Artist as Educator
Monday 10:00-12:00 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: S. Koo
Many artists choose to teach as a complement to their studio practice, something that keeps them closely connected to the artistic community while forcing them to stay sharp and current. This course will introduce students to the possibilities of teaching—from museum education to K-12 to university studies—and will provide the skills necessary to identify and secure those positions. Time will be spent on the unique and extensive process of applying to college teaching jobs, including the materials required, the process of review and the importance of each required document. Through in-class assignments and peer workshopping, students will leave the course with a final teaching philosophy, cover letter, curriculum vitae and artist's statement for their teaching packet, as well as an outreach plan.

⊜   *This course is cross-listed with FNG-5873.*

AEG-5576-A
Workshop: Grants, Fellowships and Residencies
Wednesday 10:00-12:00 (7 weeks, begins 1/17)
Spring semester: 1.5 credits
Instructor: TBA
Grants, fellowships and residencies are an important part of developing an artist's career. How do you learn about them, how do you apply to them and how do you make a successful application? How do you evaluate which ones are the best fit for you and your goals? We will discuss researching various funding for artists and artist projects. The workshop will address selecting images for applications and how to write statements tailored to the focus of specific funders. Students will complete mock applications for funding and support opportunities. We will look at how to make the most of a residency, research tools available for seeking funding and support, fiscal sponsorship, writing budgets, developing long-term relationships with funders, and more.

⊜   *This course is cross-listed with FNG-5944.*

AEG-5800-A
Advanced Studio Art: Teacher as Artist
Day/Time: TBA
Offered summer 2023 semester: 3 credits
Instructor: C. Rosamond
This studio course will offer MA/MAT candidates opportunities to reconnect with their art-making practices and develop new works of art. Through reflecting on their growth as artist-teachers, and applying new skills and understanding that they have acquired from their coursework, students will be encouraged to take risks, support and challenge each other, and explore new avenues in their art-making practices. Students will work collaboratively to develop an original theme for an exhibition of their works at the SVA Flatiron Gallery. Course activities include artmaking, peer critiques, presentations, and developing artist-teacher statements.

> *Students will not be charged a departmental fee for the summer semester.*

AEG-5900-A
Thesis 2
Tuesday 4:00-7:00
Spring semester: 3 credits
Instructor: L. Kourkoulis
Continuing the work from Thesis 1, students will meet in a workshop style space to create, write, research, discuss and share feedback on their arts research project. Students will produce an art project as research of a question pertinent to the field of art education with a written support paper and formal presentation.

MAT Degree Requirements

- Successful completion of 36 credits, including all required courses and the thesis project.

- Three semesters of residency (fall, spring and summer) for the one-year program. Students in the two-year program are required to complete five semesters of residency. Students in the one-year program must complete their degree within two years, unless given an official extension by the provost. Students in the two-year program must complete their degree within four years, unless given an official extension by the provost.

- Submission of a completed teaching portfolio is required.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

MAT One-Year Program Course Requirements

Course #	Title	Semester
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5090	Thesis 1	fall
AEG-5120	Special Topics	fall
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Community Engagement	fall
AEG-5210	Materials and Processes 1	fall
AEG-5250	Student Teaching in Elementary and Middle Schools	fall
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall
AEG-5280	Student Teaching in Secondary Schools	spring
AEG-5290	Student Teaching On-Site Supervision: Secondary Schools	spring
AEG-5340	Curriculum: Arts Integrated	spring
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5400	Technology in Art Education	spring
AEG-5430	Materials and Processes 2	spring
AEG-5640	Dignity for All Students Act (DASA)	fall
AEG-5760	Teaching Inquiry 1	fall
AEG-5765	Teaching Inquiry 2	spring
AEG-5790	NYSTCE Preparation 1	spring
AEG-5795	NYSTCE Preparation 2	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

MAT Two-Year Program Course Requirements

Year One

Course #	Title	Semester
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5120	Special Topics	fall
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Community Engagement	fall
AEG-5340	Curriculum: Arts Integrated	spring
AEG-5400	Technology in Art Education	spring
AEG-5640	Dignity for All Students Act (DASA)	fall
AEG-5790	NYSTCE Preparation 1	spring
AEG-5795	NYSTCE Preparation 2	spring

Year Two

Course #	Title	Semester
AEG-5090	Thesis 1	fall
AEG-5210	Materials and Processes 1	fall
AEG-5250	Student Teaching in Elementary and Middle Schools	fall
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall
AEG-5280	Student Teaching in Secondary Schools	spring
AEG-5290	Student Teaching On-Site Supervision: Secondary Schools	spring
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5430	Materials and Processes 2	spring
AEG-5760	Teaching Inquiry 1	fall
AEG-5765	Teaching Inquiry 2	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

MAT General Course Listing

AEG-5020-A
Educational Foundations
Wednesday 4:00-7:00
Fall semester: 3 credits
Instructor: S. Boggs
The underlying foundations of education—including the interconnections among history, culture, sociology, psychology, environment and aesthetics—will be examined in this course, and we will situate art and art education within these multifaceted contexts. Formulating ideas for thesis projects is also included.

AEG-5050-A
Educational Psychology
Thursday 5:30-8:30
Spring semester: 3 credits
Instructor: N. Lorenzetti
The study of disabled populations will be emphasized in this course, including theories of human development, social learning, information processing, motivation and mastery, as they apply to the teaching process for students with disabilities, especially in art education. In addition, educational, psychological and intelligence assessments will be discussed. A substantial portion of the course will involve examination of policies and practices in special education.

AEG-5090-A
Thesis 1
Tuesday 4:00-6:00
Fall semester: 2 credits
Instructor: C. Rosamond
The fundamentals of art education research will be introduced in this course. Each student will develop a topic, frame a research question, conduct library research and write a working literature review. Theoretical frameworks and methodologies for conducting arts research will be introduced and developed as students finalize their thesis proposals and give presentations.

AEG-5120-A
Special Topics
Tuesday through Friday 11:00-1:00 (4 sessions, 9/5 – 9/8)
Fall semester: 1 credit
Instructor: C. Rosamond
This is an introductory course for MAT students working toward their initial teaching certification in PK-12 visual art teaching. In addition to covering several New York State-mandated workshops for preservice teachers (fire safety, school violence prevention, drug and alcohol awareness, suspected child abuse recognition and autism awareness), this course will also cover the fundamentals of designing a curriculum, developing a teaching portfolio, and other essential information for preservice teachers.

AEG-5125-A
Literacy Through Art Education
Friday 5:00-8:30 (10 sessions)
Fall semester: 2 credits
Instructors: K. Hendrick, C. Rosamond
Through museum visits, writing and exploring multicultural histories in art, this course will address literacy education and the use of art to support learning and literacy. Students will examine art objects within their particular social, historical and cultural contexts, and address their relevance to contemporary sensibilities and diverse populations. Students will also learn how to teach literacy in the art classroom to linguistically diverse children and adolescents.

AEG-5160-A
Curriculum for Community Engagement
Thursday 6:00-9:00
Fall semester: 2 credits
Instructor: M. Birnbaum
Understanding how the needs of underrepresented populations inform designing art learning experiences will be the focus of this course. Students will gain firsthand experience by teaching weekly workshops for children at a transitional housing center. They will learn about differentiation, social-emotional learning, and trauma-informed and restorative justice practices. Students will also design original lessons and consider how they fit within the curriculum.

AEG-5210-A
Materials and Processes 1
Monday 4:30-7:30
Fall semester: 3 credits
Instructor: L. Kourkoulis
This course will focus on the exploration of various materials and processes to plan universally accessible and developmentally appropriate art lessons and assessments. We will use backward design to support the creative and social-emotional growth of prekindergarten through middle school students. Discussions include a variety of equitable and effective classroom management approaches that are responsive to student needs, promote autonomy and build community. Students will produce the first draft of a teaching portfolio by the end of the course.

AEG-5250-A
Student Teaching in Elementary and Middle Schools
Thursday 3:00-5:00
Fall semester: 2 credits
Instructor: L. Kourkoulis
In this weekly seminar students will unpack the student-teaching experience, discussing various challenges and classroom-related issues. Topics include: culturally responsive teaching, differentiated instruction, lesson planning and assessment, universal design for learning (UDL), social emotional learning (SEL). Students will keep journals and visual documentation of their student teaching, which will become sources of learning and reflection.

AEG-5260-A
Student Teaching On-Site Supervision: Elementary and Middle Schools
Monday through Friday 8:30-2:30 (9 weeks)
Fall semester: no credit
Instructor: L. Kourkoulis
Students will be paired with cooperating teachers in elementary and/or middle schools to observe classes, and to prepare and teach their own lessons. This concentrated, hands-on teaching experience is central to the MAT program. Evaluation by the instructor and cooperating teacher will be given throughout the course.

⚠️ *Students must register for this course in conjunction with AEG-5250, Student Teaching in Elementary and Middle Schools.*

AEG-5280-A
Student Teaching in Secondary Schools
Thursday 3:00-5:00
Spring semester: 2 credits
Instructor: L. Kourkoulis
In this weekly seminar students will unpack the student-teaching experience, discussing various challenges and classroom-related issues. Topics include: diversity, equity and inclusion (DEI); curriculum design and assessment; résumés; cover letters; interviews. Students will keep journals and visual documentation of their student teaching, which will become sources of learning and reflection.

AEG-5290-A
Student Teaching On-Site Supervision: Secondary Schools
Monday through Friday 8:30-2:30 (9 weeks)
Spring semester: no credit
Instructor: L. Kourkoulis
For nine weeks, graduate students are paired with cooperating teachers in high schools to observe classes, and to prepare and teach their own lessons. This concentrated, hands-on teaching experience is central to the program. Evaluation by the instructor and cooperating teacher will be given on an ongoing basis.

⚠️ *Students must register for this course in conjunction with AEG-5280, Student Teaching in Secondary Schools.*

AEG-5340-A
Curriculum: Arts Integrated
Friday 6:00-9:00
Spring semester: 2 credits
Instructor: J. James
The purpose of this course is to prepare art educators to address the numerous new demands that educational reform is making on the entire learning community. Topics will include how the New York State Education Learning Standards for the Arts (NYSL) and the New York City Blueprint for Arts Teaching and Learning inform lesson planning, student engagement, cultural issues and integration of the visual arts with other subject areas; and how making, presenting and responding to art develop the listening, speaking, reading and writing skills of all students, including multilingual learners. The course will address how to devise learning segments that incorporate tasks and assessments associated with visual arts, social studies, science, math, English-language arts and related 21st-century skills.

AEG-5370-A
Museum Studies: Theory and Practice
Day/Time: TBA
Offered summer 2023 semester: 3 credits
Instructor: C. Rosamond
In this course works of art and themes from current exhibitions in museums and galleries will be used as vehicles to discuss school curriculum, personal art practices, and the spaces in between. This inquiry-based course will follow several critical readings that are relevant to educators and artists when considering museums and the works that they present. Topics include the role of museums as part of the community, in/accessibility of museums for a diverse population, and ways to promote critical thinking and observational skills for learners.

Students will not be charged a departmental fee for the summer semester.

AEG-5400-A
Technology in Art Education
Wednesday 4:00-7:00
Spring semester: 2 credits
Instructor: S. Mayo
Designed to address issues, challenges and possibilities for the classroom, this course will explore 21st-century technological shifts and responses from wide-ranging communities of artists, technologists, makers and educators. Students will develop multimedia projects that involve digital imaging, video, blogging, electronics and digital fabrication as a means of exploring the creative possibilities of new technologies and how they enrich classroom teaching.

Lab fee: $250

AEG-5430-A
Materials and Processes 2
Monday 4:00-7:00
Spring semester: 3 credits
Instructor: C. Rosamond
This course will focus on exploring various concepts, materials, media and processes that are used and applied in high school visual art classrooms. The backward design approach to curriculum creation will be used in thinking about student learning outcomes, and in selecting appropriate themes for units and lessons. Students will learn to think deeply about meaningful visual art curriculum design at the secondary school level that meets the needs of a diverse student population. Discussion topics include social justice art, incorporating art from diverse perspectives and using technology for instructional purposes in the art classroom.

AEG-5640-A
Dignity for All Students Act (DASA)
Saturday 11:00-1:00 (1 session, 9/16)
Fall semester: no credit
Instructor: D. Thornburg
This one-day workshop is designed to fulfill the harassment, bullying and discrimination prevention and intervention training required for certification under the Dignity for all Students Act (DASA).

This is a no-credit course; attendance is mandatory for successful completion of the MAT degree.

AEG-5760-A
Teaching Inquiry 1
Friday 4:00-6:00 (5 sessions)
Fall semester: no credit
Instructor: N. Lorenzetti
This course will prepare students for the creation of a teacher portfolio, framed by inquiry into their planning, instruction and assessment of students in the arts classroom. These will be explored at length through the work of major educators in the field of instruction, assessment and inquiry, and through the development of a reflective portfolio of work.

> *This is a no-credit course; attendance is mandatory for successful completion of the MAT degree.*

AEG-5765-A
Teaching Inquiry 2
Friday 4:00-6:00 (5 sessions)
Spring semester: no credit
Instructor: N. Lorenzetti
This is the second part of a two-semester course. See AEG-5760 for course description. The spring semester will be devoted to assessing student learning.

> *This is a no-credit course; attendance is mandatory for successful completion of the MAT degree.*

AEG-5790-A
NYSTCE Preparation 1
Wednesday 11:00-2:00 (2 sessions, 1/10 and 1/17)
Spring semester: no credit
Instructor: J. Chan
This course prepares students to take the New York State teacher certification exams. The Educating All Students Test (EAS) and the Revised Content Specialty Tests (CST) in Visual Arts that are required for New York State teacher art certification will be included. Test-taking strategies will be discussed, and several sample exams will be given.

> *This is a no-credit course; attendance is mandatory for successful completion of the MAT degree.*

AEG-5795-A
NYSTCE Preparation 2
Tuesday 11:00-2:00 (1 session, 1/9)
Spring semester: no credit
Instructor: D. Thornburg
This is the second part of a two-semester course. See AEG-5790 for course description.

AEG-5800-A
Advanced Studio Art: Teacher as Artist
Day/Time: TBA
Offered summer 2023 semester: 3 credits
Instructor: C. Rosamond
This studio course will offer MA/MAT candidates opportunities to reconnect with their art-making practices and develop new works of art. Through reflecting on their growth as artist-teachers, and applying new skills and understanding that they have acquired from their coursework, students will be encouraged to

take risks, support and challenge each other, and explore new avenues in their art-making practices. Students will work collaboratively to develop an original theme for an exhibition of their works at the SVA Flatiron Gallery. Course activities include artmaking, peer critiques, presentations, and developing artist-teacher statements.

ℹ️ *Students will not be charged a departmental fee for the summer semester.*

AEG-5900-A
Thesis 2
Tuesday 4:00-7:00
Spring semester: 3 credits
Instructor: L. Kourkoulis
Continuing the work from Thesis 1, students will meet in a workshop style space to create, write, research, discuss and share feedback on their arts research project. Students will produce an art project as research of a question pertinent to the field of art education with a written support paper and formal presentation.

MFA Art Practice

Degree Requirements

- Successful completion of 60 credits, including all required courses and the thesis project and written thesis document approved by the Thesis Committee. Documentation of all thesis components must be on file in the Art Practice Department to be eligible for degree conferral.

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

- Art Practice grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

First-Year Course Requirements

Summer Semester

Course #	Title
APG-5022/5024	Graduate Seminar I
APG-5112/5114	Studio Practice I
APG-5140	Practice Lecture Series
APG-5320	Foundations of Criticism
APG-5341	Artist-in-Residence Workshop
APG-5347	Group Critique for Studio Practice

Fall Semester

Course #	Title
APG-5231	Beginning Video and Sound Editing Workshop
APG-5232	Intermediate Through Advanced Video and Sound Editing Workshop
APG-5390	Studio Practice Review I
APG-5430	Art History: Exploring the Interdisciplinary
APG-5431	Art History: Diasporic and Decolonial History, Theory and Practice

Spring Semester

Course #	Title
APG-5395	Studio Practice Review II
APG-5437	Art and Politics
APG-5438	Art and Pedagogy

Two sections of:

Course #	Title
APG-5532	Special Topics

Second-Year Course Requirements

Summer Semester

Course #	Title
APG-5140	Practice Lecture Series
APG-5347	Group Critique for Studio Practice
APG-6020/6022	Graduate Seminar II
APG-6110/6111	Studio Practice II
APG-6220	Performance Workshop

Fall Semester

Course #	Title
APG-5438	Art and Pedagogy
APG-6390	Studio Practice Review III: Thesis Production

Two sections of:

Course #	Title
APG-5532	Special Topics

Spring Semester

Course #	Title
APG-5437	Art and Politics
APG-6395	Studio Practice Review IV: Thesis Production
APG-6480	Thesis: Documentation

Two sections of:

Course #	Title
APG-5532	Special Topics

Third-Year Course Requirements

Summer Semester

Course #	Title
APG-5140	Practice Lecture Series
APG-5347	Group Critique for Studio Practice
APG-6600/6601	Graduate Seminar III
APG-6620/6622	Studio Practice III
APG-6640	Thesis: Presentation

General Course Listing

APG-5022 through APG-5024
Graduate Seminar I
Monday, Wednesday, Thursday, Friday; June 21 – July 28
Hours: 1:00-2:50
Summer 2023 semester: 1 credit per section
In this foundational seminar, students develop their own art practice in conjunction with a deeper understanding of contemporary issues in art, theory and politics. Topics of special discussion include social engagement, collaboration, transdisciplinary practice and personal narrative.

Course #	Dates	Instructor
APG-5022-A	June 21 – June 30	D. Ross
APG-5023-A	July 5 – July 14	S. Pepe
APG-5024-A	July 17 – July 28	M. Kawinzi

APG-5112 through APG-5114
Studio Practice I
Monday, Wednesday, Thursday, Friday; June 21 – July 28
Hours: 3:00-4:50
Summer 2023 semester: 1 credit per section
The core of the summer session is studio practice. The objective is to produce original advanced work with instruction and support from faculty and a robust roster of individual artists. Individual studio visits will primarily take place from Monday through Friday. Studio Practice is the central element and primary requirement of the program. Studios are available 24 hours a day, 7 days a week.

Course #	Dates	Instructor
APG-5112-A	June 21 – June 30	D. Ross
APG-5113-A	July 5 – July 14	S. Pepe
APG-5114-A	July 17 – July 28	M. Kawinzi

APG-5140-A
Practice Lecture Series
Tuesday June 20 – July 25
Hours: 5:00-7:20
Summer 2023 semester: 1 credit
The Practice Lecture Series explores visual representation in myriad forms as modes of inquiry for artists, writers, and other creative professionals. The series invites internationally recognized artists, curators, critics and scholars to give presentations to the MFA Art Practice community.

APG-5278-A
Studio Workshop: Ceramics
Monday June 26 – July 24
Hours: 9:00-11:50
Summer 2023 semester: no credit
Instructor: N. Touron
Students in this workshop will have the opportunity to explore ceramics as a tool for their individual practice. We will cover practical hand building, mold-making and cast ceramics, among other techniques.

APG-5279-A
Studio Workshop: Fibers
Wednesday June 21 – July 26
Hours: 9:00-11:50
Summer 2023 semester: no credit
Instructor: I. Olenick
Students in this workshop will have the opportunity to explore fibers as tools for their individual practice. A series of demonstrations that explore 2D and 3D surfaces will introduce the traditional methods of sewing, felting, dyeing, knotting and weaving. Digital demonstrations will explore pattern design for laser cutting, digital embroidery and textile design that can be outsourced to print. Students will also learn techniques for designing and creating costumes and wearable art for performances, videos and photographic works, and using soft sculpture and fiber projects for installations. Current trends and historical examples of fiber art and costumes will be discussed.

APG-5282-A
Studio Workshop: Bio Art
Thursday June 22 – July 20
Hours: 6:00-8:50
Summer 2022 semester: no credit
Instructor: T. Rhoda
In this course students will be introduced to the emerging field of biological arts through hands-on laboratory practices and discussions. Demonstrations include microscopic imaging, growing 2D and 3D biomaterials, painting with bacteria, working with bioluminescence, bioplastics and molecular gastronomy techniques. Discussion topics will range from bioethics, genetic manipulation, climate change and sustainability. Workshops will take place in the SVA Bio Art Lab, which is a laboratory that facilitates using the tools of science as an art practice.

APG-5289-A
Studio Workshop: Digital Sculpture
Tuesday June 20 – July 18
Hours: 7:30-9:20
Summer 2023 semester: no credit
Instructor: L. Navarro
Making sculptures using computer-aided fabrication and rapid prototyping machines is the focus of this workshop. Students will learn how to make templates for sculptures using Adobe Illustrator and SolidWorks, and how to use machines like the Epilog laser cutter and the CNC router "ShopBot" to create fully realized 3D objects from their designs.

APG-5320-A
Foundations of Criticism
Monday, Wednesday; June 21 – July 26
Hours: 6:00-8:50
Summer 2023 semester: 2 credits
Instructor: A. Ward
In the 21st century critical theory has taken on a significant role, not only in reflections on works of art but also in their production considerations. Why is this the case? In this course artists develop a foundational knowledge of modern philosophy and critical theory while simultaneously considering how the modern world emerged in history, and how the form and role of art have changed in tandem. In the first half of the semester, cornerstone texts of modern thought—Kant, Hegel, Marx, Nietzsche and Freud—are

considered alongside primary documents that reflect the historical struggles and contexts through which these ideas emerged. The second half of the course explores how these concepts are taken up, transformed and sometimes rejected by the critical theories of the 20th century as the way is paved for the 21st.

APG-5341-A
Artist-in-Residence Workshop
Thursday, Friday; June 22 – July 28
Hours: 9:00-11:50
Summer 2023 semester: 1 credit
Instructor: TBA
First-year students will work with the MFA Art Practice artist-in-residence on a collaborative, multidisciplinary work that they will present at the end of the first summer residency during Open Studios.

APG-5347-A
Group Critique for Studio Practice
Tuesday June 20 – July 25
Hours: 10:00-3:50
Summer 2023 semester: 2 credits
Instructors: A. Abreu, Gaelyn Aguilar, Gustavo Aguilar, H. Ahmed, L. Gangitano, M. Kawinzi, I. Olenick, S. Pepe, D. Ross, S. Saffer, H. Schatz, J. Strycker, K. Thomas, A. Hewitt Ward
Giving and receiving feedback on work-in-progress is an essential part of a successful studio practice. In this three-summer course sequence, all students participate in group critique. Over the course of each summer, students will have the opportunity to present their work to the entire program, including their peers and faculty. The course provides opportunity for feedback on work-in-progress, as well as a rigorous and thoughtful inquiry of how one's work is perceived as a public statement.

APG-5231-A
Beginning Video and Sound Editing Workshop
Fall semester: 1 credit (7 weeks, begins 9/5)
Instructor: S. Sharp
Through various methods that include instructor-led workshops, field experiments and group critique, students will explore practices for creating audio and video projects, possibilities for installation, multichannel works and performance. High-definition video and proper compression for projection, web and DVD will be addressed, and students will become familiar with basic editing software, including Adobe Premiere. The workshop includes screenings of film, video and sound work from modern and contemporary artists. It considers the use of media as both a document and final product.

    This course is held online.

APG-5232-A
Intermediate Through Advanced Video and Sound Editing Workshop
Fall semester: 1 credit (7 weeks, begins 10/30)
Instructor: S. Sharp
Through various methods that include instructor-led workshops, field experiments and group critique, students will explore the best practices for creating audio and video projects, possibilities for installation, multichannel works and performance. This workshop will assist students in mastering advanced video and audio editing techniques, as well as the opportunity for critical dialogue about video works in

production. The course includes screenings of film, video and sound work from modern and contemporary artists. It considers the use of media as both a document and final product.

🖥 *This course is held online.*

🕒 *Prerequisite: APG-5231, Beginning Video and Sound Editing Workshop, or equivalent.*

APG-5390-A
Studio Practice Review I
Fall semester: 2 credits
Instructor: J. Strycker
During Studio Practice Review, online study sessions will take place and students are expected to continue studio work from their home location. On a weekly basis students are required to post and comment on one another's work online, and will collaborate with one another on a publication. Periodically, guest reviewers, including artists, curators and critics, will also give feedback.

🖥 *This course is held online.*

APG-5395-A
Studio Practice Review II
Spring semester: 2 credits
Instructor: J. Strycker
This course is a continuation of APG-5390, Studio Practice Review I. Students will continue to participate in online group critiques of their studio work. They will also begin planning their summer group exhibition.

🖥 *This course is held online.*

APG-5430-A
Art History: Exploring the Interdisciplinary
Fall semester: 1 credit (7 weeks, begins 9/5)
Instructor: S.H. Madoff
We all take it for granted that artists can use any materials, any disciplines (painting, sculpture, drawing, photography, sound, video, spoken word, performance, etc.) they want in the making of their work. But when and how did this way of working begin? This course proposes that at least in the history of modernism there is a time and place when and where this kind of interdisciplinary thinking can be reasonably said to start, beginning with examples of gesamtkunstwerk, and exploring other key and canonical examples in modern and contemporary art.

🖥 *This course is held online.*

APG-5431-A
Art History: Diasporic and Decolonial History, Theory and Practice
Fall semester: 1 credit (7 weeks, begins 10/30)
Instructor: B. Glow
This course explores how cultural shifts are articulated through the intersection of art, politics and pop culture. It introduces the history and power of image-making and knowledge production through a critique of the cultural evolution of the Western concept of research and its linkages to extractive economies while speaking to the specificities of the colonial experience.

🖥 *This course is held online.*

APG-5437-A *(previously APG-6420)*
Art and Politics
Spring semester: 1 credit (7 weeks)
Instructor: J. Cohan
Drawing on art history, philosophy and political theory, this course will explore strategies for creative interventions in the political arena. Topics of discussion will include race, gender, bio-politics, identity, power structures, public space, cultural policy, censorship and social justice.
🖥   *This course is held online.*

Course #	Begins
APG-5437-A	3/18
APG-5437-B	1/16

APG-5438-A *(previously APG-6430)*
Art and Pedagogy
One semester: 1 credit (7 weeks)
Instructor: X. Acarín
This course will explore pedagogical strategies for art practice, including collaborative dialogues, action research and experiential learning. Topics of discussion will include the role of art in society, aesthetic inquiry into social systems, institutional critique, artist accountability and evaluation of social practice projects.
🖥   *This course is held online.*

Course #	Semester	Begins
APG-5438-A	fall	10/30
APG-5438-B	spring	3/18

APG-5532
Special Topics
Spring semester: 1 credit per section
Instructor: TBA
In this series students will participate in in-depth discussions on compelling, contemporary issues as they relate to the art world. Topics may include environmental concerns, professional development, studies of contemporary artists and exhibitions, social justice and the history and philosophy of art.
🖥   *This course is held online.*

Course #	Semester	Begins
APG-5532-A	fall	9/5
APG-5532-B	fall	10/30
APG-5532-C	spring	1/16
APG-5532-D	fall	9/5
APG-5532-E	spring	3/18

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APG-6020 through APG-6022
Graduate Seminar II
Monday, Wednesday, Thursday, Friday; June 21 – July 28
Hours: 3:00-5:50
Summer 2023 semester: 1 credit per section
This is the second part of a three-semester course. See APG-5020 for course description.

Course #	Dates	Instructor
APG-6020-A	June 21 – June 30	TBA
APG-6021-A	July 5 – July 14	H. Schatz
APG-6022-A	July 17 – July 28	H. Ahmed

APG-6110 / APG-6111
Studio Practice II
Monday, Wednesday, Thursday, Friday; June 21 – July 14
Hours: 9:00-11:50 and 1:00-2:50
Summer 2023 semester: 2 credits per section
This is the second part of a three-semester course in which original, advanced work will be produced with instruction and support from faculty. Studio visits primarily take place from Monday through Friday. Studio Practice is the central element and primary requirement of the program.

Course #	Dates	Instructor
APG-6110-A	June 21 – June 30	A. Abreu
APG-6111-A	July 5 – July 14	J. Strycker

APG-6220-A
Performance Workshop
Monday, Wednesday, Thursday, Friday; July 17 – July 28
Hours: 9:00-11:50 and 1:00-2:50
Summer 2023 semester: 2 credits
Instructor: K. Thomas
This workshop will provide a critical and research-driven exploration into world-building through performance art. Students will utilize a range of approaches centering shape-shifting as a way to actualize live performance work. Through studies and iterations, language and writing, movement and choreography, sound and music, as well as lighting and atmosphere, objects and materials, sculpture and installation, the group will explore how these modes of creating social spaces can be used as a poetic tool for subverting discourse. Over the course of the workshop, the cohort works toward a live collective performance/presentation. Structured as a lab/think tank that proceeds as a series of screenings, workshops, physical warm-ups, written exercises and readings. This workshop will provide an intersectional analysis of how culture, race and gender identity help shape the way we cultivate realities.

APG-6390-A
Studio Practice Review III: Thesis Production
Fall semester: 2 credits
Instructors: H. Ahmed, B. Glow, S. Saffer
During the third online semester, in addition to maintaining a studio practice and receiving regular feedback from a mentor, MFA candidates begin working on their thesis. The thesis is the culmination of artistic development, consisting of both a project and research document. Faculty will guide students in considering their ideas and concepts to production of artworks, which they will also research and write about.

 This course is held online.

APG-6395-A
Studio Practice Review IV: Thesis Production
Spring semester: 2 credits
Instructors: H. Ahmed, B. Glow, S. Saffer
In the penultimate semester, students will produce their thesis work that will be exhibited and presented for fulfillment of the thesis requirement in the summer. Faculty will offer feedback and guidance.

 This course is held online.

APG-6480-A
Thesis: Documentation
Spring semester: 2 credits
Instructor: T. Goodeve
A written thesis document reflecting rigorous research is required for graduation from the MFA Art Practice program. Students will formulate and refine the central ideas that will become their thesis documents, and will consider appropriate strategies for the research, form, presentation and distribution of their ideas.

 This course is held online.

APG-6600 / APG-6601
Graduate Seminar III
Monday, Wednesday, Thursday, Friday; June 21 – July 14
Hours: 10:00-11:50
Summer 2023 semester: 1 credit per section
Instructor: TBA
This is the third part of a three-semester course. See APG-5020 for course description.

Course #	Dates
APG-6600-A	June 21 – June 30
APG-6601-A	July 5 – July 14

APG-6620 through APG-6622
Studio Practice III
Monday, Wednesday, Thursday, Friday; June 22 – July 29; hours: 4:00-5:50
Tuesday June 21 – July 26; hours: 1:00-5:50
Summer 2023 semester: 2 credits per section
This is the third part of a three-semester course. See APG-5110 for course description.

Course #	*Dates*	*Instructor*
APG-6620-A	June 21 – June 30	Gaelyn Aguilar, Gustavo Aguilar
APG-6621-A	July 5 – July 14	J. Strycker
APG-6622-A	July 17 – July 28	S. Saffer

APG-6640-A
Thesis: Presentation
Monday, Wednesday, Thursday, Friday; July 17 – July 28
Hours: 10:00-11:50
Summer 2023 semester: 1 credit
Instructors: H. Ahmed, B. Glow, T. Goodeve, D. Ross, S. Saffer, J. Strycker, A. Hewitt Ward
MFA Art Practice students are required to produce a thesis project and a thesis document, and create an archive of each. The thesis represents the culmination of each student's work in the program, and is a central requirement for the completion of the degree. During the final weeks of the program, each MFA candidate will show their work in a public exhibition. They will then defend their thesis, beginning with an oral presentation that describes their research, artwork and conclusions. Candidates will then respond to questions posed by the Thesis Committee. The exhibition and defense is a demonstration of each candidate's professional competency and artistic mastery.

MPS Art Therapy

Degree Requirements

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

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

First-Year Course Requirements

Requirement A
First-year students must take all of the following courses:

Course #	*Title*
ATG-5030	Theoretical Foundations of Art Therapy
ATG-5100	Child Art Development
ATG-5110	Adolescent Art Development
ATG-5130	Methods and Materials in Art Therapy
ATG-5150	Internship/Supervision in the Studio I
ATG-5155	Internship/Supervision in the Studio II
ATG-5180	Group Therapy and Practice
ATG-5240	Adult Art Development
ATG-5460	Psychiatric Populations and the Diagnostic and Statistical Manual
ATG-5550	Interviewing and Counseling Skills
ATG-5570	Art Therapy Studio: Resourcefulness and Creativity

Requirement B
First-year students must take one of the following courses:

Course #	*Title*
ATG-5621	Group Psychotherapy for Individuals with Substance Abuse Disorders
ATG-5629	Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities
ATG-6812	Art Therapy Studio: Transforming Space

Second-Year Course Requirements

Requirement A

Second-year students are required to take all of the following courses:

Course #	Title
ATG-6070	Physiologies of Addiction and Trauma
ATG-6120	Thesis Project I
ATG-6125	Thesis Project II
ATG-6170	Internship/Supervision in the Studio III
ATG-6175	Internship/Supervision in the Studio IV
ATG-6210	Art Assessment and Diagnosis
ATG-6270	Cultural and Social Issues in Art Therapy
ATG-6490	Family Art Therapy
ATG-6520	Community Access Through the Arts

Second-year addictionology specialists must also take ATG-6060, Clinical Topics in Addictionology; second-year trauma specialists must also take ATG-6140, Clinical Topics in Trauma.

Requirement B

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

Course #	Title
ATG-5614	Art Therapy, Displaced Youth and Human Rights
ATG-5621	Group Psychotherapy for Individuals with Substance Abuse Disorders
ATG-5629	Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities
ATG-5631	Neuro-Informed Art Therapy
ATG-5637	Theory and Practice Across the Gender Spectrum
ATG-6812	Art Therapy Studio: Transforming Space
ATG-6857	Counseling Team I
ATG-6858	Counseling Team II

General Course Listing

ATG-5030-A
Theoretical Foundations of Art Therapy
Wednesday 1:00-3:50
Fall semester: 3 credits
Instructor: M. Frederick
The history of the theoretical aspects of art therapy will be explored. Analytic, behavioral, cognitive, interpersonal and humanistic approaches, important events, practitioners and the development of art therapy as a distinct therapeutic practice will be reviewed through readings, didactic and experiential sessions. Ethical and legal issues of art therapy practice, including certification, values, malpractice, confidentiality and an overview of psychotherapy theories relevant to art therapy will also be included in discussions and examined through case presentations and lectures.

ATG-5100-A
Child Art Development
Wednesday 6:00-8:50
Fall semester: 3 credits
Instructor: T. Herzog
The behavior of children—from birth through pre-adolescence—is the focus of this course. Through case presentations, readings and discussion, we will examine the physical, emotional and intellectual growth of children, and explore psychological and physiological factors, as well as cultural and environmental influences that impact learning, creativity and personality development. Psychopathology and art therapy treatment approaches are included.

ATG-5110-A
Adolescent Art Development
Monday 12:00-2:50
Spring semester: 3 credits
Instructor: E. DelliCarpini
Adolescent Art Development provides a theoretical framework in which to examine adolescent development in terms of biological, intrapsychic, social and creative processes. Students will learn to facilitate healthy development for diverse adolescent populations through art. The course increases each student's understanding of the role and impact that trauma, family dynamics, psychiatric diagnosis and the social context have on adolescent development, functioning and artistic expression. Establishing a therapeutic alliance in order to implement art therapy as assessment and treatment with adolescents and in the community is an ongoing area of discussion.

ATG-5130-A
Methods and Materials in Art Therapy
Monday 12:00-2:50
Fall semester: 3 credits
Instructor: D. Farber
This course will enable students to examine the use of paints, inks, organic art processes, sculpture materials and other traditional and nontraditional art media and their uses with specific client populations. Salient features of particular materials and expressive dimensions will be discussed, including relevant technology. Students will explore the impact of art processes and materials through ongoing participation in personal art-making. By strengthening their connection to the creative process, students will gain an

understanding of personal symbolic language, and arts-based learning allowing for the opportunity to integrate intellectual, emotional, artistic and interpersonal knowledge.

ATG-5150
Internship/Supervision in the Studio I
Monday 3:00-5:50
Fall semester: 3 credits
The MPS Art Therapy Department has developed numerous affiliations with a wide variety of institutions in and around New York City. Working with the field placement coordinator, each student will be placed in a supervised internship that corresponds with their area of specialization. Students are required to spend 16 hours per week at an internship site each semester. Small-group supervision will also be provided by SVA faculty members through a unique studio-based component of this course. This will give students a regular opportunity to reflect on their work with clients and to further their own artistic development as they explore the challenges of artist-as-therapist. Students will explore professional identity, professional ethics and the ethical practice of art therapy and the proper application of ethical and legal principles of art therapy practice, and gain familiarity with the ethical standards of the American Art Therapy Association and Art Therapy Credentials Board as well as other related fields.

Course #	Instructor
ATG-5150-A	R. Grant
ATG-5150-B	C. Hayward
ATG-5150-C	S. Gorski

🛈 *Limited to 8 students per section*

ATG-5155
Internship/Supervision in the Studio II
Monday 3:00-5:50
Spring semester: 3 credits
This is the second part of a two-semester course. See ATG-5150 for course description.

Course #	Instructor
ATG-5155-A	R. Grant
ATG-5155-B	C. Hayward
ATG-5155-C	S. Gorski

🛈 *Limited to 8 students per section*

ATG-5180-A
Group Therapy and Practice
Wednesday 12:30-3:20 (10 sessions, begins 1/17)
Spring semester: 2 credits
Instructor: K. Linhardt
This course will assist in the development of clinical skills through an exploration of group art therapy techniques and practices. Emphasis will be placed on theoretical and experiential understanding of group dynamics and process, counseling methods, leadership styles and approaches, member roles and behaviors, short- and long-term group process, therapeutic factors and stages of group development with a wide variety of client populations. Other topics will include treatment planning, group documentation and the use of art-making and processing as a group therapeutic tool.

ATG-5240-A
Adult Art Development
Wednesday 3:30-6:20
Spring semester: 3 credits
Instructor: K. Linhardt
The physical and emotional development of adults will be examined in this course as we explore the psychological and physiological factors involved. Specific emphasis will be placed on the variations of innate personality traits and lived experiences, and how these manifest in behavior and creative expression. Normal development, psychopathology, clinical interventions and art therapy treatment approaches will be included.

ATG-5460-A
Psychiatric Populations and the Diagnostic and Statistical Manual
Wednesday 9:00-11:50
Spring semester: 3 credits
Instructor: M. Kraebber
Psychopathology, as determined by the DSM multiaxial system, will be examined in depth. Case material will be presented for each diagnostic category and the clinical implications for the art therapist will be explored. Treatment approaches will be considered, as will indicators of functional and organic disorders in behavior and artwork of clients. Types of psychopharmacological medications will also be covered.

ATG-5550-A
Interviewing and Counseling Skills
Wednesday 9:00-11:50 (10 sessions, begins 9/6)
Fall semester: 2 credits
Instructor: S. Langer
Students will be introduced to assessment and evaluation techniques for the treatment of traumatized populations, chemically dependent clients and their families. Intake strategies for both short- and long-term settings, and developing counseling skills will be the primary focus. We will examine psychological theories, systems perspective, application to case material and critical thinking with regard to similarities and differences between art therapy and counseling interventions. Contemporary theories for treatment of substance abuse will be included, and we will address areas such as behavioral, cognitive, educational, creative arts and experiential work.

ATG-5570-A
Art Therapy Studio: Resourcefulness and Creativity
Friday 10:00-12:50 (5 sessions, begins 11/17)
Fall semester: 1 credit
Instructor: V. Sereno
Typically, there are limited funds and access to materials at the sites where art therapists work. How do we explore available materials in inspirational ways as well as fostering the creative process? What sparks a client's artistic expression and how do we create opportunity for self-reflection? In this course we will take a pragmatic approach to exploring basic materials and how they are used in various sites, and then construct directives based on population and developmental level.

ATG-5614-A
Art Therapy, Displaced Youth and Human Rights
Day/time: TBA
Fall semester: 1 credit
Instructor: E. McGann
Systems of injustice can lead to violations of basic human rights. This course will explore social and mental health systems in which poverty, marginalization, exploitation, racism, and other forms of stigma and basic human rights violations occur. Through discussion, case presentation and interactive participation, students will learn about the physical, psychological and emotional consequences that many youth in our country face on a daily basis. Migrant and refugee children, youth in foster care and human trafficking will be main topic areas for review. The role of art therapy, collaboration between staff and ethical concerns will be addressed. Trauma informed approaches in art therapy that promote basic human rights, issues of social justice and support post-traumatic growth will be presented.

ATG-5621-A
Group Psychotherapy for Individuals with Substance Abuse Disorders
Thursday 12:00-2:50 (5 sessions, begins 4/4)
Spring semester: 1 credit
Instructor: J. Jordan
An overview of treatment for individuals with substance use disorders (SUD) in a group setting is the focus of this course. A brief history of group therapy, different models of group therapy, the stages of group, and preparation for the client and the group leader will be discussed. Transference and countertransference will be examined in the context of mock group presentations. The use of art therapy and discussion of how the use of art could contribute to the group process with individuals with SUD.

ATG-5629-A
Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities
Monday 9:00-11:50 (5 sessions, begins 4/8)
Spring semester: 1 credit
Instructor: T. Herzog-Rodriguez
This course provides students with the skills and understanding to adapt art materials and techniques for children, adults and seniors with disabilities. Readings and case studies will cover art therapy approaches for a range of physical and cognitive impairments. Emphasis will be placed on designing custom adaptations using widely available, low-cost materials such as single- and tri-wall cardboard.

ATG-5631-A
Neuro-Informed Art Therapy
Friday 9:00-11:50 (5 sessions, begins 10/13)
Fall semester: 1 credit
Instructor: J. King
This course will provide participants with an understanding of the neuroanatomical structures and functions that inform psychotherapeutic intervention and assessment. From these foundations we will explore how neuroscience informs most, if not all, aspects of art therapy practice. In addition to neuroscience domains such as cognitive and social neuroscience, contemporary theories that include neuropsychoanalysis and neurophenomenology will be articulated to underscore the natural synthesis between art therapy and the sciences. Throughout, an emphasis will be placed on these intersecting fields and their theory, practice and research applications for art therapists.

ATG-5637-A
Theory and Practice Across the Gender Spectrum
Wednesday 9:00-11:50 (5 sessions, begins 11/15)
Fall semester: 1 credit
Instructor: S.J. Langer
This course is structured around three areas to develop an expertise for clinical practice in relation to gender: theory, research and therapeutic clinical skills. We will first examine the most relevant and current theories related to gender across the spectrum including cisgender, transgender, nonbinary, gender fluid and agender. Next the course will survey the quantitative and qualitative research related to treatment issues which are most prevalent in connection to gender minorities and best practices. Finally, we will discuss various clinical practice orientations and interventions which provide the soundest exploration of gender in treatment. Through case examples we will explore how gender intersects with various clinical presentations such as trauma, sexual dysfunction, depression, anxiety, social phobia and autism. Readings will include WPATH's Standards of Care, and authors Saketopoulou, Ehrensaft, Keo-Meier, Singh, Dickey, Langer, Violeta and Serano.

ATG-6060-A
Clinical Topics in Addictionology
Thursday 6:00-8:50
Fall semester: 3 credits
Instructor: J. Jordan
The phenomenology of substance abuse, utilizing a bio-psychological model, will be examined. A review of the history and evolution of current modes of treatment, in addition to the rationale for the disease concept of alcoholism, will be offered.

ATG-6070-A
Physiologies of Addiction and Trauma
Tuesday 6:00-8:50
Spring semester: 3 credits
Instructor: TBA
Contemporary neurochemical theories of addictions and the effects that sudden and sustained trauma can have on brain chemistry will be examined in this course. We will consider the ways in which trauma biochemically alters how we process experiences, store memories and respond to external stimuli. Clinical approaches to assessing and addressing neurological results of trauma will be included, with consideration given to current neurobiochemical research and the implications for art therapy treatment. Neuroanatomy and physiology will be examined as well as the use of psychotropic medication for treatment of substance abuse. Theories regarding the genetic etiology of substance abuse will be reviewed.

ATG-6120
Thesis Project I
Fall semester: 3 credits
Students in this course will be supervised by art therapy faculty members in the development and production of a thesis topic. Each project must be clinical in scope, present an original point of view and include supporting documentation of its concepts and findings. In addition, students may opt to explore grant-writing opportunities or other extensive in-depth projects. Structured methods and formats such as quantitative and qualitative research, formal case studies and arts-based research will be discussed. Students are required to present their thesis projects to peers and faculty. The department chair will oversee all projects.

⚠️   *Limited to 8 students per section.*

Course #	Day	Time	Instructor
ATG-6120-A	Tu	9:00-11:50	E. McGann
ATG-6120-B	Tu	12:00-2:50	E. McGann
ATG-6120-C	Tu	12:00-2:50	T. Herzog

ATG-6125
Thesis Project II
Spring semester: 3 credits
Limited to 8 students per section
This is the second part of a two-semester course. See ATG-6120 for course description.

⚠️   *Limited to 8 students per section.*

Course #	Day	Time	Instructor
ATG-6125-A	Tu	9:00-11:50	E. McGann
ATG-6125-B	Tu	12:00-2:50	E. McGann
ATG-6125-C	Tu	12:00-2:50	T. Herzog

ATG-6140-A
Clinical Topics in Trauma
Thursday 6:00-8:50
Fall semester: 3 credits
Instructors: I. David, T. Weisbrot
This course will explore psychological trauma and its broad range of causes and manifestations. Various traumatic experiences, such as medical trauma, will illustrate psychological, emotional and cognitive consequences, including post-traumatic stress disorder. Client age and etiology of trauma will be discussed in relation to art therapy applications. Representative cases will be presented with a focus on client engagement, therapeutic goals and clinical outcomes. Students will gain a fuller understanding of trauma and potential for art therapy in treatment.

ATG-6170
Internship/Supervision in the Studio III
Thursday 3:00-5:50
Fall semester: 3 credits
The MPS Art Therapy Department has developed numerous affiliations with a wide variety of institutions in and around New York City. Working with the field placement coordinator, each student will be placed in a supervised internship that corresponds with their area of specialization. Students are required to spend

16 hours per week at an internship site each semester. Small-group supervision will also be provided by SVA faculty members through a unique studio-based component of this course. This will give students a regular opportunity to reflect on their work with clients and to further their own artistic development as they explore the challenges of artist-as-therapist. Students will explore professional identity, professional ethics and the ethical practice of art therapy and the proper application of ethical and legal principles of art therapy practice, and gain familiarity with the ethical standards of the American Art Therapy Association and Art Therapy Credentials Board as well as other related fields.

⚠️ *Limited to 8 students per section.*

Course #	Instructor
ATG-6170-A	D. Farber
ATG-6170-B	E. DelliCarpini
ATG-6170-C	S. Gorski

ATG-6175
Internship/Supervision in the Studio IV
Thursday 3:00-5:50
Spring semester: 3 credits
Limited to 8 students per section
This is the second part of a two-semester course. See ATG-6170 for course description.

⚠️ *Limited to 8 students per section.*

Course #	Instructor
ATG-6175-A	D. Farber
ATG-6175-B	E. DelliCarpini
ATG-6175-C	S. Gorski

ATG-6210-A
Art Assessment and Diagnosis
Tuesday 4:00-6:50
Fall semester: 2 credits (10 sessions, begins 9/5)
Instructor: S. Condra
Art assessment and diagnostic materials will be explored through experiential sessions, didactic learning and casework. The fundamentals of art therapy assessment, statistical concepts (including reliability and validity) and familiarity with a variety of art therapy instruments and procedures used in appraisal and evaluation will be examined. Topics include: administration and documentation of art therapy assessment, formulation of treatment goals, basic concepts of testing and assessment, psychological and biopsychosocial assessment, statistical concepts including reliability and validity. Projective tests such as the Diagnostic Drawing Series (DDS), Levick Emotional and Cognitive Art Therapy Assessment (LECATA), Mandala Assessment Research Instrument (MARI), Silver Drawing Test of Cognition and Emotion, Ulman Personality Assessment Procedure (UPAP) and other psychometric instruments will be explored.

ATG-6270-A
Cultural and Social Issues in Art Therapy
Thursday 12:00-2:50
Fall semester: 3 credits
Instructor: S. Golji
The effect of ethnicity and culture in the therapeutic process will be examined in this course through case material, slide illustrations, didactic and experiential sessions. We will explore cultural determinants of problems encountered in the field of art therapy, and the instructor will provide a foundation in cultural diversity theory and competency models that are applied to an understanding of artistic language, symbolism and meaning in artwork and art-making. Students will investigate the role of the art therapist in social justice, advocacy and conflict resolution, including theories of counseling and development of competencies essential for a responsive therapist with regard to age, gender, sexual orientation, ethnicity, nationality, socio-economic status, developmental disability and education, as well as family, religious and spiritual values. Cultural self-awareness through self-assessment and strategies for working with diverse communities regarding attitudes, beliefs and competent practice will be examined.

ATG-6490-A
Family Art Therapy
Thursday 9:00-11:50
Spring semester: 3 credits
Instructor: R. Grant
Systems theory will provide the theoretical foundation for this course; family art therapy and strategic learning will be explored and experienced. To conceptualize the emotional phenomena within the family of origin offers practitioners the skills to maneuver in complex waters. When addiction, mental illness, physical disabilities and the effects of trauma exist within the system, every member is impacted with a life altering experience. To restore a functional adjustment and balance is the goal of the family art therapist. Research, genograms, case studies and literature will be part of the learning experience.

ATG-6520-A
Community Access Through the Arts
Tuesday 3:00-5:50 (10 sessions, begins 1/16)
Spring semester: 2 credits
Instructor: V. Sereno
The professional role as an art therapist, with regard to function and relationship with other mental health providers, knowledge of professional organizations, credentialing and licensure will be covered. Students will learn how to create an in-service presentation, which will include didactic materials and client work, to appeal to various audiences. Alternatives to traditional methods of psychotherapeutic treatment will also be explored. Field visits to the Foundation Center, Materials for the Arts and museums will be included for observation and presentation purposes. Art therapy resources, grant writing, ethical and legal issues and the development of art therapy career counseling will be covered, plus skills considered essential in enabling individuals and organizations to positively affect career development and aptitude.

ATG-6812-A
Art Therapy Studio: Transforming Space
Tuesday 3:00-5:50 (5 sessions, begins 4/2)
Spring semester: 1 credit
Instructor: D. Farber
This course will offer a new perspective on art therapy methods through a focus on long-term projects and nontraditional materials. Students will undertake several unique media interventions, including

experimentation with scale and embellishing, and use of regressive and natural materials. These processes will be explored as vehicles for change and reparation while students also examine their own artistic development and creative process.

ATG-6857-A
Counseling Team I
Thursday 10:30-11:30
Fall semester: 1 credit
Instructor: V. Sereno
This is the first part of a two-semester course. Select second-year students comprise a team that provides art therapy services to undergraduate and graduate SVA students from other programs. Students are chosen for the team through an application and interview process at the beginning of the second year. The team of students augments their clinical skills by independently facilitating weekly one-on-one and group sessions, and meets weekly for group supervision.

⚠️ *Students must apply and be accepted into this course.*

ATG-6858-A
Counseling Team II
Thursday 12:00-1:00
Spring semester: 1 credit
Instructor: V. Sereno
This is the second part of a two-semester course. See ATG-6857 for course description.

MPS Branding

Degree Requirements

- Successful completion of 36 credits, including all required courses. Students are required to attend every scheduled class meeting, complete readings, participate actively in class discussions, and create an original body of work, culminating in the successful defense of the graduate thesis. Documentation of all thesis projects must be on file in the MPS Branding Department to be eligible for degree conferral.

- Three semesters (10 months) of residency (fall, spring and summer). Students must complete their degree within three semesters, unless given an official extension by the provost.

- Branding grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

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

Course Requirements

Fall Semester

Course #	*Title*
BRG-5260	The Meaning of Branded Objects
BRG-5280	Business and Branding Strategies
BRG-5350	History of Branding: From Gutenberg to the Present
BRG-5460	The Anthropology of Branding
BRG-5620	Analysis, Insight and Forecasting
BRG-5623	Brand Called You I

Spring Semester

Course #	*Title*
BRG-5220	Building Better Brands
BRG-5560	Practices in Design and Market Research
BRG-5624	A Brand Called You II
BRG-5630	Brand Physics
BRG-5660	Pitch Perfect: How to Win New Business
BRG-5740	Object Lesson
BRG-5760	The Power of Persuasion
BRG-5911	Honors Branding Project

Summer Semester

Course #	*Title*
BRG-5823	How Movement Signifiers Become Brands
BRG-5950	Thesis: Repositioning Brands and Experiences

General Course Listing

BRG-5220-A
Building Better Brands
Thursday 6:30-9:20
Spring semester: 3 credits
Instructors: S. Lerman, M. Wiesenthal
Leading the definition and evolution of a world-class brand requires more than intellectual rigor and insight. You must unify and leverage the expertise and efforts of an astounding array of people—leaders, followers, scientists, artists, magicians (consultants), engineers, establishmentarians and revolutionaries. In this course, you will learn to use powerful frameworks that harmonize and focus the efforts of diverse teams as they develop ambitious brand programs. Using real-world case studies—including Caterpillar, Bank of America, DuPont, Harley-Davidson and National Semiconductor—we will look inside the processes that enable organizations to define the future of their brands. The course will provide you with a unique perspective of how research, strategic definition, identity, expression, communications and behavior are shaped into great brands.

BRG-5260-A
The Meaning of Branded Objects
Monday: 6:30-9:20
Fall semester: 3 credits
Instructor: T. Guarriello
Brands transform objects into meaning-bearers. This course will explore the collective and individual history of this transformation. As we have evolved from hunter-gatherers into robustly cultural beings, objects themselves have also evolved: from disposable, purely functional extensions of the body to deeply personal, even cherished, expressions of an individual's life. We will examine the history and insights of individual and social psychology in shaping the context for 21st-century perceptions of, and relationships with, the things that surround us. Concretely, we will investigate the increasingly sophisticated manner in which brands have gained and integrated quantitative and qualitative insights into our lives (and our cultural contexts) to create opportunities for complex, meaning-centered relationships between people and things. Students will use their own experiences as the starting point for this exploration into the lived-meaning of individual brands and their collective role in the construction of modern personal identity.

BRG-5280-A
Business and Branding Strategies
Thursday 6:30-9:20
Fall semester: 3 credits
Instructor: B. Sanford-Chung
From developing a brand personality to discovering invisible brand assets, this course is about creating brand value, strategy and business literacy. We'll review core branding disciplines such as developing brand positioning, mission statement, brand character, naming and brand architecture. We'll take a look at financial valuation models, as well as creative methods for discovery and ideation, and why a strong brand strategy is like an organization's DNA, serving as a blueprint for strategy and informing other activities such as leadership, marketing, product development, communication, design and advertising. Discussions based on case studies and readings will also use worksheets as a lens, and provide a platform to examine forces and dynamics that shape brands from traditional corporate to entrepreneurial startups. We'll touch on globalization, technology, critical thinking, culture and lifestyle.

BRG-5350-A

History of Branding: From Gutenberg to the Present

Friday 6:30-9:20

Fall semester: 3 credits

Instructors: T. Hall, R. Shear

This course focuses on building an awareness of the rich legacy for the growth of global consumer culture and its intrinsic connection to visual history. Our review of the 500-year-plus development of consumer markets, consumer brands, retailing and package design begins with Gutenberg and widespread communications through the modern printing press. The course then moves to Elizabethan England and the French Court of Louis XIV, which scholars believe both represent two of the early modern consumer societies. The beginnings of global trade in the 17th century, the industrial revolution of the 18th century, and its radical influence on growth of 19th-century retailing and commerce are examined. Finally, the course considers the 20th- and 21st-century formation of consumer and corporate brands through the lenses of yesterday, today and tomorrow, and how brands can evolve and remain relevant by applying the fundamentals of good branding.

BRG-5460-A

The Anthropology of Branding

Wednesday 6:30-9:20

Fall semester: 3 credits

Instructor: B. Davidson

Brands occupy a complex role within cultural spaces—there is an ongoing dialogue between the historically situated culture of consumers who interact with brands (including the language and semiotics of representation), other brands in the same and adjacent social spaces, and the branded experience or object itself, each influencing the other in an evolving fashion. In this course we will use some of the interpretive techniques of observational social sciences, specifically anthropology and linguistics, to analyze, deconstruct and interpret what a "brand" is, how it accrues meaning and influences perception and behavior, and what role it can play in the lives of those who interact with it. We will also use these analyses to help understand what makes a successful brand, and how to interpret available data to create meaningful brands for target audiences.

BRG-5560-A

Practices in Design and Market Research

Wednesday 6:30-9:20

Spring semester: 3 credits

Instructors: D. Formosa, P. Ulpiano

Brands have historically relied heavily on marketing techniques to help establish and strengthen their presence. That is changing quickly, as instant global communication and various forms of social networking have replaced the need for consumers to rely on brands for confidence in a purchase. In this project-based course, students will learn how to create a research plan, find participants, and integrate research methods in the context of a specific branding project. Some of the topics explored will be qualitative, quantitative, online and ethnographic interview techniques, video and photo documentary, immersion, participant-aided data gathering, prototype assisted observation, methods for organizing data, finding patterns and distilling insights that lead to actionable and inspiring design directives. We will also explore the differences between market research and design research, and understand the goals and appropriateness of each.

BRG-5620-A
Analysis, Insight and Forecasting
Tuesday 6:30-9:20
Fall semester: 3 credits
Instructor: S. Devillart
Cultural change is neither unpredictable nor random. The seeds of the next are buried in the now, in the psyche of the individual and in the collective mind called "culture." In this course, students will learn to read deeply and carefully the cultural signs that surround them in order to recognize underlying patterns and learn to translate these patterns into actionable human and cultural insights, valuable throughout the lifecycle of any product or brand. We will also explore how to leverage trend analysis to forecast paradigmatic shifts in human behavior and culture as well as in the marketplace. Students will complete the course with the means to identify and leverage the patterns underlying the most powerful and beloved cultural artifacts and brands.

BRG-5623-A
A Brand Called You I
Friday 5:00-6:30
Fall semester: no credit
Instructors: D. Millman, E. Weiland
The good news: We are now living in what *Businessweek* has called a "creative economy." The bad news: More than ever before, design will be called upon to deliver a return on investment and measured performance in the marketplace. How can you truly quantify your talent and develop strategic and competitive intelligence? How can you quantify meaningful differentiation in a world already filled with branding firms, creative strategists and brand gurus? The first semester of this course will include creating a nonrepresentational psychological self-portrait, program intentions, and a variation of Milton Glaser's 10-year plan.

BRG-5624-A
A Brand Called You II
Friday 5:00-6:30
Spring semester: no credit
Instructor: D. Millman, E. Weiland
Building on the work completed in the fall semester, each student will participate in a 100-day project (an individual experience of undertaking a design/brand/marketing/creative operation that will repeat every day for 100 consecutive days), as well as an individualized mentorship program and the development of a personal brand pyramid that include a meaningful philosophy to guide a career. Additionally, students will receive professional guidance on compiling a résumé and LinkedIn profile, and composing cover letters.

BRG-5630-A
Brand Physics
Monday 6:30-9:20
Spring semester: 3 credits
Instructors: S. Bhola, G. Cuba, E. Talerman
Brands, at their best, create emotional bonds between people and organizations, as well as movements, businesses or products. They guide and shape behavior, establish instant recognition, and become valued and valuable by facilitating achievement of ambitions, large and small. In order to ensure a brand is meaningful, relevant and remarkable, a brand brief is created. The brief acts as a guideline, instructions and a set of tools that unify understanding, intention and action. In this course students will explore the physics of branding and how to apply them to create differentiated and desired brands. Students will hone

their skills in pattern recognition and learn how to identify critical observations and their business implications. We'll also practice the art and science of evidence-based insight development through qualitative and quantitative research methods. Etymology and storytelling in service of creating emotionally connective and differentiated brand positioning will also be examined. Students will then apply all of these skills as they work with a client who will provide us with a real brand challenge to solve.

BRG-5660-A
Pitch Perfect: How to Win New Business
Tuesday 6:30-9:20
Spring semester: 3 credits
Instructors: A. Miller, A. Sullivan
Winning significant branding assignments from noteworthy companies is an art and a science—one that requires intelligence, collaboration and the ability to connect on a human level. In a short span of time, potential agency partners need to understand the challenge quickly and find ways to demonstrate distinct value to a client. In this course, multidisciplinary teams will learn to identify a powerful customer insight that can grow a client's business. Using strategic frameworks to outline a point of view, each team will develop and present a pitch to evolve a well-known brand that faces many challenges. Final presentations will be delivered as an engaging and creative experience to industry leaders.

BRG-5740-A
Object Lesson
Friday 6:30-9:20
Spring semester: 3 credits
Instructor: M. Kingsley
German critic Walter Benjamin observed that "Just as the entire mode of existence of human collectives changes over long historical periods, so too does their mode of perception. The way in which human perception is organized—the medium in which it occurs—is conditioned not only by nature but by history." Brands are such a conditioning medium. And the modern development of optical, digital and economic instruments inculcates their hold on human consciousness. So, what are the ramifications for branding practitioners? This course draws from the tradition of Western thought—not to overload you with strict tools and frameworks with which to approach brands, but rather to introduce "different pairs of glasses" to expand your perception and capacity. Hopefully, this material will give you an idea of the fuzziness of contemporary brand phenomena, and subsequently give you permission to play—intellectually and professionally.

BRG-5760-A
The Power of Persuasion
Saturday 11:00-3:00 (5 sessions, begins 1/20)
Spring semester: no credit
Instructor: K. Kay
Persuasion is everywhere, influencing us thousands of times a day, both directly and indirectly, to buy something, support something, or think differently about something. Persuasion is a critical weapon in the arsenal of brands, nonprofits, the government, the press, and anyone interested in molding and shaping attitudes. A venerable art form handed down to us by the ancient Greeks, persuasion is still vibrant today but significantly evolved due to the volume, speed, institutionalization, subtlety and complexity of our messages. In this seminar we will examine how effective persuasive techniques are informed by modern theories of persuasion and classical rhetoric, using examples found in everyday life. Students will craft persuasive messages using framing techniques and theories with the goal of becoming more effective communicators and more critical judges of social influence attempts.

BRG-5823-A

How Movement Signifiers Become Brands

Tuesday-Sunday, May 2 – 7

Hours: TBA

Summer 2023 semester: no credit

Instructor: I. Feinman

This workshop will explore the long story of American-based social justice movements and their use of signifiers that evolve into movement brands. These symbols are born from moments—sometimes the happenstance of an image. We will look at several episodes in U.S. social movement histories to engage the instantiations of symbols as rallying cries and networks of meaning. This study will include consideration of how we might utilize movement branding as a strategy for creating thriving movement affinities. We will start with the U.S. Civil Rights Movement that emerged in the mid 20th century and look at how Rosa Parks's determination became a visual story about noncompliance with racist policies. We will then examine the anti-nuclear and environmental movements of the late 20th century, which represent another episode of burgeoning symbols that mark a movement's identity. Code Pink, a response to threat-level color coding and a feminist rallying cry, proliferated symbolic branding opportunities in the movement. Black Lives Matter, "hands up!" and the pussy hat each demonstrate meme opportunities and changing modes of deployment of movement branding.

BRG-5911-A

Honors Branding Project

Saturday 3:00-6:20

Spring semester: no credit

Instructors: T. Guarriello, M. Kingsley

The Honors Branding Project will explore the relationship that branding may have with education through client projects that touch upon classroom engagement, student development and education's role in the community. In this course students will work with real-world clients on a current brand's repositioning. We will meet outside of regular class time during the semester to complete the project.

⚠️ *Registration is contingent upon acceptance into the course.*

BRG-5950-A

Thesis: Repositioning Brands and Experiences

Monday-Friday, May 8 – July 14

Hours: 6:30-9:20

Summer 2023 semester: 6 credits

Instructors: S. Devillart, D. Formosa, T. Guarriello, T. Hall, S. Lerman, B. Sanford-Chung, R. Shear, E. Talerman

Students will participate in a series of workshops that address various aspects of practice and theory, and will explore areas such as the adaptation of cultural values to the brand, the maintenance of brand integrity, global design strategies and brand relevance to target markets. Where applicable, case studies will supplement workshop topics. The MPSB thesis is focused on investigating societal constructs around government and public policy, innate belief systems, behavioral norms, human rights and culture. It is organized on repositioning and rebranding selected significant brands. Criteria for the chosen brands include: brands that have "fallen" but have the possibility for recovery; brands with deep relevance, longevity and historical legacy; brands that respect or convey a core human value or signify something important to our lives. In addition, the MPSB thesis should add meaningful discourse to a cultural or global conversation.

MFA Computer Arts

Degree Requirements

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Computer Arts Department to be eligible for degree conferral.

- Participate in a public thesis presentation.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- A matriculation of two academic years is required. Students must complete their degree within four years, unless given an official extension by the provost.

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

The Program

Specific departmental course requirements are kept to a minimum and students meet with the departmental advisor to determine which classes are appropriate for their planned course of study. Students may concentrate their studies in 2D and 3D animation, motion graphics and experimental art, or pursue a multidisciplinary course of study.

The recommended course load is 15 credits per semester. All students must be registered for a minimum of 9 credits per semester in order to remain enrolled in the program.

First-Year Course Requirements

Students must take all of the courses listed under Requirement A and at least two courses from Requirement B and two courses from Requirement C. Students may elect to take one of the courses from Requirement B in their third semester of study.

Requirement A

Course #	Title
HSG-5010	Computer Systems I
SDG-5010	Digital Art Seminar I
SDG-5015	Digital Art Seminar II

Requirement B

Course #	Title
HSG-5011	Computer Systems II
HSG-5232	Programming for Animators
HSG-5266	Technical Direction
HSG-5343	Web Programming I
HSG-5344	Web Programming II
HSG-5592	App Design and Development
HSG-5611	Creative Programming for Artists I
HSG-5612	Creative Programming for Artists II

Requirement C

Course #	Title
SDG-5147	Animation Culture
SDG-5163	Video Art and Beyond
SDG-5452	New Media in Contemporary Art
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse

Second-Year Course Requirements

The thesis process begins in the second year and includes a number of requirements that must be completed by due dates set according to the expected date of graduation. Second-year students must register for all of the following courses:

Course #	Title
SCG-6950	Thesis I
SCG-6951	Thesis Research and Writing I
SCG-6955	Thesis II
SCG-6956	Thesis Research and Writing II

General Course Listing

Studio Courses

SCG-5247
Narrative and Visual Storytelling
Fall semester: 3 credits
Instructor: J. Lin
This course will study the structural elements underlying animated entertainment, traditional and experimental narratives. Story structures will be analyzed to discover what content can be conveyed within 30 seconds, a few minutes or longer in art and entertainment. We will focus on the key elements of storytelling, including the development of concepts, such as the central dramatic question, inciting incident, idiosyncratic characters and spaces, conflicts and needs, mounting tension, reversals and resolution. Visual language will be addressed by gaining a familiarity with camera shots, movements, angles and placement. Through short assignments, students will develop original scripts, concept sketches, storyboards and animatics. The basics of previsualization will be covered. An examination of key works in the field is included.

Course #	Day	Time
SCG-5247-A	M	11:00-12:50
SCG-5247-B	M	1:00-2:50

SCG-5258
Digital Storyboarding
Spring semester: 3 credits
Instructor: J. Lin
The role of the art department, particularly in feature films, has expanded from being a front-end process to being actively involved throughout the production. This course will focus on honing the craft of visual development through creating concept art, storyboards, animatic production and previsualization. Using digital imaging and video, students will apply their creativity to the latest techniques in digital storyboarding. These techniques will be explored through short assignments and group critique. Screenings of key works that range from feature films and independent productions to commercials will provide a forum for discussion.

↻   *Prerequisite: SCG-5247, Narrative and Visual Storytelling, or instructor's permission.*

Course #	Day	Time
SCG-5258-A	M	11:00-12:50
SCG-5258-B	M	1:00-2:50

SCG-5386
3D Modeling and Animation
Fall semester: 3 credits
Instructors: S. Rittler, B. Voldman
The technical concepts of creating computer-generated 3D imagery will be the focus of this course. We will also examine the application of the aesthetic concepts of traditional animation to creative 3D animation. Geometric construction, surface texturing, scene illumination and cameras will be covered. Techniques such as squash-and-stretch, anticipation, follow-through, overlapping action, arcs of motion,

exaggeration, staging and appeal will be explored. Assignments integrate technical and aesthetic information into short, creative 3D animation projects.

Course #	Day	Time
SCG-5386-A	W, F	11:00-12:50
SCG-5386-B	W, F	1:00-2:50

SCG-5401
Advanced 3D Techniques
Spring semester: 3 credits
Instructors: S. Rittler, B. Voldman
This course will demonstrate advanced 3D techniques in animation, texturing, lighting and rendering. Students will explore aesthetic concepts that establish mood, environment, time of day and color through the use of light. Conveying character will be emphasized through acting and movement. Short assignments will focus on developing animated characters and their imaginary worlds. The use of the production pipeline and development of a professional workflow will be introduced.

🕐 *Prerequisite: SCG-5386, 3D Modeling and Animation, or instructor's permission.*

Course #	Day	Time
SCG-5401-A	W, F	11:00-12:50
SCG-5401-B	W, F	1:00-2:50

SCG-5422-A
Advanced Modeling and Rigging Concepts
Tuesday 7:00-9:50
Spring semester: 3 credits
Instructor: TBA
Creating distinct animated characters is one of the most challenging aspects of modern cinema. This course will explore how to create 3D characters from design to modeling and setup through the development of a character pipeline. Considerations in character design will be covered from art direction, visual references, concept art, the maquette and 3D modeling to rigging techniques. Professional criticism to enhance creativity when working in a collaborative environment will be emphasized. By the end of the course, students will have created both a character they can easily animate and a document to illustrate their creative choices made throughout the character development process.

🕐 *Prerequisite: SCG-5386, 3D Modeling and Animation.*

SCG-5427-A
Character Animation
Tuesday 7:00-9:50
Fall semester: 3 credits
Instructor: TBA

This course provides students with a workshop setting in which to deepen their understanding of body movement and how to convey emotion while solving complex animation problems. Technical instruction will include areas such as forward and inverse kinematics, simple scripting and the power of the graph editor. Acting for animators and facial expressions will be practiced extensively so that students can better understand how to convey fluidity of movement and expression in animated characters. The course will be divided into lectures, demonstrations, tutorials, in-class exercises and critiques.

⏱ *Prerequisite: SCG-5401, Advanced 3D Techniques.*

SCG-5471-A
Dynamics and Particle Systems
Monday 7:00-9:50
Fall semester: 3 credits
Instructor: TBA

This course is a comprehensive introduction to procedural effects in SideFX Houdini. Students will begin with exploring the fundamentals of procedural workflows and quickly dive into creating dynamic simulations using rigid bodies, particles, fluids and more—all with the goal of gaining an understanding of how data moves in the program. Other topics will include importing, processing and exporting geometry to and from other software, instancing, VEX and HScript, SOPs and VOPs contexts, and volumes and VDBs.

⏱ *Prerequisites: HSG-5232, Programming for Animators, and HSG-5266, Technical Direction, or instructor's permission.*

SCG-5489
Digital Matte Painting
Thursday 12:00-2:50
One semester: 3 credits
Instructor: D. Mattingly

Matte painting has been used since the dawn of motion pictures, and continues to be an important component of making movies: spanning Georges Méliès's pioneering 1902 film, *A Trip to the Moon,* to James Cameron's groundbreaking 3D spectacle, *Avatar.* While matte paintings were once created on location using large sheets of glass, the digital revolution has extended its use and versatility by combining traditional painting skills with cutting-edge technology. Beyond the technical challenges of creating photorealistic landscapes and interiors, matte paintings have an essential role in capturing the filmmaker's vision, and remain the most cost-effective way to create panoramic shots without building expensive sets. Additionally, how to best research image banks and libraries will be discussed. Students will explore the principles of matte painting through assignments and exercises.

Course #	Semester
SCG-5489-A	fall
SCG-5489-B	spring

SCG-5532
Compositing
One semester: 3 credits
Instructor: B. Voldman
This course will survey a range of aesthetic issues, practical techniques and software applications used for digital compositing. The role of compositing in feature film and television commercial production will be examined in depth through practical examples. Students will be assigned short projects that reflect the ideas and techniques discussed in class and will present their creative work for critique.

ⓘ *The fall semester is geared toward motion graphics/experimental art; the spring semester is geared toward 3D animation.*

Course #	Day	Time	Semester
SCG-5532-A	W	11:00-12:50	fall
SCG-5532-B	M	11:00-12:50	spring

SCG-5561-A
Video Production: From Concept to Completion
Thursday 6:00-7:50
Fall semester: 3 credits
Instructor: D. Santa Maria
The focus of this course will address professional video production workflow methods in order to tell compelling cinematic stories. Through demonstrations, assignments and discussions, we will investigate setting up a video shoot, cinematography, camera functionality, lighting, color correction, audio recording and editing. All of these techniques will be examined in terms of how they relate to creating an engaging narrative. Assignments will concentrate on aesthetic and technical issues and how to troubleshoot throughout the production process.

SCG-5573-A
Video Projects
Monday 1:00-2:50
Spring semester: 3 credits
Instructor: TBA
This course will include demonstrations and exercises in project development, production and editing, as well as ongoing class critique. It is designed to provide students with control of moving-image content, craft, film language and techniques. We will explore these elements in light of emerging practices through different styles, current trends and technology. Students will produce short video and mixed-media projects that will be presented for group critique. Lecture topics include directing, storytelling, the creative use of lenses, cinematography, and editing philosophies.

SCG-5639
Digital 2D Animation: Tight Tie Downs
Tuesday 3:00-5:50
One semester: 3 credits
Instructor: C. Bertelsen
Have you ever seen a fluid and dimensional piece of rough animation—a tie down—and wondered how to create one? This course will cover an overall approach to animation as a process. This approach will work for experienced animators looking to improve their technique, or newcomers who want to get an overview of how great animation is made, and try their hand at some fun explorations. Assignments will start with sketching/boarding, then move into layout and rough animation, and culminate in a finished piece.

Throughout the course, students will refine the same piece of animation until they start to see how this process can be applied to all animation jobs. Halfway through the semester, we'll start over from scratch to iron out mistakes in the first pass. The goal is to give students the tools to begin a career as a top-tier digital 2D animator.

Course #	*Semester*
SCG-5639-A	fall
SCG-5639-B	spring

SCG-5640-A
Techniques in Experimental Animation
Friday 3:00-5:50
Spring semester: 3 credits
Instructor: L. LaBracio
This course will explore different experimental methods to create animations. Students will gain an understanding of many tools, working both in traditional and digital 2D animation. Techniques such as cut-out animation, stop-motion, compositing and found footage collage will be covered. Emphasis will be on art direction and design, including composition, rhythm, color, editing and sound. Non-narrative and experimental storytelling methods and theories will be studied through film screenings and talks with experimental animators and artists.

🕐 *Prerequisite: SCG-5639, Digital 2D Animation: Tight Tie Downs, or instructor's permission.*

SCG-5641
Motion Graphics I
Fall semester: 3 credits
Instructor: A. Meyers
Graphics that move, but how? This foundation course will explore the tools and production pipeline within Adobe After Effects and related Creative Cloud applications. Students will be encouraged to investigate trends and software while producing creative work with a focus on art direction. Independent motion graphics projects, as well as television commercials, will be discussed throughout the course as examples of current techniques and what is creatively possible. Assignments will also provide a catalyst for group critique.

Course #	*Day*	*Time*
SCG-5641-A	Tu	12:00-2:50
SCG-5641-B	Tu	3:00-5:50

SCG-5642
Motion Graphics II
Thursday 7:00-9:50
Spring semester: 3 credits
This course is intended to go beyond the basics of motion graphics and assist students in refining their personal style. Advanced techniques relating to combining 2D and 3D animation, live action and stop motion will be explored in depth. Coursework will be complemented by guest lecturers and workshops given by industry professionals. Students will complete the course with a reel that showcases both their creativity and knowledge of the software.

🕐 *Prerequisite: SCG-5641, Motion Graphics I, or instructor's permission.*

Course #	Instructor
SCG-5642-A	K. Chang
SCG-5642-B	J. Beltre

SCG-5673
Sound Workshop I
One semester: 3 credits
This course will explore the many forms of sound creation and what can be done with them. There will be an equal emphasis on sonic and compositional aspects, including form and structure, texture, and the technical concepts of understanding and using recording equipment and software. Emphasis will be placed on "outside the box" thinking regarding the possibilities of sound creation. Class time will be divided among lecture, discussions and practical/technical exercises. Topics will include the physics of sound, hearing vs. listening, psychoacoustics, the history of sound art and concepts in sound art composition. Practical projects will involve creating sound art compositions using Avid Pro Tools and exploring the deep connection between sound and imagery.

Course #	Day	Time	Semester	Instructor
SCG-5673-A	W	11:00-12:50	fall	T. Dame
SCG-5673-B	F	3:00-4:50	spring	A. Noyes

SCG-5674-A
Sound Workshop II
Wednesday 1:00-2:50
Fall semester: 3 credits
Instructor: T. Dame
Intended for students who want to expand their ability to compose within the medium of sound, this course will focus on the conceptual and technical contexts for the composition of computer-based music. Coursework will consist of individual creative projects, in-class project presentations and discussion. The first half of the semester will explore the advanced use of Avid Pro Tools for music composition using MIDI sequencing and sampling with virtual instruments and various types of MIDI controllers and surround-sound mixing. The second half will focus on interactive sound possibilities for installation and performance applications utilizing Ableton Live, Max for Live, sensor technologies and Arduino, and will culminate in a final project of each student's own design.

ℹ️ *Prior musical training is not a prerequisite for this course.*

SCG-5736-A
New Forms in Media
Thursday 12:00-1:50
Fall semester: 3 credits
Instructor: B. Bainbridge
Media art pioneer Bill Etra claimed that the medium would mature once the tools became "as common as pencil and paper." Today, people around the world make and consume media all day, living through our screens as much as in real life. This studio course will investigate new forms of expression for our mediated world. We will explore technologies that include real-time, modular and projection mapping tools. Interactive and performance video forms and their technologies will also be examined through the many ways that media art can be displayed, such as multichannel and immersive environments. Emerging decentralized media art distribution systems, including NFTs, will be researched. Students will complete a project in at least two of the following mediums: Internet, installation, visual performance, interactive video, generative, sculpture, hybrid forms.

SCG-5744
Virtual Reality Storytelling
Friday 3:00-5:50
One semester: 3 credits
Instructor: J. Benton
In this course students will examine the fundamentals of cinematography and storytelling to bring them into VR/AR environments. We will address such elements as storyboarding, lighting cues, camera framing, sound effects and music. Students will begin with basic real-time production pipeline methods using Unity, and will complete the course with a fully realized VR/AR project.

Course #	*Semester*
SCG-5744-A	fall
SCG-5744-B	spring

SCG-5761-A
Experiments with XR
Tuesday 6:00-7:50
Spring semester: 3 credits
Instructor: TBA
This course aims to introduce different XR and 3D techniques that can be used to augment traditional computer animation techniques. It is intended for students who are not necessarily pursuing 3D animation as a specialization and will introduce different 3D content creation and acquisition workflows. It will also cover ways to interact with and present finished content that is relevant for both the artist and viewer, such as using real-time Game Engines, augmented reality and projection mapping. Students will have the opportunity to develop artwork through critique and discussion of historical and aesthetic perspectives of computer art. Assigned projects include still, time-based and interactive works.

SCG-5782-A
3D Design and Fabrication I
Friday 3:00-5:50
Fall semester: 3 credits
Instructor: L. Navarro
Limited to 12 students
This course will examine several methods of virtual to digital output. It will cover the software programs needed to successfully translate creative ideas into a file format that will be used for printing and cutting,

or to machine-build a project. Applications include SolidWorks, Rhino, Modo, SketchUp, Sculptris, Adobe Photoshop and Illustrator, Geomagic, MasterCam, Vcarve Pro and Cut3D. Weekly assignments will familiarize students with 3D scanning and printing, laser and CNC milling and cutting machines, and other techniques. The works of well-known artists who use these technologies as well as the history of these types of artistic production will be discussed.

⚠️   *Limited to 12 students.*

SCG-5783-A
3D Design and Fabrication II
Friday 3:00-5:50
Spring semester: 3 credits
Instructor: L. Navarro
Limited to 12 students
This course is a continuation of SCG-5782, 3D Design and Fabrication I. After mastering the basics of digital and mechanical methods of making art, students will begin to work on advanced projects. Class time will include discussions on the evolving aesthetics of this type of work. Students will produce several projects during the course of the semester, or may use this class as an adjunct for fabricating their thesis projects.

🕐   *Prerequisite: SCG-5782, 3D Design and Fabrication I, or instructor's permission.*

⚠️   *Limited to 12 students.*

SCG-5829-A
Game Design
Wednesday 8:00-9:50pm
Spring semester: 3 credits
Instructor: N. Mikros
The study of interactive design is at the core of what is unique to making art on the computer. Game design is the creation of interactive, self-contained systems of rules that usually contain a challenge and a victory condition. This course is geared not only toward those interested in the game industry, but also toward those interested in creating compelling and meaningful interactivity. This goal will be met through the exploration and critique of the work of interactive artists and commercial game designers. The course will include guest lectures by artists and game designers, as well as readings and assignments.

SCG-5833-A
Introduction to TouchDesigner
Tuesday 6:00-8:50
Fall semester: 3 credits
Instructor: J. Cruz
In the evolving world of live events, new media and installation art there is a need for complex technology and generative solutions. In this course we will examine the usefulness of one such tool, TouchDesigner—a vast and powerful, node-based, programming environment. Some of the features and tools that TouchDesigner provides are projection mapping, VR support, real-time 3D rendering and compositing, and application building. All of these things are in one package. Students will explore these tools through a studio approach. Each week students will learn a new skill, apply it, and then continue to build on each skill throughout the semester leading to a final project. By the completion of this course, students will have a solid foundation of programming skills required to develop in the TouchDesigner environment.

SCG-5863-A
Emerging Practices: Nonlinear Storytelling
Tuesday 7:00-9:50
Spring semester: 3 credits
Instructor: J. Cruz
Using a studio approach, this course will equip students working in the fine arts with both the technical tools and the conceptual framework to approach new practices and art forms in relation to computational storytelling. Topics include: the implications of installation and immersive media, themes of technology and the body, ongoing discourse in the culture of technology, the historical context of interactive and new media art. Students will explore alternative narrative forms that are computation-based through a broad sampling of tools and techniques, such as generative and interactive media, gesture and sensor-controlled software, digital fabrication, VR and projection mapping.

SCG-6126-A
Emerging Practices: The Experiential Image
Tuesday 7:00-9:50
Fall semester: 3 credits
Instructor: TBA
Serving as a continuation of SCG-5863, Emerging Practices: Nonlinear Storytelling, this course will facilitate each student's deeper exploration into experiential media and expanded cinema. We will address the implications of combining physicality and computation through installation, performance, and other experiential mediums. Through readings and discussions, themes of embodiment, virtuality, performance and place will be examined. Software tools include TouchDesigner, Unity 3D and CAD/CAM.

   Prerequisite: SCG-5863, Emerging Practices: Nonlinear Storytelling, or instructor's permission.

SCG-6127-A
Emerging Practices: The Computational Image
Monday 7:00-9:50
Spring semester: 3 credits
Instructor: TBA
This course departs from using the computer as a craft-simulating tool to exploring computation as a distinct artistic medium. Students will pursue formats that are uniquely computational, including generating images through code, data visualizations, and neural-net image techniques such as style transfer. The course will introduce techniques and technologies for image synthesis, data analysis and visualization, and image manipulation through computation. Discourse and contemporary issues around data, security and image culture will be the focus of readings and discussions.

   Prerequisite: SCG-6126, Emerging Practices: The Experiential Image, or instructor's permission.

SCG-6167-A
Production Issues: Animation I
Thursday 8:00-9:50
Fall semester: 3 credits
Instructor: TBA
The production of animation projects will be examined in this course through such topics as scene layout, camera, motion, shading, lighting, effects, rendering and compositing. Focusing on production methods as they are practiced in the professional realm, assignments will address the conceptualization, design, scheduling and techniques of animation production for thesis projects.

⏱ *Prerequisite: SCG-5386, 3D Modeling and Animation.*

SCG-6168-A
Production Issues: Animation II
Thursday 8:00-9:50
Spring semester: 3 credits
Instructor: TBA
A continuation of SCG-6167, Production Issues: Animation I, this course goes into greater depth in the examination and discussion of thesis projects and professional production methods. Advanced techniques in lighting, shading and rendering will be addressed.

⏱ *Prerequisite: SCG-6167, Production Issues: Animation I.*

SCG-6413-A
Motion Graphics: Visual Storytelling, Creative Strategy and Design
Monday 3:00-5:50
Fall semester: 3 credits
Instructor: A. Whitney
The course is for open-minded thinkers who want to explore their creative vision and learn the art of communication through motion media and conversation through the process of creative problem solving, design and strategy. Each session includes a short lecture component and small group in-depth critiques. The goals are to guide students to develop strategic creative solutions, to inspire them to create moving images that are unique, and to create confidence in talking about their work and creative choices. We will focus on how to identify an audience, communicate a clear vision, the decisive use of varied mediums and typography.

⏱ *Prerequisites: SCG-5641, Motion Graphics I, or equivalent, and a working knowledge of Adobe Illustrator and Photoshop.*

SCG-6432-A
Production Issues: Motion Graphics I
Thursday 11:00-12:50
Fall semester: 3 credits
Instructor: A. Meyers
Serving as an expansion upon the topics addressed in first-year motion graphics, this course will explore the workflow of a professional production artist. Photoshop timelines, advanced camera techniques in Cinema 4D and the Adobe After Effects pipeline, character animation, the framing of a story through collage and sound will be covered. Each week, a task is assigned to create elements toward a final project and/or demo reel.

⏱ *Prerequisite: SCG-5573, Video Projects, or SCG-5641, Motion Graphics I, or instructor's permission.*

SCG-6433-A
Production Issues: Motion Graphics II
Tuesday 12:00-1:50
Spring semester: 3 credits
Instructor: A. Meyers

The focus of this course is from the standpoint of compositing, including the use of green screen, tracking and the combining of 2D/3D and live-action elements. The fundamentals of using video for compositing will also be covered. Students will experiment with advanced techniques for visual effects. Additionally, analysis of the trends of current motion graphics and glitch art, along with the subject of distortion—visually and through sound—will be explored.

🕐 *Prerequisite: SCG-6432, Production Issues: Motion Graphics I, or instructor's permission.*

SCG-6561-A
Sound Design
Tuesday 3:00-5:50
Fall semester: 3 credits
Instructor: E. Grana

The fundamental principle of sound design is simply to explore the possibilities for underscoring an image or time-based work. There are principles of music that work with time-based media (motion graphics, animation, stop motion, networked media), interactive media and games. Topics for the principles of music include: selection and use of prerecorded material, creation of music and audio content, the connection of music and sound production for animations, websites, DVDs and videos, as well as music inherent in illustration and photography leading to developing the final track. Discussions will center on the differences between working with sound in a narrative or interactive environment, along with the static images of illustration and photography.

ℹ️ *The composition of original music is not required.*

⚠️ *Limited to 12 students*

SCG-6572-A
Seminar in Musical Choices
Tuesday 3:00-5:50
Spring semester: 3 credits
Instructor: E. Grana

Guiding students toward designing a sound environment that is properly connected to their thesis project is the premise of this course. Animation and motion graphics students will work with a sound accompaniment to support the story line and the motion of characters, or abstract visual elements involved in their thesis projects. Fine artists, web designers and installation artists can achieve a strong musical reference point in order to formulate a soundtrack that speaks to their creative work. Students will learn how to make music choices for projects that will guide the artistic vision or to enhance the already conceived image.

ℹ️ *The composition of original music is not required.*

SCG-6626-A
Production Issues: Experimental Art
Thursday 6:00-7:50
Spring semester: 3 credits
Instructor: H. Tammen
Geared toward students working on their own projects in the area of installation art, interactive video, sound art, or performance, this course will address issues surrounding creative projects and follow these projects to completion. Topics will include timeline and budgets, contractual issues for hiring musicians/engineers, testing and documentation. We will also discuss networking, press materials, CV, promotion, identifying funding sources and grant writing. How digital artworks can survive in a time of constant technological changes will be addressed.

SCG-6950
Thesis I
Fall semester: 3 credits
The thesis project consists of documented research and a body of creative work. The project should reflect individual direction and interests while encouraging collaborative and complimentary partnerships. Successful completion will be attained through the creative use of the computer and emerging technologies as well as their potential in the chosen area of practice. This course is intended to guide students through the initial stages of their thesis through experimentation and iteration. A forum for discussion of storytelling and execution, as well as critique of work-in-progress with faculty and visiting artists will be provided. Throughout the year, students will work with a thesis group leader and the department chair.

Course #	Day	Time	Instructor
SCG-6950-A	M	6:00-8:50	J. Cruz
SCG-6950-B	W	4:00-6:50	S. Rittler
SCG-6950-C	W	6:00-8:50	TBA
SCG-6950-D	Th	11:00-1:50	T. Masson
SCG-6950-E	Th	3:00-5:50	A. Meyers

SCG-6951
Thesis Research and Writing I
Fall semester: 3 credits
Intended to help students to refine their research skills and articulate concepts and context, this course will focus on finalizing the thesis proposal, and the thesis research paper. Students will meet with the instructor in groups and individually several times during the semester. The critique and review sessions will be open to all thesis students every week.

Course #	Day	Time	Instructor
SCG-6951-A	M	3:00-5:50	A. Vergel
SCG-6951-B	Tu	3:00-5:50	I. Lombardi-Bello
SCG-6951-C	Th	3:00-5:50	C. Allen
SCG-6951-D	Th	3:00-5:50	T. Schreiber
SCG-6951-E	F	12:00-2:50	A. Bonney

SCG-6955
Thesis II
Spring semester: 3 credits
A continuation of SCG-6950, Thesis I, this course is geared to achieving the goals outlined in thesis proposals. Weekly group and individual critiques will be held.

Course #	Day	Time	Instructor
SCG-6955-A	M	6:00-8:50	J. Cruz
SCG-6955-B	W	4:00-6:50	S. Rittler
SCG-6955-C	W	6:00-8:50	TBA
SCG-6955-D	Th	11:00-1:50	T. Masson
SCG-6955-E	Th	3:00-5:50	A. Meyers

SCG-6956
Thesis Research and Writing II
Spring semester: 3 credits
A continuation of SCG-6951, this course is intended to help students prepare the written materials needed to introduce their art practice. It will focus on the artist's biography, statement, résumé/CV, project description and a press release. Students will meet with the instructor in groups and individually several times during the semester. The critique and review portion will be open to all thesis students every week.

Course #	Day	Time	Instructor
SCG-6956-A	M	3:00-5:50	A. Vergel
SCG-6956-B	Tu	3:00-5:50	I. Lombardi-Bello
SCG-6956-C	Th	3:00-5:50	C. Allen
SCG-6956-D	Th	3:00-5:50	T. Schreiber
SCG-6956-E	F	12:00-2:50	A. Bonney

SCG-6982-A
Thesis Continuation
Monday 3:00-5:50
One semester: Variable credits
Instructor: T. Masson
This course will guide students who are in the final stages of thesis production through the completion of their thesis by providing a forum for discussion and critique of work-in-progress. The required credit amount for Thesis Consultation will be based on review of the student's progress and ability to meet all degree requirements.

⏱ *Prerequisite: SCG-6955, Thesis II.*

Independent Study

One semester: 3 credits

Independent study is granted to students who wish to pursue a special project not covered by the parameters of the curriculum. Students work independently under the tutelage of an appropriate faculty member or professional sponsor. Students must submit a detailed proposal that outlines their goals, must meet the GPA requirement for independent study, and must receive approval from the departmental advisor and the department chair. At the end of the semester, a summary of the completed work is required.

Course #	Semester
SCG-6996-A	summer
SCG-6997-A	fall
SCG-6998-A	spring

Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

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

Programming Courses

HSG-5010

Computer Systems I

Fall semester: 3 credits

Instructor: A. Driggers

The purpose of this course is to give an overview of the inner workings of computer systems. It will cover the many facets of computers, including logic, hardware, programming and software, how they communicate to create networks and how to use that knowledge to make informed technical choices. It will review the theory, history and cultural context behind the emergence of computer systems, which has shaped the current technological state of affairs. Students will also learn to configure hardware and software for specific tasks, including motion graphics, 3D animation and fine art.

Course #	Day	Time
HSG-5010-A	Tu	6:00-7:50
HSG-5010-A	Tu	8:00-9:50

HSG-5011-A
Computer Systems II
Tuesday 8:00-9:50
Spring semester: 3 credits
Instructor: A. Driggers
The MFA Computer Arts Lab is a sophisticated and complex network of computers, peripherals, software, servers and other high-end components. If students are to take advantage of the true potential and power of the MFA lab, indoctrination in "real-world" problem solving is necessary. This course dissects, researches and solves systems problems that prepare students to successfully execute a thesis project. In addition to lectures, field trips will be made to state-of-the-art facilities.

HSG-5232
Programming for Animators
Fall semester: 3 credits
Instructor: I. Holze
The ability to write scripts (short programs that control other software) is one of the most powerful skills that a CG artist can have. In addition to an artistic eye, it is perhaps the skill that most frequently separates a run-of-the-mill artist from an irreplaceable one. In this course, we will examine Python, which is both a full-fledged programming language suitable for building entire applications and the integrated scripting language of choice in CG software such as Maya, Houdini and Nuke.

⚠️ *Limited to 12 students per section.*

Course #	Day	Time
HSG-5232-A	Th	6:00-7:50
HSG-5232-B	Th	8:00-9:50

HSG-5266-A
Technical Direction
Monday 8:00-9:50
Spring semester: 3 credits
Instructor: TBA
The technical director (TD) is traditionally both a jack of many trades and the "hub" that brings the work of more specialized artists together into a cohesive whole. Nowhere else in the CG ecosystem will you so frequently find professionals who straddle the line between art and science. The most sought after TDs are invariably those who have multiple skills, an artistic eye and the ability to delve into the inner workings of the CG pipeline to repair and/or improve it. This course will cover advanced topics in Python scripting. We will touch upon fluid simulation, particle dynamics, cloth, procedural animation and modeling, rigid and soft bodies, and more.

🕐 *Prerequisite: HSG-5232, Programming for Animators.*

HSG-5343-A
Web Programming I
Wednesday 1:00-2:50
Fall semester: 3 credits
Instructor: R. Campbell
Serving as an introduction to the basic concepts, techniques and technologies of web programming, this course will address how to design and build dynamic and database-driven sites for the web. Conceptual and practical programming ideas will be examined through the creation of flowcharts, as well as working

through examples of code and scripts, including HTML, CSS and JavaScript. The exploration of design principles and building dynamic templates will be achieved by working on assigned projects.

HSG-5344-A
Web Programming II
Wednesday 1:00-2:50
Spring semester: 3 credits
Instructor: R. Campbell
Students will be introduced to programming concepts used to create dynamic content for the web. Assuming basic HTML skills, students will learn to add JavaScript to pages to affect client-side dynamic pages. CSS, XML, JSP and introductory database techniques will be explored to add functionality to a web application. Several short assignments will be given, enabling students to produce creative and innovative websites.

   ⟳   *Prerequisite: HSG-5343, Web Programming I, or instructor's permission.*

HSG-5592-A
App Design and Development
Thursday 3:00-4:50
Spring semester: 3 credits
Instructor: R. Shupe
This introductory course will explore producing applications for mobile devices and understanding their creative potential. From concept through development and testing to distribution and sales, we will address the entire process of bringing an app to users. A variety of app development paths will be discussed. With no programming experience required, students will develop a simple web app using HTML, CSS and JavaScript, and then use Phone Gap to bundle the product as an application suitable for distribution through various app stores and marketplaces. In addition, we will explore device-specific features, such as accessing the camera, using the accelerometer for motion-driven games, using geolocation.

   ⓘ   *While not a course requirement, students who wish to test apps on their own iOS devices must join an Apple Developer Program and bring their laptops to class.*

HSG-5611-A
Creative Programming for Artists I
Wednesday 11:00-12:50
Fall semester: 3 credits
Instructor: H. Tammen
This course is intended for students with no prior exposure to programming and who want to create interactive or generative artworks. We will take a close look at the techniques used to program manipulations of video and sound works, control these with a broad range of external controllers, and work with camera and motion-tracking techniques. Software and hardware include Max/MSP/Jitter and P5.js languages, MIDI keyboards, game controllers, sensors, smartphone and tablet apps, and other hardware devices that are able to control your artwork.

HSG-5612-A
Creative Programming for Artists II
Wednesday 11:00-12:50
Spring semester: 3 credits
Instructor: H. Tammen
Intended for students with a basic understanding of computer programming, this advanced course is recommended for anyone who wants to build his/her own tools to create digital art. By the end of the semester, students should be able to program self-generating artworks and use data from the Internet to create artworks. The course will consist of lectures and presentations, along with short assignments, culminating in a final project. Software and hardware includes what was covered in the introductory course.

⏱ *Prerequisite: HSG-5611, Creative Programming for Artists I, or instructor's permission.*

Art History Courses

SDG-5010-A
Digital Art Seminar I
Wednesday 6:00-7:50
Fall semester: no credit
Instructor: T. Schreiber
This seminar addresses many aspects of digital art history and theory, including the evolution of digital technologies through an examination of the key theorists and practicing artists who have defined the digital media field. The primary goal is to expose students to the broad range of ideas and forms of expression that the digital arts encompass. Students will clarify and expand their personal creative niche within the context of contemporary art and culture, through research, short written assignments and creative experimentation. This lecture series offers a historical and theoretical foundation in the digital arts, along with establishing a familiarity with contemporary art in New York City through gallery visits, artist talks and guest lectures.

🖥 *This course is held online.*

SDG-5015-A
Digital Art Seminar II
Wednesday 6:00-7:50
Spring semester: no credit
Instructor: T. Schreiber
This is the second part of a two-semester course. See SDG-5010 for course description.

🖥 *This course is held online.*

SDG-5147
Animation Culture
Monday 3:00-5:50
One semester: 3 credits
Instructor: T. Schreiber
Why do we love animation? What is it doing for us—or to us? This course will explore the impact of animation on our perception and culture through screenings, discussions and written work. We will

discuss how pervasive animated worlds influence people through entertainment, games, advertising, broadcast media, medicine, law and architecture. The use of animation as commentary on topics such as politics, emotional life and intimacy will be considered. The culture of animation itself—as represented by legendary companies, people and practices of this multifaceted art form—will also be addressed. Guest speakers and field trips are included.

Course #	*Semester*
SDG-5147-A	fall
SDG-5147-B	spring

SDG-5163-A
Video Art and Beyond
Monday 6:00-8:50
Fall semester: 3 credits
Instructor: J. Dieringer
This course begins by examining the emergence of video art of the 1960s, through structuralist films and the freewheeling days of "feedback" and "real-time" manipulation of the analog electronic signal. Students will examine how the barriers between artistic disciplines broke down as artists took up portable video cameras, experimented with installation, staged actions, and went outdoors to build land art. Works of contemporary video artists who move freely between painting, sculpture, photography, film, performance and other media will be discussed, as well as the contributions by musicians toward developing new working methods. The course will consist of weekly screenings, analysis of installations, readings and written assignments.

SDG-5452-A
New Media in Contemporary Art
Wednesday 3:00-5:50
Fall semester: 3 credits
Instructor: T. Druckrey
This course will explore artistic developments in new media over the past century, with a particular focus on artistic practices that examine or embrace new circumstances in the media and technologies of our time. Key works will be presented and discussed in light of the evolution of creative expression. Students will also research and discuss the concepts presented by critics and theorists. The term "new media" will be treated broadly to include developments in contemporary art, interaction, Internet-based work, film, photography and radio, as well as the beliefs and expectations that accompany new technologies.

SDG-5534
Theory, Criticism and History of Time-Based Media
Thursday 3:00-5:50
One semester: 3 credits
Instructor: A. Sinha
As the first time-based medium, film quickly became a primary means of cultural expression and an icon of popular culture. Early works by Thomas Edison included live action, stop motion and animation, laying the groundwork for digital video, motion graphics and computer animation. Although digital projection, 3D and web-based technologies have begun to supersede the film medium, its history, including video and animation, provides a wellspring of ideas and practices that demand theoretical and critical analysis. This course will address the vocabulary, grammar and syntax of experimental and mainstream film language, while examining and analyzing basic film constructs, genres and forms. Focusing on these issues from an international perspective, students will explore time-based media through the works of theorists, critics

and practitioners. Reading and writing assignments will be complemented by student presentations, guest lectures and discussion.

Course #	*Semester*
SDG-5534-A	fall
SDG-5534-B	spring

SDG-5541-A
Ecstasy and Apocalypse
Tuesday 3:00-5:50
Spring semester: 3 credits
Instructor: T. Goodeve
In the 21st century, whether we choose to participate or not, technology is "us." From smartphones, Fitbits, and the number of likes on Instagram and Facebook to the transformation of money from gold to electronic information, the boundaries between the human and the nonhuman have broken down considerably. We survive and interact increasingly because of technology. In this course we will look at the history and implications of various technologies beginning with the case study of the automobile, leading to discussions of the effects of fossil fuels, the Anthropocene and climate change, automation and the end of work, biotechnology and transhumanism, the Internet and the digital revolution, and even the effects of technology on "truth" and "fact." Students are responsible for weekly reading and discussion, a midterm exam and a final presentation.

SDG-5562-A
New Media Theory
Wednesday 3:00-5:50
Spring semester: 3 credits
Instructor: W. Laforge
The history and theory of new media from aesthetic, cultural and political perspectives will be outlined in this course. Key texts from science, technology, cultural theory and philosophy will be used to illustrate how mediation in various forms has impacted perception, communication, information systems and cultural production. Prominent theories will be referenced to trace the development of the term "new media." Other topics include the logic of the database as a new cultural form, as well as notions of software and the power of code's structures and rules. How networks affect cultural production—from social networking to semantic filtering to intellectual properties and urbanity—will be explored. Through lectures, reading assignments and discussions, new media will be positioned in this larger cultural context.

Language Skills Courses for MFA Computer Arts

SDG-5830
Integrative Language Skills I
Fall semester: no credit
Instructor: A. Bonney
This course is designed to enhance skills for listening, speaking, reading and writing. Through written assignments and in-class exercises students will develop their individual voices as well as their ability to present and collaborate. We will explore creative writing techniques based on memory, persona, story, myth and culture.

ⓘ *Registration for this course is by placement.*

Course #	Day	Time
SDG-5830-A	Tu	12:00-2:50
SDG-5830-B	Tu	3:00-5:50
SDG-5830-C	F	9:00-11:50

SDG-5840
Integrative Language Skills II
Spring semester: no credit
Instructor: A. Bonney
Serving as a continuation of SDG-5830, Integrative Language Skills I, in the spring semester we will focus on academic writing and research methodologies to prepare students for SCG-6951, Thesis Research and Writing I. Conceptual ideas and organizational structures will be developed, along with key vocabulary and techniques to generate questions for thesis topics.

ⓘ *Registration for this course is by placement.*

Course #	Day	Time
SDG-5840-A	Tu	10:00-12:50
SDG-5840-B	Tu	1:00-3:50

SDG-6830
Integrative Language Skills III
Fall semester: no credit
Instructor: A. Bonney
As a supplement to SCG-6951, Thesis Research and Writing I, this course will provide additional language support to students as they write their project proposals and theses. Special attention is paid to editing, vocabulary and grammar, as well as using and documenting research and adhering to thesis protocol.

ⓘ *Registration for this course is by placement.*

Course #	Day	Time
SDG-6830-A	W	10:00-12:50
SDG-6830-B	W	1:00-3:50

MFA Photography, Video and Related Media Course Electives

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting. Computer Arts majors will not be charged any lab access fee associated with these courses. In addition, historical perspectives, criticism and theory, and contemporary issues courses in the Photography, Video and Related Media Department may also be available to qualified Computer Arts students. Please refer to the Photography, Video and Related Media Department General Course Listing for descriptions and information.

Course #	*Title*
PHG-5402	Studio: Imaging I
PHG-5406	Studio: Imaging II
PHG-5413	Studio: Lighting I—Fundamentals and Beyond
PHG-5414	Studio: Lighting II—Exploring Styles
PHG-6428	Studio: Moving Image—Postproduction Strategies

MPS Directing Course Electives

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting.

Course #	*Title*
DTG-5450	Director's Toolbox
DTG-5235	Film Criticism

MFA Computer Arts Courses Open to All Graduate Departments

The following courses (with a course code prefix of SDG) may be taken by any graduate student, with permission from the MFA Computer Arts department chair.

> *These courses are non-studio and do not include access to the MFA Computer Arts Lab. Students taking courses with a course code prefix of SDG are not required to register for SCG-Access.*

Course #	*Title*
SDG-5147	Animation Culture
SDG-5163	Video Art and Beyond
SDG-5452	New Media in Contemporary Art
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse
SDG-5562	New Media Theory

The following courses may be taken by any graduate student with the proper prerequisites and permission from the MFA Computer Arts department chair. Please refer to the MFA Computer Arts Department General Course Listing for descriptions and information. Students who register for a studio or programming course must also register for SCG-Access, MFA Computer Arts Lab Access, unless otherwise indicated.

ℹ️ *Photography, Video and Related Media majors will not be charged a lab access fee for any of these courses.*

Course #	Title
HSG-5611	Creative Programming for Artists I
HSG-5612	Creative Programming for Artists II
HSG-5343	Web Programming I
HSG-5344	Web Programming II
SCG-5673	Sound Workshop I
SCG-5674	Sound Workshop II
SCG-5736	New Forms in Media
SCG-5744	Virtual Reality Storytelling
SCG-5759	3D for Fine Artists
SCG-5837	Interface Design: From Ideation to Realization
SCG-5863	Emerging Practices: Nonlinear Storytelling
SCG-6126	Emerging Practices: The Experiential Image
SCG-6127	Emerging Practices: The Computational Image

Lab Access

MFA Computer Arts Lab Access
One semester: no credit
Lab access is available to graduate students from other departments who are registered for a studio or programming course in the MFA Computer Arts program only.

⚠️ *Access is limited to hardware and software resources needed in the specific course for which the student is registered.*

🏷️ *Access fee: $1,700*

Course #	Semester
SCG-ACCESS-A	fall
SCG-ACCESS-B	spring

MA Curatorial Practice

Degree Requirements

- Successful completion of 50 credits, including all required courses, academic and administrative requirements, class attendance, class and group participation and individual internship.

- Successful completion of the curatorial project and essay approved by the department chair. Documentation of all thesis projects must be on file in the Curatorial Practice Department to be eligible for degree conferral.

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- Courses that are graded on a pass/fail system will have Pass (P) or High Pass (HP) awarded for their successful completion.

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

First-Year Course Requirements

Summer Semester

Course #	Title
CPG-5020	Introductory Critique of Canonical 20th- and 21st-Century Texts
CPG-5021	Practicum: Logic and Rhetoric

Fall Semester

Course #	Title
CPG-5040	Practicum: Research Methodologies
CPG-5045	Workshop: Exhibition-Making
CPG-5130	History Seminar: Post-1945 Transnationalism and the History of Art
CPG-5140	Case Study Seminar: Curating Digital Art Through Network, Gallery and Public Space
CPG-5160	Philosophy Seminar: Curatorial Practice, Body and World
CPG-5190	Curatorial Roundtable I: Visiting International Curators Program
CPG-5220	Workshop: Critical Writing–Exhibition Analysis
CPG-5230	Workshop: Professional Practices
CPG-5490	CP Exhibition (fall or spring semester)
CPG-5810	Special Curatorial Events I

Spring Semester

Course #	Title
CPG-5250	Art Practice
CPG-5490	CP Exhibition (fall or spring semester)
CPG-5540	Case Study Seminar: Models of Thinking–Curating a Program
CPG-5550	Case Study Seminar: History as Commodity–On the Contemporary
CPG-5565	History Seminar: Modern and Contemporary Art
CPG-5590	Case Study Seminar: Returning the Gaze: Models of Curating Film and Video in Contemporary Art
CPG-5640	Practicum: Exhibition-Making
CPG-5670	History Seminar: 20th and 21st Centuries Exhibition History
CPG-5680	Curatorial Roundtable II: Visiting International Curators Program
CPG-5811	Special Curatorial Events II

Second-Year Course Requirements

Summer Semester

Course #	Title
CPG-6050	Internship and Fieldwork Program

Fall Semester

Course #	Title
CPG-6120	Case Study Seminar: Memory and Justice in Performance Today
CPG-6130	Case Study Seminar: The Expanded Space of Art
CPG-6140	Case Study Seminar: 21st-Century Contemporary Collecting Practices
CPG-6190	Artists Roundtable
CPG-6420	Independent Curatorial Plan
CPG-6590	Curatorial Roundtable III: Visiting International Curators Program
CPG-6810	Special Curatorial Events III

Spring Semester

Course #	Title
CPG-6610	Workshop: Critical Writing–The Catalog Essay
CPG-6690	Curatorial Roundtable IV: Visiting International Curators Program
CPG-6811	Special Curatorial Events IV
CPG-6890	Final Exhibition/Curatorial Project

Final Curatorial Project Requirements: Second Year

For the final curatorial project, all requirements are to be fulfilled with the oversight of the department chair and the Review Committee (as stated in the description for CPG-6890, Final Exhibition/Curatorial Project). All components must be completed in order to receive chair approval and be eligible for degree conferral.

General Course Listing

First Year

CPG-5020-A
Introductory Critique of Canonical 20th- and 21st-Century Texts
Tuesday, Thursday; 8:00-9:30pm (3 weeks, begins 8/1)
Summer semester: no credit
Instructor: TBA
Curators have a responsibility to know the canon, write the canon, and even write against the canon. The purpose of this short course is to provide a set of common 20th- and 21st-century references to Western art-historical movements and art theories toward the intention of a close and critical reading of them. In its particular Euro-American focus, this course is meant to stand in relation to the first semester's far broader and more inclusive reading of translational art histories.

 🖥️ *This course is held online.*

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

CPG-5021-A
Practicum: Logic and Rhetoric
Wednesday, Friday; 7:00-9:00pm (3 weeks, begins 8/2)
Summer semester: no credit
Instructor: K. Whitmoyer
This practicum will be a formal introduction to logic and rhetoric, founded in the classical canon. It is commonplace in art practices to talk about "conceptualism" and the concepts that are the basis of works of art, particularly in the post-Duchampian era. However, the foundational ideas of what concepts are, and the way logical structures and rhetorical arguments undergird the formation and expression of a concept, is largely unexamined. Through readings and exercises, students will examine logical rules for concepts, classification and definition, as well as how to construct arguments using Aristotelian syllogistic logic and modern symbolic systems. By acquainting students with the basics of logic and rhetoric, this course will provide a background that will help curatorial practitioners rigorously address the practice of concept formation as it relates to artists' works and to their own formulations of exhibitions and other curatorial expressions.

 🖥️ *This course is held online.*

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

CPG-5040-A
Practicum: Research Methodologies
Tuesday 4:00-6:00 (4 weeks, begins 9/26)
Fall semester: .5 credit
Instructor: I. Blackman
In this practicum students will examine art-historical research methods through scholarly investigation of an exhibition (historical or contemporary). Working independently and in collaboration, students will seek out primary and secondary resources from diverse repositories, demonstrate investigative skills and present their research in the form of a descriptive bibliography and a brief presentation.

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

CPG-5045-A
Workshop: Exhibition-Making
Tuesday 3:00-6:00 (3 weeks, begins 9/5)
Fall semester: .5 credit
Instructor: TBA
This workshop is specifically designed to familiarize first-year students with every aspect of the preparation, installation and deinstallation of exhibitions in our CP Projects Space. Beginning with a brief review of previous exhibitions in the space, the workshop will cover our equipment, preparing the space, using our movable walls, hanging artworks, working with projectors, sound, lighting, completing loan forms and condition reports, writing wall texts and labels, and creating documentation.

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

CPG-5130-A
History Seminar: Post-1945 Transnationalism and the History of Art
Monday 1:00-3:00
Fall semester: 3 credits
Instructor: N. Segal
This seminar is designed to meet two main objectives. First, to ground students in select yet defining histories of art since the Second World War and explore those legacies in discourses of 21st-century art. Second, to place established art theories in dialogue with artistic incongruities across culturally disparate but simultaneous histories. Within a transnational frame, a variety of concerns will be addressed, including abstraction, realism, decolonialism, minimalism, conceptualism, the archive, identity, body and performance, capital, witnessing, empathy and solidarity. We will consider whether certain theoretical positions are germane to specific art-historical episodes of artists; how the project of trying to write the "Other" into the canonical record is different from the project of Empire; and if art changed in fundamental ways after the Second World War, then how does the pivot differ when we look across borders? This seminar requires students to reckon with foundational ideas, grasp historiographical shifts across South-North and East-West, and draw on the lessons of artists and artworks of post-1945 art histories to grapple with contemporary artistic concerns.

CPG-5140-A
Case Study Seminar: Curating Digital Art Through Network, Gallery and Public Space
Tuesday 5:00-7:00 (7 weeks, begins 10/31)
Fall semester: 1 credit
Instructor: R. Schrock
This course gives an overview of curatorial models for digital art, ranging from approaches to online exhibitions to models for presenting (networked) digital art in museums and galleries, at festivals or in outdoor spaces. The curation of digital art is now commonly understood as an engagement with a variety of aspects of the production, presentation and reception of the work of art. Through weekly case studies and readings, students engage with challenges of and best practices for the presentation of digital art in various contexts; audience engagement and educational materials; organizational structures and funding as well as exhibition documentation. The exhibition history of digital art and changes that have occurred in presenting the work throughout the decades will also be discussed.

CPG-5160-A
Philosophy Seminar: Curatorial Practice, Body and World
Thursday 5:00-7:00 (7 weeks, begins 11/2)
Fall semester: 1 credit
Instructor: K. Whitmoyer
In a well-curated exhibition, one can "feel" that something has been done right (or wrong) through the exchange between the body, the objects in the exhibition space and the space itself. Understanding this relationship is crucial for curatorial practice, and this seminar offers a philosophical framework for thinking it through rigorously and critically. The phenomenological movement has made perhaps the most important contribution to this discussion, and we will engage various accounts of the body and its relationship to space and the world along with excursions into memory theory, the philosophy of technology, feminist theory and speculative materialism. This is a philosophy course, not an art history or curating course. Yet the subject of the course should bear directly on the student's practice as a curator: as every participant in an exhibition immediately enters into this unspoken relationship, the curator must be conscious of the manner in which perception, consciousness, objects and space are dynamically intertwined.

CPG-5190-A
Curatorial Roundtable I: Visiting International Curators Program
Wednesday (7 weeks, begins 9/6)
Fall semester: 1 credit
Instructor: S. H. Madoff
Every week a leading curator discusses current and past exhibitions they have made that have been transformative for them. The presenters come from all over the world, work across all artistic disciplines and represent different kinds of institutions and practices. The first hour of the Roundtable is open to the public; the second part of the presentation is for students only and reserved for them to speak in depth about the presentation and the readings provided for each session. These discussions also afford students the possibility to connect with guests and develop a growing professional network.

    Depending on the location of the guest speaker, the class will begin at either 9:00 am or 5:00 pm New York time.

    This course is held online.

    This course is graded on a pass/fail system.

    This course is cross-listed with CPG-6590

CPG-5220-A
Workshop: Critical Writing–Exhibition Analysis
Tuesday 1:00-3:00
Fall semester: 3 credits
Instructor: D. Kunitz
Each week students must write a 500-word review as a curatorial analysis of a museum exhibition that gives ample evidence of the curatorial argument for the show, aspects of exhibition design that clearly manifest the argument, and other manifestations (catalog, online presence, conference, workshops) worth noting. This is a good way to visit museum exhibitions on a weekly basis in the city and learn to analyze exhibitions for their curatorial work—not for the art itself, but for the presentation of the art. Each review must exhibit clean writing, strong argument, and proper use of syntax, grammar and punctuation.

CPG-5230-A
Workshop: Professional Practices
Thursday 1:00-4:00 (7 weeks, begins 9/7)
Fall semester: 2 credits
Workshop leaders: Y. Backer, K. Bel, T. Cheung, A. Jorgensen, D. Kershaw, S. Lahav, L. Warner
These intensive weekly workshops address a variety of technical and professional skills, ranging from installation and lighting design to making effective presentations. The focus of the workshops is to prepare students with basic understandings of skills they will need themselves as curators or to be able to more effectively work with professional collaborators in curatorial settings.

   🛈   *This course is held on campus and on location.*

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

CPG-5250-A
Art Practice
Days and hours determined by course selection
Spring semester: no credit
The Curatorial Practice program intends to fully immerse its students in the world in which they will advance their careers as professional curators. Central to this world are the artists whose works provide the content of exhibitions and other curatorial projects. In order to fully value this work, students will try their hands as art practitioners by enrolling in a studio art course of their choosing at the undergraduate level (unless otherwise approved for graduate level). Ongoing critiques by their instructor and classmates will be given. By the end of the course, students will have a deeper understanding of the techniques, materials, conceptual challenges and risks of being a working artist. This will contribute directly to their curatorial practices and collaborations with artists.

CPG-5490
CP Exhibition
Day/time: TBA
One semester: no credit
For the CP Projects Space exhibition, an exhibition plan must be presented to the department chair for approval. This includes the following components: a full description in writing of the concept of the exhibition, a checklist of artists and the works to be included in the exhibition, an installation plan of the works in the CP Projects Space, a budget for the exhibition, condition reports and loan forms, all wall labels for works, a wall text that summarizes the exhibition for viewers and a press release. Installation and deinstallation of the exhibition must be successfully completed by the curatorial student. All requirements are to be fulfilled with the oversight of the department chair and administrative staff.

Course #	*Semester*
CPG-5490-A	fall
CPG-5490-B	spring

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

CPG-5540-A
Case Study Seminar: Models of Thinking–Curating a Program
Thursday 4:00-6:00 (7 weeks, begins 1/18)
Spring semester: 1 credit
Instructor: L. Ptak
This course takes as its starting point an expanded notion of what curating is. Beyond just exhibition-making, there are numerous ways in which a curatorial practice takes shape. Students will explore the notion of "programming" as a way to understand how, why and for whom contemporary art exists and is shaped by curators, contexts and constituents. Through site visits students will observe and interrogate firsthand a range of ways that programming responds to different ideals and realities, to the discourse of contemporary art itself, as well as to diverse artists and audiences.

    This course is held on campus and on location.

CPG-5550-A
Case Study Seminar: History as Commodity–On the Contemporary
Monday 6:30-8:30 (7 weeks, begins 1/22)
Spring semester: 1 credit
Instructor: B. Wood
The purpose of this course is to understand contemporary art as a distinct historical period and why the closing of this period seems marked by the threat of imminent catastrophe. It is not a coincidence that this has also been a time marked by the reformatting and redeployment of history and historical tropes on the one hand, but also a shift in the use of memory and progressive thinking toward economic and informational ends. How have inertia and cyclical time been redeployed in the contemporary period as the time of finance and of the museum? This course looks at historical precedents and theoretical formulations to better understand how these changes have come about, but also takes for granted that their effects are becoming increasingly bizarre—demanding that we cast a very wide and often scattershot net across many disciplines in order to make sense of their movements.

CPG-5565-A
History Seminar: Modern and Contemporary Art
Thursday 6:30-8:30
Spring semester: 3 credits
Instructor: J. Keesling
Spanning canonical art-historical movements of modernism and postmodernism, from the first decades of the 20th century through to the early 21st century, this course considers fundamental stylistic milestones in the Euro-American artistic tradition. Special attention will be given to theoretical and critical readings that shaped the discourse around these artistic practices and their reception.

CPG-5590-A
Case Study Seminar: Returning the Gaze: Models of Curating Film and Video in Contemporary Art
Monday 6:30-8:30 (7 weeks, begins 3/25)
Spring semester: 1 credit
Instructor: C. Iles
This course explores how the increasingly central role of the moving image in contemporary art is articulated through a wide range of different curatorial models and structures, including solo exhibitions and commissions in alternative spaces, major historical and contemporary exhibitions in museums, biennials, site-specific projects, screenings, expanded cinema events and collective and conceptual practices. The course addresses the key role of artists of color and Indigenous artists in shaping the

history of the moving image, and traces how film and video's intersection with other mediums and disciplines, including performance, dance, cinema, and sound, shapes curatorial scholarship and exhibition-making. It also examines how the material fluidity of the moving image creates a uniquely open set of practical and philosophical possibilities, including the formation of new global, postcolonial curatorial structures.

CPG-5640-A
Practicum: Exhibition-Making
Tuesday 12:00-3:00
Spring semester: 2 credits
Instructor: N. Segal
This practicum is required for all first-year students to review the fundamentals of traditional exhibition-making. The course offers participants a platform for debate, exploration and experimentation in curatorial practice, and encourages interdisciplinary thinking as a way of addressing the expanded role of the curator beyond the traditional art-world nexus. With the guidance of the lead instructor and the participation of visiting experts in areas discussed, students will consider practical issues of curating, such as studio visits with artists, exhibition planning and related software, exhibition design and installation, lighting, art handling, transportation and insurance, registration and condition reports, all aspects of budgeting, commissioning and fundraising, as well as such topics as ancillary program development, exhibition outreach and marketing, online development, tools and methods of documentation and de-installation.

CPG-5670-A
History Seminar: 20th and 21st Centuries Exhibition History
Monday: 4:00-6:00
Spring semester: 1 credit
Instructor: S. Reisman
How is art presented to the broad public? What are the origins of exhibition-making, and with what intentions has it been carried out? How have governments, cultural organizations, extra-institutional entities, independent curators and artists dealt with public exhibitions, and at whose initiatives were/are they organized? This course is conceived to consider a range of exhibitions and public initiatives to understand how exhibitions have evolved from the earliest biennials (beginning with the Venice Biennale in 1895, the Carnegie International and Documenta) to community and locally based public art initiatives that have impacted and been responsive to the public's expectations around their reception of exhibitions. The focus of the course will move between the international and local institutional models on a larger scale to more ephemeral and experimental approaches to exhibition-making, emphasizing how the production of exhibitions has shifted as the role of the curator has expanded.

CPG-5680-A
Curatorial Roundtable II: Visiting International Curators Program
Wednesday (15 weeks)
Spring semester: 3 credits
Instructor: S. H. Madoff
Every week a leading curator discusses current and past exhibitions they have made that have been transformative for them. The presenters come from all over the world, work across all artistic disciplines and represent different kinds of institutions and practices. The first hour of the Roundtable is open to the public; the second part of the presentation is for students only and reserved for them to speak in depth about the presentation and the readings provided for each session. These discussions also afford students the possibility to connect with guests and develop a growing professional network.

     Depending on the location of the guest speaker, the class will begin at either 9:00 am or 5:00 pm New York time.

     This course is held online.

     This course is graded on a pass/fail system.

     This course is cross-listed with CPG-6690

CPG-5810 / CPG-5811
Special Curatorial Events I and II
Day/time: TBA
Fall and spring semesters: no credit
Instructor: N. Segal
Throughout the school year, the department schedules special events, such as guest seminars and panel discussions. These events range across topics related to pressing social issues, major international exhibitions, publications and specific curatorial concerns. Distinguished speakers include department faculty, artists, institutional and independent curators from across the globe, and experts in various fields relevant to the topics discussed. While these events are open to the public, it is required that all curatorial students attend.

Course #	*Semester*
CPG-5810-A	fall
CPG-5811-A	spring

     This course is held online.

     This course is graded on a pass/fail system.

     This course is cross-listed with CPG-6810 / CPG-6811

CPG-5998 / CPG-6998
Independent Study
One semester: 1, 2 or 3 credits
In special and rare instances, a curatorial student may apply to the department chair for independent study that may replace coursework deemed equivalent by the chair. It is the general rule that all courses in the curriculum must be taken. Credit for independent study is equal to the course it is replacing. Oversight and requirements for the fulfillment of the independent study depend on the individual project agreed upon with the chair.

Second Year

CPG-6050-A *(previously CPG-6350)*
Internship and Fieldwork Program
Days and hours determined by internship
Summer semester: 2 credits
Instructor: Institutional mentor
Crucial to the professional training and networking that are core aspects of curatorial practice is the Internship and Fieldwork Program. The internship takes place during the summer between the first and second years of the program. This is important for students to gain the fullest sense of working within a professional setting. Internships are arranged with national and international institutions. Mentors are assigned at host institutions to oversee student work and will be members of each student's Review Committee the following fall for his/ her/their final curatorial project. As well, students take a trip overseas to visit an important biennial exhibition and take part in discussion and workshops at the event. This is fieldwork that augments their understanding of various aspects of the curatorial enterprise, while having the opportunity to study firsthand a major international exhibition.

    ⓘ   *Students will not be charged tuition or a departmental fee for the summer semester.*

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

CPG-6120-A
Case Study Seminar: Memory and Justice in Performance Today
Monday 6:30-8:30 (7 weeks, begins 9/11)
Fall semester: 1 credit
Instructor: C. Nyampeta
This course locates performance as a method for the recording and the transmission of memory, as a device for mediating longing and as a tool for the affirmation or contestation of belonging. It will move beyond viewing performance as an ephemeral discipline challenged by documentation, preservation and writing. Instead, it will consider performance as a system of making. The course focuses on artists who, even when not creating visibly performative works, are still performing their life. From a curatorial perspective, practical knowledge is offered toward caring for such expanded performance, by reviewing the roles and relationships between artists, curators, institutions and publics, and by drawing from the instructor's own artistic encounters and communities of practice in New York, Europe, East Africa and beyond.

CPG-6130-A
Case Study Seminar: The Expanded Space of Art
Monday 5:00-7:00 (7 weeks, begins 11/6)
Fall semester: 1 credit
Instructor: C. Renfro
Taught by an architect, this course uses historical and contemporary examples to examine the expanded field of exhibition-making in the 21st century. The complex, dynamic and productive relationships between exhibitions and their sites will be explored as the class tackles the challenges and opportunities of found or made space, site specificity, site neutrality, object specificity, temporality and media. Using images, videos and texts, students will conduct independent research on exhibitions and their sites, and visit shows, performances and events throughout the New York area. Guest lecturers will include artists, curators, exhibition designers and other architects. Curatorial exercises dedicated to the reconciliation of

space and art using conventional artworks, design pieces, time-based works and performance, as well as consideration of the virtual exhibition space, will be an essential element of the course.

CPG-6140-A
Case Study Seminar: 21st-Century Contemporary Collecting Practices
Thursday 5:00-7:00 (7 weeks, begins 11/2)
Fall semester: 1 credit
Instructor: S. Raza
This course provides insight into the shifting terrain of institutional collecting practices from both a local and global museum perspective. Examining the reconfiguration of outdated Euro-American centric models of collecting, and the subsequent move toward more inclusive art histories and other modernisms, students will gain an insight into the role of globalization, ethics, digital practices, market versus institutional relationships and an understanding of long-term collection care. Through a combination of readings, field trips to galleries and museums, as well as guest visits, the course will provide a compact and timely overview into collecting in the 21st century.

CPG-6190-A
Artists Roundtable
Tuesday 5:00-7:00
Fall semester: 2 credits
Instructor: D. Ross
To complement the Curatorial Roundtable, the third semester of the program also offers presentations and discussions with prominent international artists. Working toward an increased knowledge of curatorial issues from the artist's perspective, students will participate in a series of conversations with guests to discuss their work, their exhibition experiences, and what they seek and expect from their relationships with curators.

This course is held online.

CPG-6420-A
Independent Curatorial Plan
Fall semester: 6 credits
Instructor: Review Committee
Under the supervision of the Review Committee, composed of the department chair, the department's director of curatorial research, each student's institutional mentor and an external examiner, students will create and formally present the plan of their final exhibition/curatorial project. Putting into practice their refined research and writing skills, along with the cumulative knowledge of the case study seminars and practicums, they will draft the plan for their project, from its concept through proposed artists, works, design, budget, and any ancillary programming. Students are encouraged to work with artists from other SVA graduate programs, as well as local, national and international artists, for inclusion in exhibitions and various curatorial projects. The plan must be approved by the Review Committee.

This course is graded on a pass/fail system.

CPG-6590-A
Curatorial Roundtable III: Visiting International Curators Program
Wednesday (7 weeks, begins 9/6)
Fall semester: 1 credit
Instructor: S. H. Madoff
Every week a leading curator discusses current and past exhibitions they have made that have been transformative for them. The presenters come from all over the world, work across all artistic disciplines and represent different kinds of institutions and practices. The first hour of the Roundtable is open to the public; the second part of the presentation is for students only and reserved for them to speak in depth about the presentation and the readings provided for each session. These discussions also afford students the possibility to connect with guests and develop a growing professional network.

- 🛈 *Depending on the location of the guest speaker, the class will begin at either 9:00 am or 5:00 pm New York time.*
- 🖥️ *This course is held online.*
- 🅿️ *This course is graded on a pass/fail system.*
- ⊜ *This course is cross-listed with CPG-5190*

CPG-6610-A
Workshop: Critical Writing–The Catalog Essay
By appointment
Spring semester: 3 credits
Instructor: S. Reisman
In conjunction with their final exhibition/curatorial project, students will write a full-length catalog essay. For this workshop, they will consider the possible approaches the essay should take; the fields of information and ideas it should include and exclude; what audience it might reach, and the relationship between the essay and its audience; and the demands of the catalog essay as a form. Throughout the semester, students will write drafts of the essay while working with the instructor as a writer works with an editor.

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

CPG-6690-A
Curatorial Roundtable IV: Visiting International Curators Program
Wednesday (15 weeks)
Spring semester: 3 credits
Instructor: S.H. Madoff
Every week a leading curator discusses current and past exhibitions they have made that have been transformative for them. The presenters come from all over the world, work across all artistic disciplines and represent different kinds of institutions and practices. The first hour of the Roundtable is open to the public; the second part of the presentation is for students only and reserved for them to speak in depth about the presentation and the readings provided for each session. These discussions also afford students the possibility to connect with guests and develop a growing professional network.

- 🛈 *Depending on the location of the guest speaker, the class will begin at either 9:00 am or 5:00 pm New York time.*
- 🖥️ *This course is held online.*
- 🅿️ *This course is graded on a pass/fail system.*
- ⊜ *This course is cross-listed with CPG-5680*

CPG-6810 / CPG-6811
Special Curatorial Events III and IV
Day/time: N. Segal
Fall and spring semesters: no credit
Instructor: TBA
Throughout the school year, the department schedules special events, such as guest seminars and panel discussions. These events range across topics related to pressing social issues, major international exhibitions, publications and specific curatorial concerns. Distinguished speakers include faculty, artists, institutional and independent curators from across the globe, and experts in various fields relevant to the topics discussed. While these events are open to the public, it is required that all curatorial students attend.

Course #	*Semester*
CPG-6810-A	fall
CPG-6811-A	spring

This course is held online.

This course is graded on a pass/fail system.

This course is cross-listed with CPG-5810 / CPG-5811

CPG-6890-A
Final Exhibition/Curatorial Project
Spring semester: 6 credits
Instructor: Review Committee
Students finalize all aspects of their exhibition/curatorial project plan, prepare and install or otherwise present their work for critique, along with any ancillary activities. Curatorial projects will take place in SVA venues and in public spaces located throughout New York City. The final project is intended to demonstrate each student's learning, development, use of practicum methods, intelligence and creativity toward the realization of curatorial work that meets high professional standards. The presentation of the final project, along with the submission of the catalog essay and the plan for any ancillary activities, will complete the requirements to earn the master's degree. The record of this final work, along with successful completion of the full curriculum, will also demonstrate the professional level of knowledge—inclusive of practical, historical and theoretical aspects—that students have gained and can bring to their work as practitioners in the field.

This course is graded on a pass/fail system.

MFA Design

Degree Requirements

- Successful completion of 60 credits, including all required courses, a thesis project and presentation of the thesis. Documentation of all thesis projects must be on file with the MFA Design Department to be eligible for degree conferral.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- A matriculation of two academic years is required. Students must complete their degree within four years, unless given an official extension by the provost.

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

First-Year Course Requirements

Fall Semester

Course #	Title
DSG-5080	Paul Rand Lecture Series
DSG-5210	Can Design Touch Someone's Heart?
DSG-5380	Telling Stories
DSG-5410	Type for Masters
DSG-5470	Interaction Aesthetics: Designing Digital Products for the 21st Century
DSG-5480	Design and Branding

Spring Semester

Course #	Title
DSG-5130	Writing and Designing the Visual Book
DSG-5250	Thesis Introduction
DSG-5450	Design Decisions
DSG-5642	The Joy of User Experience
DSG-5645	Designing Value
DSG-5670	Designing Large

Second-Year Course Requirements

Fall Semester

Course #	Title
DSG-6030	Intellectual Property and the Law
DSG-6050	Seminars I
DSG-6061	Thesis Matrix
DSG-6070	Thesis Preparation
DSG-6085	Designing a Business
DSG-6170	Logic in Type

Spring Semester

Course #	Title
DSG-6055	Seminars II
DSG-6090	Thesis Consultation (production)
DSG-6120	Thesis Consultation (pitch and presentation)
DSG-6130	Thesis Video and Media Launch
DSG-6610	Design in Context

General Course Listing

DSG-5080-A
Paul Rand Lecture Series: A History of Graphic Design
Wednesday 10:00-1:00 (11 weeks, begins 9/6)
Fall semester: no credit
Instructor: S. Heller
These lectures address various aspects of the history of graphic design over the past 150 years, including movements, pioneers and icons, as well as issues and events. Lectures focus on 19th-century premodern practice, early and mid-20th century orthodox modernism, and the late 20th-century postmodern. Themes include racism and design, symbolism and the swastika, type and culture, politics and propaganda, modernism and Art Deco, and avant-garde magazines of the 20th century. Students will engage in critical and analytical discussions that relate design history to current communication practices.

DSG-5130-A
Writing and Designing the Visual Book
Friday 10:00-2:00
Spring semester: 3 credits
Instructor: W. Lehrer
This course combines design and literature to create integrated and meaningful expression. Students will develop their creative writing skills through a sequence of exercises in continuous writing, observational writing, titling objects and images, theatrical improvisation, storytelling, writing from different points of view, structuring a narrative and editing. Selected texts from exercises are then set into a variety of book formats, using any combination of book structures, typography, images and symbols. Emphasis is placed on discovering a visual form that emerges out of the meaning and shape of an original text. Historical and contemporary examples of "visual text" will be presented.

DSG-5210-A
Can Design Touch Someone's Heart?
Tuesday 2:00-5:00
Fall semester: 3 credits
Instructor: S. Sagmeister
It is widely assumed that movies, literature and music get to our emotional core. It seems to be more difficult for design to achieve a similar effect. In this course students will explore how to achieve this with three individual assignments.

DSG-5250-A
Thesis Introduction
Wednesday 3:00-6:00
Spring semester: 3 credits
Instructor: S. Walsh
In this course students will build essential skills required for the conception and development of their thesis. This will be an intensive where students explore what is personally significant to them, examine industries and research social organizations toward the goal of developing thesis concepts. By the end of the course, students will have identified areas of interest and built initial concepts to be further explored for the final thesis.

DSG-5380-A
Telling Stories
Wednesday 5:00-8:00
Fall semester: 3 credits
Instructors: S. Doyle, G. Towey
The power of design is its ability to communicate; the enchantment of design is its ability to tell us stories and connect with us emotionally in ways that are surprising and memorable. This course will explore the alchemy of design as a narrative device, in specific contexts and over time. Using any media known or unknown, we will adventure into the realm of enlightenment: in print, digital, video, monumental, or any other media.

DSG-5410-A
Type for Masters
Thursday 10:00-1:00
Fall semester: 3 credits
Instructor: J. Colt
This course will be dedicated to type and typography in order to help raise typographic fluency through classes and exercises. It will allow students to refine and refresh their skills and tool kit. In addition, the course will provide critiques of work for other first-semester classes.

DSG-5450-A
Design Decisions
Tuesday 5:00-8:00 (7 weeks, begins 1/16)
Spring semester: 1.5 credits
Instructor: A. Chochinov
Design Decisions is a course on design thinking and design making. It acknowledges that designers deal with scale and, as a result, are capable of creating powerful design gestures that multiply out into powerful design consequences. The course is hands-on; students will build prototypes and create sketches each week, exploring design through various design lenses and personal points of view.

DSG-5470-A
Interaction Aesthetics: Designing Digital Products for the 21st Century
Friday 11:00-2:00
Fall semester: 3 credits
Instructor: F. Kahl
User-centered interactive design is the focus of this course. It will examine how to put users at the heart of the experience, and explore the fundamental building blocks of all successful interactive products. Students will work on a semester-long project that will address the core phases of creating a successful digital product. All projects must consider how the product will adapt to specific platforms, including desktop, mobile, tablet, wearables, and the Internet of things. Guest speakers will share their insights of creating and working in the interactive realm.

DSG-5480-A
Design and Branding
Monday 10:00-1:00
Fall semester: 3 credits
Instructor: K. Brainard
In this course students will develop a comprehensive brand identity that reinforces the narrative of a chosen business or service. Our theoretical readings will be complemented with historical competitive audits to identify and leverage unique opportunities to develop the brand's story. Critical thinking, iterative design methodology, and a synthesis of research, design production and presentation will be emphasized.

DSG-5642-A
The Joy of User Experience
Monday 6:00-9:00
Spring semester: 3 credits
Instructor: J. Toro
This course focuses on key principles and best practices of user experience (UX). Students will explore a variety of user-first methodologies and processes, related to both physical and digital, in order to develop end-to-end holistic experiences across multiple touchpoints. Students will explore their thesis through the lens of user experience with a variety of methodologies and exercises.

DSG-5645-A
Designing Value
Thursday 3:00-6:00
Spring semester: 3 credits
Instructor: A. Wang
Successful ventures are technically feasible, financially viable and desirable on a personable level. But—who is doing the desiring? What do they want? And how will they trust that they are getting it? This course will guide thesis projects through the desirability lens using design research methodology, and arrive at insights that inform the design principles, value proposition and business model of each venture.

DSG-5670-A
Designing Large
Tuesday 5:00-8:00 (8 weeks, begins 3/12)
Spring semester: 1.5 credits
Instructor: D. Bishop
The intricacies and nuances of typography will be examined in this course, through a working environment in which the languages of type and image are released from the conventional rules of engagement. Students will have the opportunity to test their design and typography skills, and their talents on an extra-large platform. Working individually and together, we will explore the outer limits of graphic design through experimental approaches. Projects will be print-based and broadsheet size. Weekly critiques will be an important component of the course.

DSG-6030-A
Intellectual Property and the Law
Friday 3:30-6:30 (11 weeks, begins 9/8)
Fall semester: 1.5 credits
Instructor: F. Martinez
The general concepts of law and intellectual property law as they apply to the practice of design will be examined, including basic legal issues of contract and property law, within the creative context. Among the topics explored will be the work-for-hire agreement, the consignment agreement and the agency agreement. The law of copyright, trademark and patents will also be explored. Issues such as registering a copyright, copyright infringement, registering a trademark and trade dress infringement and patents (in particular, design patents) will be examined from the perspective of the professional designer. In addition, design and information issues presented by new technology, such as the web, will be included throughout the course.

DSG-6050 / DSG-6055
Seminars I and II
Wednesday 5:30-8:30 (4 sessions per seminar)
Fall and spring semesters: 1 credit per seminar section
To enliven the program and bring students into contact with a significant number of working professionals, a series of workshops will be scheduled each semester. Seminar topics will change from year to year based on student interest and shifts in the overall field.

Course #	Begins	Semester	Instructor
DSG-6050-A	9/6	fall	N. Sim
DSG-6050-B	10/4	fall	D. Adler
DSG-6050-C	11/1	fall	TBA
DSG-6055-A	1/17	spring	M. Rabinowitz
DSG-6055-B	2/14	spring	E. Schlossberg
DSG-6055-C	3/20	spring	L. Talarico

DSG-6061-A
Thesis Matrix
Monday 2:00-5:00
Fall semester: 3 credits
Instructors: J. Lasky, L. Talarico
This course is the starting point for thesis preparation and development, offering an overview of the thesis process. Guidelines for the form of each student's original idea will be given. The various components of the thesis process will be addressed.

DSG-6070-A
Thesis Preparation
Tuesday 10:00-1:00
Fall semester: 3 credits
Instructor: W. Wong
This course prepares students for full-scale graduate thesis development. Students will review their venture's purpose and opportunity, expand understanding of user and community needs, and uncover insights to drive key design decisions and chart new territories of value. Throughout the semester, students will initiate a habit of iterative design thinking and making to move their venture through phases of low- to high-fidelity sketches/proof-of-concepts/prototypes, in preparation for an eventual pilot and viable launch.

DSG-6085-A
Designing a Business
Monday 6:00-9:00
Fall semester: 1.5 credits
Instructor: L. Cantor
Designing a business is not just about building a successful product. A venture can only succeed if it has a realistic (and profitable) business model, a deep understanding of its customers, the competition and the marketplace, and a thoughtful go-to-market strategy. This course will go through the basics of venture design, including value proposition design, business model design, testing business ideas and understanding the business model environment. Using real-world examples and each designer's own venture, students will complete the course with a framework for creating, launching and scaling a successful venture.

DSG-6090-A
Thesis Consultation (production)
Tuesday 10:00-1:00
Spring semester: 3 credits
Instructor: D. Adler
Building on the research and concepting work done to date, students will complete the development of their thesis project resulting in a well-designed product prototype ready to be marketed. Students will explore a range of designs that speak to the heart of their customers, and translate those needs into tangible core product deliverables. This course takes a holistic approach to thesis projects. With the input of thesis advisors, students will also demonstrate viability, market research and business capability. A final presentation to the Thesis Defense Committee is required. The MFA degree will not be conferred without approval by the Committee.

DSG-6120-A
Thesis Consultation (pitch and presentation)
Thursday 10:00-1:00
Spring semester: 3 credits
Instructors: J. Fujita, L. Talarico
In this intensive course, students will develop a viable and professional pitch book and video to use as a tool to bring their thesis product to potential producers, investors and the market. In addition, they will be given tutorials on how to deliver a verbal pitch to potential backers and clients.

DSG-6130-A
Thesis Video and Media Launch
Monday 2:00-5:00
Spring semester: 3 credits
Instructor: A. Whitney
The video created in this course will define the essential need for the product, what it does, and how it will be viable. The resulting spot (30 seconds to two minutes) will become a cornerstone of each student's marketing and fundraising plans. This course is divided into conception and production sections. Students will develop narratives through storyboards and scripts. Shooting, lighting, sound, editing and authoring skills and software programs will be covered. In addition, collaborative class projects are dedicated to concept, design and production of branding and packaging for the Thesis Forum.

DSG-6170-A
Logic in Type
Thursday 5:30- 8:30
Fall semester: 3 credits
Instructor: T. Cohan
Typography, visual design systems and brand voice will be explored in this course. The focus is on finessing typographic proficiency down to the smallest details. Students will experiment with copywriting and explore how form and content work together to form a unique brand voice. Many assignments will be structured around thesis topics. Through a combination of case studies, research, making, critique and discussion students will use informed and intentional decision making in typography to support content and enhance impact.

DSG-6610-A
Design to Context
Friday 10:00-1:00
Spring semester: 3 credits
Instructor: W. Wong
This course supports the culmination of the MFA Design thesis. We will examine the core product/service and ancillaries of each student's venture as contextually experienced by audiences in order to maximize relevance, resonance and remarkability. Expect to build focused yet immersive storyworlds that guide audiences from a state of ambivalence to action, deliver on ambitious yet achievable goals within scope/schedule and engage in rigorous peer/guest reviews.

DSG-6632
Thesis Extension
One semester: 3 credits
Instructors: Thesis Committee
This course is designed for students who have not met the unanimous approval of the Thesis Committee, or who need an additional semester to complete their projects. Students will have full access to all facilities, participate in an appropriate critique course and continue to work with their thesis advisor.

Course #	*Semester*
DSG-6632-A	fall
DSG-6632-B	spring

Internship
One semester: 3 studio credits
Instructor: Career Development Faculty
Students can gain valuable experience and broaden their professional network through an internship with an employer. Internships-for-credit are available to juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to sva.edu/career.

MFA Design for Social Innovation

Degree Requirements

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Design for Social Innovation Department to be eligible for degree conferral.

- A matriculation of two academic years is required. Students must complete their degree within four years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

First-Year Course Requirements

Fall Semester

Course #	Title
SIG-5030	Fundamentals of Design for Social Innovation
SIG-5120	Understanding Natural and Social Systems
SIG-5150	Mapping and Visualization Design
SIG-5170	Technologies for Designing Change I
SIG-5220	Global Guest Lecture Series I
SIG-5350	Disruptive Design: Research and Insights
SIG-5360	Environmental Ethics

Spring Semester

Course #	Title
SIG-5070	Communication Design
SIG-5225	Global Guest Lecture Series II
SIG-5390	Games for Impact
SIG-5410	Technologies for Designing Change II
SIG-5440	Introduction to Thesis
SIG-5811	Creative Writing for Social Designers

Second-Year Course Requirements

Fall Semester

Course #	*Title*
SIG-6170	Metrics and Data Visualization I
SIG-6180	Leadership I
SIG-6185	Entrepreneurship
SIG-6190	Thesis Consultation: Research, Writing, Presentation
SIG-6220	Global Guest Lecture Series III

Spring Semester

Course #	*Title*
SIG-6175	Metrics and Data Visualization II
SIG-6182	Leadership II
SIG-6225	Global Guest Lecture Series IV
SIG-6940	Thesis Consultation: Implementation
SIG-6950	Monitoring and Evaluation

General Course Listing

SIG-5030-A
Fundamentals of Design for Social Innovation
Tuesday 6:00-8:30 (11 sessions), 10:00-5:00 (3 sessions), begins 9/11
Fall semester: 3 credits
Instructors: H. du Plessis, M. Rettig
This course explores the skills needed to be an actor in social innovation, including change models, facilitation, relationships, team building and leaning into uncertainty. Structured as part lab and part discussion, students will complete readings, journal assignments and activities related to interaction, dialogue, capturing and observing data, writing research and facilitation plans, and developing relationships. At the end of the course, each student facilitates a group discussion with different representatives from part of a system with the goal of helping the group see the system through multiple vantage points to shift to a collective intention and prototype new solutions.

SIG-5070-A
Communication Design
Wednesday 2:00-5:00
Spring semester: 3 credits
Instructors: C. Green, M. Osaki
In this course students use language and verbal and visual communication skills to engage, persuade and shift behavior through story writing and telling, cogent logic and public presentations. Throughout the semester, students develop a personal voice as well as collaborate with real-world community partners, clients and organizations to design communication as a system with intentional impact on outcomes. The course culminates with presentations to external community partners/clients.

SIG-5120-A
Understanding Natural and Social Systems
Monday 6:00-9:00 (7 weeks, begins 9/11)
Fall semester: 1 credit
Instructor: L. Cerón Melo
This course investigates social and environmental issues in the context of complex human communities and natural systems in which they exist, both online and on the ground. Issues integral to climate change, health, national security, personal identity and social justice are examined in relation to the players and places that impact humanity and the environment. In addition to online communities, the interwoven dynamics of business, not-for-profit organizations and public agencies are covered. Students will engage with readings, case studies, critical thinking and writing reflections.

SIG-5150-A
Mapping and Visualization Design
Thursday 6:00-9:00
Fall semester: 3 credits
Instructor: S. Yim
The mapping and visualizing of systems are addressed in this course in order to facilitate a journey from thinking to making. Readings, discussions and weekly "experiments" are employed to investigate how mapping and modeling techniques can help develop sustainable frameworks of action. The course helps students visualize and articulate their thinking, consider ways of planning and communicating solutions and develop new models of engagement and action. Students will participate in scheduling guest lecturers and preparing demonstrations.

SIG-5170-A
Technologies for Designing Change I
Friday 10:00-5:00 (3 sessions, begins 11/3)
Fall semester: 1 credit
Instructor: L. Huang
In this making course, students will explore a range of methods and techniques for taking a concept to completion using design and physical computing. We will focus on digital and physical prototypes as a method of testing and learning. This learning will support the systematic design decisions that determine the quality, impact and outcome of social design.

SIG-5220-A
Global Guest Lecture Series I
Wednesday 6:00-9:00
Fall semester: 3 credits
Instructors: R. Burrell, M. Osaki
This lecture series exposes students to the lives and ideas of some of the most important and exciting people doing social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation and how design plays a role in each of them. Students practice facilitation skills to explore current themes. A personal statement and portfolio will be shared with guest practitioners for feedback and critique on future career pathways.

⊜　*This course is cross-listed with SIG-6220.*

SIG-5225-A
Global Guest Lecture Series II
Wednesday 6:00-9:00
Spring semester: 3 credits
Instructors: R. Burrell, M. Osaki
This is the second part of a four-semester course. See SIG-5220 for course description.

⊜   *This course is cross-listed with SIG-6225.*

SIG-5350-A
Disruptive Design: Research and Insights
Wednesday 2:00-5:00
Fall semester: 3 credits
Instructor: M. Nakano
Students explore how to meaningfully connect context and community-centered understanding to strategies for enterprise and social change. This hands-on course examines processes, thinking and practices of primary research and participatory approaches and methods. Students investigate the role of storytelling and analysis/synthesis to unpack complex relationships and systems, reduce harm, and increase equity through collaboration in communities via self-driven projects. Guest practitioners are invited to share examples of exciting and emergent methodologies.

SIG-5360-A
Environmental Ethics
Monday 6:00-9:00 (8 weeks, begins 10/30)
Fall semester: 1 credit
Instructor: J. Cloud
In this course students use systems thinking and creativity to explore the intersection of sustainability and design, including discussions on economics and quality-of-life indicators, how to distinguish problems from symptoms and unpacking the operating principles for life on Earth.

SIG-5390-A
Games for Impact
Tuesday 6:00-9:00
Spring semester: 3 credits
Instructors: M. Dutta, B. Norskov
Games designed to address social and political issues are one of the fastest growing categories in the "serious games" movement. This course incorporates game theory and analysis with hands-on development of social impact games: interactive experiences that integrate sociopolitical events, values and messages into their design and game mechanics. Working in teams, students take on game projects from concept to a functional prototype, and refine their projects through several iterations, ending with presentations and play with expert practitioners.

SIG-5410-A
Technologies for Designing Change II
Friday 2:00-5:00 (12 weeks), 10:00-5:00 (3 sessions), begins 2/16
Spring semester: 2 credits
Instructor: L. Huang
In this making course, students explore a range of methods and techniques for taking a concept to completion using design and physical computing. Digital design and physical prototyping are used as a

method of testing and learning. This learning will support the systematic design decisions that determine the quality, impact and outcome of social design.

SIG-5440-A
Introduction to Thesis
Monday 6:00-9:00
Spring semester: 3 credits
Instructors: A. Cornyn, D. Papadopoulos
Exercises in problem definition, audience identification, research and barriers to change help students test their own hypotheses. In this course, students investigate a variety of topics, researching each to the point of confirming their own interest and the viability of the concept. Criteria include demonstration of need on the part of the audience, a clear articulation of the concept and metrics for success. By the end of the semester, students will have a fully vetted topic for their thesis.

SIG-5811-A
Creative Writing for Social Designers
Friday 2:00-5:00 (5 sessions, begins 1/19)
Spring semester: 1 credit
Instructor: K. Petty
The maxim that all change begins with language is true in the visual arts to the same extent that it is anywhere else. Yet social impact designers—who make their professional careers developing initiatives that change lives, often with enormous public consequence—are often not taught how to write. Both the design and social innovation fields are rife with argot and clichés that deaden meaning instead of uncovering it. The goal of this course is to give social designers access to the power of creative writing in order to more fully understand themselves, and combine that self-knowledge with writing that will infect and inspire their audiences.

SIG-6170-A
Metrics and Data Visualization I
Tuesday 6:00-9:00
Fall semester: 3 credits
Instructors: T. Ourada, C. Richards
Metrics and Data Visualization looks at the theory and practice of gathering and visualizing data by integrating the identification of metrics into ongoing student projects, and evaluating metrics from case studies in order to understand strategy. In the fall semester, the course focuses on data and visualization for exploration—asking useful questions and engaging in purposeful discovery. Guest lecturers include data scientists, financial modelers and corporate social responsibility experts.

SIG-6175-A
Metrics and Data Visualization II
Tuesday 6:00-9:00
Spring semester: 3 credits
Instructors: T. Ourada, C. Richards
This is the continuation of SIG-6170, Metrics and Data Visualization I. In the spring semester, students will study data and visualization for explanation—how various tools and techniques help us communicate with and influence others. Guest lecturers include data scientists, financial modelers and corporate social responsibility experts.

SIG-6180-A
Leadership I
Friday 10:00-1:00
Fall semester: 2 credits
Instructor: K. Proctor
A survey of key leadership theories and practices will be examined in this course, with the aim for students to discover their leadership identity and apply their new knowledge and understanding in positive social change contexts. Through in-class discussion, case studies and leadership development process documentation, students will engage in intensive, reflective experiences that have been designed to transform leadership notions into knowledge. The course helps students to consider the "why" of their DSI experience from a leadership lens.

SIG-6182-A
Leadership II
Friday 10:00-1:00
Spring semester: 2 credits
Instructor: K. Proctor
This is the second part of a two-semester course. See SIG-6180 for course description.

SIG-6185-A
Entrepreneurship
Thursday 6:00-9:00
Fall semester: 1 credit
Instructor: K. Asamoah
This course is devoted to equipping students with the business language and concepts needed for real-world venture success. Students will gain practical knowledge and hands-on experience in the key business building blocks needed to execute a successful start-up that is viable, financially sustainable and scalable. Students will also have the opportunity to evaluate and present their respective theses as a business concept.

SIG-6190-A
Thesis Consultation: Research, Writing, Presentation
Monday 6:00-9:00
Fall semester: 6 credits
Instructors: S. Ghaheri, K. Meyer, M. Nakano, L. Vincent
Guided by their faculty advisors, students conduct research to develop a thorough understanding of the context, landscape and challenges of their thesis topic. Students design and implement a series of prototypes to test and refine their theory, and create a compelling presentation, which brings each vision's potential to life through words, images and graphics. There will be a required presentation to the thesis advisory board for approval of the thesis.

SIG-6220-A
Global Guest Lecture Series III
Wednesday 6:00-9:00
Fall semester: 3 credits
Instructors: R. Burrell, M. Osaki
This is the third in a four-part lecture series that exposes students to the lives and ideas of some of the most important and exciting people doing social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation and how design

plays a role in each of them. Students practice facilitation skills to explore current themes. A personal statement and portfolio will be shared with guest practitioners for feedback and critique on future career pathways.

SIG-6225-A
Global Guest Lecture Series IV
Wednesday 6:00-9:00
Spring semester: 3 credits
Instructors: R. Burrell, M. Osaki
This is the fourth part of a four-semester course. See SIG-6220 for course description.

SIG-6940-A
Thesis Consultation: Implementation
Monday 6:00-9:00
Spring semester: 6 credits
Instructors: S. Ghaheri, K. Meyer, M. Nakano, L. Vincent
With the help of thesis advisors, students will complete their thesis and develop it into a form ready to be implemented. Students will write a thesis book with citations to document their process and concepts. Presentation of the thesis to the full board of advisors is required. Following approval, students present their final thesis to a public audience. A review committee consisting of the program chair, additional faculty and outside experts will critique presentations at critical intervals during the semester.

SIG-6950-A
Monitoring and Evaluation
Thursday 6:00-9:00 (8 sessions, begins 1/25)
Spring semester: 1 credit
Instructors: N. Kanagat, A. LaFond
This course is designed to complement the thesis process, and will examine how to measure program effectiveness through monitoring and evaluation (M&E). Monitoring is the routine process of data collection and measurement of progress toward program objectives; evaluation is the use of social research methods to systematically investigate a program's effectiveness. Students will be guided on the development of their own measurement plan and data collection.

SIG-6961
Fast Track
Day/time: TBA
One semester: 3 credits
Instructors: M. Breslin, A. Burak
This honors course offers students the opportunity to "fast track" a design and/or business concept. Over the course of the semester students will pitch, prototype, develop and then execute/implement a portion of the project in the real world. The course is modeled as an independent study with one-on-one mentoring and coaching from course instructors. Students provide weekly written updates, meet 1:1 biweekly and give monthly presentations.

   ℹ️   *Application and selection are required to enroll in this course. Students may take this course for two semesters with application and selection to the course each semester. This course may be taken in lieu of the Global Guest Lecture Series for that semester.*

Course #	Semester
SIG-6961-A	fall
SIG-6961-B	spring

MA Design Research, Writing and Criticism

Degree Requirements

- Successful completion of 30 credits, including all required courses, administrative requirements and the thesis project. Documentation of all thesis projects must be on file in the Design Research, Writing and Criticism Department to be eligible for degree conferral.

- A matriculation of one academic year. Students must complete their degree within two years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

Course Requirements

Fall Semester

Course #	Title
DRG-5040	Research and Writing I: Journalism Tools and Inspiration
DRG-5041	Research and Writing II: Narrative Nonfiction Writing
DRG-5060	Approaches to Design History
DRG-5090	Contemporary Issues in Design, Architecture and Urban Planning
DRG-5110	Cultural Theory
DRG-5200	Thesis Development Workshop

Spring Semester

Course #	Title
DRG-5540	Research and Writing III: The Personal Essay
DRG-5541	Research and Writing IV: Editing for Writers
DRG-5620	Media Workshop
DRG-5900	Thesis Research, Writing and Production

General Course Listing

DRG-5040-A
Research and Writing I: Journalism Tools and Inspiration
Wednesday 10:00-12:50 (7 weeks, begins 9/6)
Fall semester: 2 credits
Instructor: A. Moore
This course offers tools and inspiration for probing journalism—covering reporting strategies, research methods, writing styles and ethics. How to create a compelling narrative, use language vividly and precisely, and structure different writing formats will be addressed, and students will research, report, write and edit news stories, features, profiles and reviews. Distinguished writers will visit the class to discuss their strategies and experiences. Students will learn how to initiate and develop story ideas and how to pitch stories to editors. Structuring a story using a lede, nut graf and kicker will be explored. Particular emphasis is put on interviewing techniques, which play an important part in gathering information for all kinds of stories.

DRG-5041-A
Research and Writing II: Narrative Nonfiction Writing
Wednesday 10:00-12:50 (7 weeks, begins 10/25)
Fall semester: 2 credits
Instructor: A. Harrison Levy
In this course students explore the building blocks of researching and writing feature-length nonfiction narratives. The course begins with a warm-up workshop focused on objective versus subjective approaches to writing about design. The next segment of the course focuses on interviewing skills, while the final segment asks students to develop narratives from material found in selected archives. Students will learn interviewing skills and best practices, conducting several interviews to produce a written profile piece. A selection of New York's most significant and esoteric public and private archives, collections and libraries will be visited, and students will practice constructing compelling visual and written narratives based on individual discoveries and research.

DRG-5060-A
Approaches to Design History
Thursday 10:00-12:50
Fall semester: 4 credits
Instructors: A. Ajayi, S. Heller, J. Key
The history of design can be best understood when explored through a spectrum of experiences: makers and users, intentions and consequences, experiences and interpretations. Design influences culture at every level, at the level of individual behavior, the construction of community and our foundational systems and structures—businesses, governments, civic institutions, systems of belief. To what extent do we understand the underlying belief systems that drive those systems? As design writers, what responsibility do we have to understand, investigate, critique and expound on our analysis of the larger social dynamics at play? In this course, we consider ways of approaching design history. Beginning with an introduction to the field of design history itself, our episodic structure zooms in on case studies across various periods and types of design: from the chair to the room, exhibitions, graphics, and digital technology. While examining this handful of moments within an expansive field, students are encouraged to consider relevance to contemporary discourse as well as biases and gaps—both here and in "the canon." Together we will discuss how ideas in history inform design thinking and making, and attempt to understand how we construct cultural narrative and meaning through history. Reading and writing about

design requires a broad social lens focused on those whose stories are often left untold alongside those who have gained a megaphone to amplify their voices.

DRG-5090-A
Contemporary Issues in Design, Architecture and Urban Planning
Tuesday 2:00-4:50
Fall semester: 4 credits
Instructor: K. Jacobs
This course will provide an overview of some of the social, economic, political, institutional and personal forces giving shape to our contemporary designed environment—both in New York City and globally. Through seminars, a selection of walking tours, site walk-throughs and visits to some of the city's design and architecture studios and planning offices, students will be introduced to the issues, controversies and development conflicts that impact the urban environment, and the protagonists who play a role in them. They will investigate how everything from the tallest skyscraper to the smallest bit of ephemera is part of the design ecosystem that is otherwise known as a city, and will find out how urban design is affected by the political process. By the end of this course, students will be familiar with the work of a broad range of international designers, architects and urban planners, and will be conversant with many of the policies and processes that determine the material form of the 21st-century city.

DRG-5110-A
Cultural Theory
Monday 10:00-12:50
Fall semester: 4 credits
Instructor: P. de Looz
This seminar exposes students to key issues in cultural theory and criticism, with a view to the study and interpretation of designed space and objects. Special consideration will be given to the development of critical positions that serve as a lens for reading the complexity of the built environment within a larger context. Sessions will focus on key texts drawn from disciplines that include philosophy, critical theory, art criticism, cultural studies, anthropology and media studies. These readings offer different perspectives on cultural economies, politics and systems of meaning, with a goal of helping students define their own critical framework for research.

DRG-5200-A
Thesis Development Workshop
Monday 2:00-4:50
Fall semester: no credit
Instructor: M. Arbanas
Through group meetings and one-on-one consultations, each student will choose a thesis topic that is innovative and rich enough to withstand extended inquiry. Students will be guided through the process of identifying problems, developing critical questions, and developing primary and secondary sources as they embark upon research for their thesis portfolio. Students will explore research methodologies and resources related to design research as they develop a thesis research question and build a research dossier to support their writing.

DRG-5540-A
Research and Writing III: The Personal Essay
Wednesday 10:00-12:50 (7 weeks, begins 1/17)
Spring semester: 2 credits
Instructor: J. Kabat
This course focuses on developing the writing portion of students' research projects through a series of workshops based on the essay. Students will experiment with voice, style and form as they hone their research and explore how to tie it to a narrative. This course features guest visits from notable writers focused on design and visual culture. Drawing on readings and other sources related to research projects, students work toward fostering a public discussion about design through clear, engaging and illuminating writing.

DRG-5541-A
Research and Writing IV: Editing for Writers
Wednesday 10:00-12:50 (7 weeks, begins 3/20)
Spring semester: 2 credits
Instructor: E. Smith
In the publishing world, a team of editors and proofreaders is responsible for developing, refining and checking an author's prose before publication. The copyeditor sets the style standard and enforces it, knows and applies grammar and punctuation rules, and formats text elements such as citations, all while being sensitive to the author's voice and the expectations of the audience. To develop their own inner copyeditor, students will learn to hone their self-editing tools, including recognizing common mistakes and challenges in editing their own work. This course also features guests in other editorial roles, including acquisition editors and assignment editors who become part of the students' professional network beyond the program.

DRG-5620-A
Media Workshop
Thursday 5:00-7:50
Spring semester: 4 credits
Instructors: M Heintz, L. Molad
This workshop is predicated on the idea that critical research and writing encompasses a rapidly expanding range of media and that a researcher, writer, editor, or scholar working in the contemporary design and media landscape needs to be proficient in multiple media formats beyond the written text. Students will learn how to translate their thinking about design, architecture and visual culture into the form of a compelling podcast. By the end of this workshop, students will have produced an eight-minute podcast for their thesis portfolio. Other media to be explored will be chosen by the department chair.

DRG-5900-A
Thesis Research, Writing and Production
Tuesday 2:00-4:50
Spring semester: 6 credits
Instructors: P. de Looz, M. Heintz
The thesis explores a particular research theme connected to design, architecture, or visual culture and that makes an original and significant contribution to knowledge. Working in consultation with their thesis advisors, students will develop detailed research plans, identify useful archives and sources, analyze the results of their research and develop a thesis portfolio, including a reflection essay, research dossier, podcast and 5,000 words of writing. Students will meet as a group for workshops and individually with their advisors during the writing and editing phases.

MPS Digital Photography

Degree Requirements

- Successful completion of 30 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Digital Photography Department to be eligible for degree conferral.

- Three semesters of residency (fall, spring and summer). Students must complete their degree within two years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

Course Requirements

Students must have a high-speed Internet connection, a digital camera with a full-frame sensor, a desktop color printer and a personal computer that is outfitted with the most recent versions of Adobe Lightroom and Photoshop through the Adobe Creative Cloud subscription. Students should contact the department with any purchasing questions.

Fall Semester

Course #	Title
DPG-5220	Digital Capture and Workflow
DPG-5250	Color Management and Output
DPG-5310	Editorial Photography
DPG-5350	i3: Ideas, Images, Inspiration I
DPG-5420	Advanced Image Processing
DPG-5470	Contemporary Image

Spring Semester

Course #	Title
DPG-5355	i3: Ideas, Images, Inspiration II
DPG-5480	Business Practices
DPG-5520	Motion, Sound and Video
DPG-5600	Thesis Development
DPG-5620	Design Essentials

Summer Semester

Course #	Title
DPG-5810	i3: Ideas, Images, Inspiration III
DPG-5820	Thesis: Exhibition Printing
DPG-5910	Thesis: Electronic Portfolio
DPG-5920	Thesis: Book and Brand
DPG-5930	The Exhibit
DPG-5960	Professional Communication Essentials

General Course Listing

DPG-5220-A
Digital Capture and Workflow
Monday 6:30-9:20
Fall semester: 3 credits
Instructors: M. Kaminski, S. McGiver
This course is a comprehensive survey of the terms, tools and technology of digital-image capture, lighting and workflow. Students will learn how to evaluate and improve image quality, understand and apply critical technical analysis to sensor, lens and workflow components, and how to manage image files from capture and download to processing, editing and archiving. The second half of the course addresses the creative and technical workflow that commercial and fine art illustrators use to make compelling photo montages and composite images.

DPG-5250-A
Color Management and Output
Tuesday 3:00-5:50
Fall semester: 3 credits
Instructor: T. Ashe
This course tackles the most prominent problem of making a print—accurately and consistently reproducing the photographer's vision. Topics will include: creating files that are color managed from input to output, properly sharpened for a wide selection of media substrates, working with a variety of color management systems and equipment, taking advantage of Photoshop soft proofing and experimenting with a wide variety of papers and output options to achieve predictable and repeatable results.

DPG-5310-A
Editorial Photography
Wednesday 7:00-9:50
Fall semester: 3 credits
Instructors: J. Estrin, M. Kovacevic
This intensive seminar will simulate real-world, magazine and multimedia assignments. Students will develop story ideas and learn how to edit the work for final submission. Students will complete a body of work for either print or online publication and most importantly garner valuable inside knowledge of how prominent editors and photographers think about and execute highly sought after magazine assignments.

DPG-5350 / DPG-5355
i3: Ideas, Images, Inspiration I and II
Tuesday 7:00-8:50
Two semesters: no credit (fall semester, 7 sessions; spring semester, 8 sessions)
Instructor: TBA
This required biweekly lecture series features leading-edge digital fashion, editorial and fine-art photographers. Industry experts, including editors, curators, art directors and retouchers, as well as hardware and software developers who bring unique and current insights about the ever-changing field of digital photography and content creation.

Course #	Begins	Semester
DPG-5350-A	9/12	fall
DPG-5355-A	1/16	spring

DPG-5420-A
Advanced Image Processing
Wednesday 3:20-6:10
Fall semester: 3 credits
Instructor: J. Rosman
Advanced creative and production techniques are the focus of this course. Issues addressed include managing, processing and enhancing a wide variety of still and video files, developing a professional workflow, exploring the creative digital darkroom, advanced masking and retouching techniques. This course also addresses the creative workflow that commercial and fine art illustrators use to make compelling photo montages and composites.

DPG-5470-A
Contemporary Image
Tuesday 7:00-8:50
Fall semester: no credit (6 sessions)
Instructor: D.K. Ching
This biweekly seminar addresses photographic issues, practices and influencers from 1950 to the present. Providing an overview of contemporary photographers, significant exhibits and publications, we will delve into the changing role of photography and what being a photographer in the 21st century entails. Seminal photographers and processes will be addressed, to afford students a deeper appreciation of the history of photography and enrich the thesis process.

DPG-5480-A
Business Practices
Tuesday 3:00-5:50
Spring semester: 3 credits
Instructors: R. Mennemeyer, J. Reznicki
Being a successful photographer requires more than talent and good fortune. This course will examine proper business practices in the photography industry that include budgeting, financial planning; negotiating and pricing concerns; image use, copyright, and copyright registration; developing the correct and proper paperwork needed, such as invoices and a variety of model and property releases. This class provides the foundation needed to build a solid photography business.

DPG-5520-A
Motion, Sound and Video
Wednesday 3:20-6:10
Spring semester: 3 credits
Instructor: S. Isom
From concept to capture and editing, this course addresses the skills and techniques photographers need to add effective motion and sound elements to their images, along with producing professional video content. We will examine the essential attributes of successful video productions, including planning, collaboration, lighting, rigging, sound recording, color grading and editing.

DPG-5600-A
Thesis Development
Monday 11:30-2:20
Spring semester: 3 credits
Instructor: M. Foley
Dedicated to developing the thesis body of work that demonstrates the highest creative and technical standards, this course will concentrate on the written thesis proposal, media research and exploration, thesis project development, rigorous critique and a survey of electronic, book and exhibit image distribution and display options.

DPG-5620-A
Design Essentials
Monday 3:20-6:10
Spring semester: 3 credits
Instructor: B. Bobkoff
This course concentrates on the design and software skills used in branding page layout and web design that are essential for the successful completion of the thesis project. Working with the Adobe Creative Suite, students will learn how to work with type and will be introduced to the fundamentals of logo design, page layout, web design and publishing portfolios to tablets.

Summer 2023 Semester

The 2023 summer semester will be held from May 9th through June 28th. Please contact the department for individual course dates and times.

DPG-5790-A
Handmade Book
Summer 2023 semester: no credit
Instructor: T. Gietler
This two session, hands-on workshop addresses working with basic bookbinding methods, including gatefold and pamphlet binding, and essential gluing and stitching techniques to explore sequencing and pacing of images within the bound book. Working with handmade papers and linens, students will create unique books with photographs and texts, which are bound or boxed together in completed form.

DPG-5810-A
i3: Ideas, Images, Inspiration III
Summer 2023 semester: no credit (4 sessions)
Instructor: TBA
This required biweekly lecture series features leading-edge digital fashion, editorial and fine-art photographers. Industry experts, including editors, curators, art directors and retouchers, as well as hardware and software developers who bring unique and current insights about the ever-changing field of digital photography and content creation.

DPG-5820-A
Thesis: Exhibition Printing
Summer 2023 semester: 2 credits
Instructors: T. Ashe, G. Gorman
In this course students will select, prepare and fine-tune their images for exhibition-quality printing. Topics addressed include refining digital input, choosing an appropriate print size, optimizing sharpening

techniques and understanding proofs in relationship to size, substrate and color. Students will work with wide-format printers to create final color and black-and-white prints.

DPG-5910-A
Thesis: Electronic Portfolio
Summer 2023 semester: 2 credits
Instructors: M. Richmond, J. Rosman
Students will explore the grouping, sequencing, distributing and presenting of their images via a website, video or tablet delivery. Since this is a digital process, students have tremendous freedom to publish their images as well as to experiment with the most effective way to present and sequence images for a wide variety of on-screen portfolio options.

DPG-5920-A
Thesis: Book and Brand
Summer 2023 semester: 2 credits
Instructor: E. Avedon
Concentrating on the printed book or portfolio, in this course students will experiment with the layout of their images and provide the writing that may accompany their images. Final layout, design, image selection and writings will be produced using digital book publishing services or by producing a photographic portfolio. Additionally, students will design and produce their branding, business and marketing materials.

DPG-5930-A
The Exhibit
Summer 2023 semester: no credit
Instructor: D.K. Ching
Working in a gallery space is a creative and often collaborative challenge. The number of images shown, their size, their presentation, delivery, insurance, hanging and removal are all issues an artist must face. This class concentrates on contemporary fine art issues and collaboratively developing the thesis exhibition name and brand.

DPG-5960-A
Professional Communication Essentials
Summer 2023 semester: no credit
Instructors: R. Hart, S. Kramer
Being a successful artist requires that you present yourself with polished and professional written and verbal eloquence. Students will learn how to write an effective résumé, cover letter and artist statement. Additionally, students will learn how to plan and execute a professional verbal presentation suitable for interviews, pitches and public speaking events.

MPS Fashion Photography

Degree Requirements

- Successful completion of 30 credits, including all required courses and a thesis project. Documentation of all thesis projects must be on file in the Fashion Photography Department to be eligible for degree conferral.

- Two semesters of residency (fall, spring). Students must complete their degree within two years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

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

Course Requirements

Fall Semester

Course #	Title
PFG-5140	Fashion Photography Critique I
PFG-5170	Symposium I
PFG-5330	History of Fashion Photography
PFG-5570	Ideation
PFG-5630	Fashion Film I

Spring Semester

Course #	Title
PFG-5145	Fashion Photography Critique II
PFG-5175	Symposium II
PFG-5510	Fashion Photography Today
PFG-5530	Collaborative Process
PFG-5635	Fashion Film II

ℹ️ *In addition to assignments, students are expected to create and present new work for critique courses every two weeks.*

General Course Listing

PFG-5140-A
Fashion Photography Critique I
Thursday 10:00-12:50
Fall semester: 3 credits
Instructor: L. Rexer
At the conceptual core of the program is the weekly discussion of each participant's images, followed by a rigorous and thorough analysis of those works. As an intimacy with one another's work and objectives develops, the work becomes refined through being challenged. A vigorous participation in the conversation about each person's work, and a balance of generosity and useful criticism is expected.

PFG-5145-A
Fashion Photography Critique II
Thursday 1:30-4:20
Spring semester: 3 credits
Instructor: L. Rexer
This is the second part of a two-semester course. See PFG-5140 for course description.

PFG-5170-A
Symposium I
Thursday 6:30-9:20
Fall semester: 3 credits
Instructor: B. Sutton
Throughout the year of study, Symposium acts as a weekly gathering of program participants for an array of activities: guest lectures and critiques, and field trips to museums and gallery exhibitions. The emphasis will be on bringing a broad range of cultural ideas to the conversation, and to partake in the resources that New York City has to offer.

PFG-5175-A
Symposium II
Thursday 6:30-9:20
Spring semester: 3 credits
Instructor: S. Marshall
This is the second part of a two-semester course. See PFG-5170 for course description.

PFG-5330-A
History of Fashion Photography
Wednesday 6:30-9:20
Fall semester: 3 credits
Instructor: S. Marshall
Serving as a chronological examination of fashion photography, this course will begin with its inception as society reportage and its early flowering alongside pictorialism, surrealism and modernism in the 1920s and '30s. We will then follow the creative developments of the genre both during the Second World War and the postwar era, when the American fashion industry emerged, and through the great social and stylistic changes of the 1960s and '70s. Finally, the course will consider the influence of social liberalization on fashion imagery; the growth and globalization of the fashion image; and the impact of digital photography, the Internet and Photoshop from the 1990s to the present.

PFG-5510-A
Fashion Photography Today
Wednesday 6:30-9:20
Spring semester: 3 credits
Instructor: M. Fina
Today's fast-changing commercial world and our increased consumption of images pose new challenges for emerging photographers. The democratization of photography and its craft is changing how we answer commercial briefs. Through discussion, practice and assignments, students will learn how to navigate this fast-paced and changing business, and will be better equipped to produce images that answer the briefs they face and fulfill client demands.

PFG-5530-A
Collaborative Process
Tuesday 6:30-9:20
Spring semester: 3 credits
Instructor: S. Marshall
Similar to cinema, fashion photography is a collaborative medium and its success lies in a photographer's ability to work with a crew of individuals to produce the desired image. This course will address the logistics of that effort, and will emphasize the importance of creative collaboration. Each student, based on their sensibility and aesthetic, will form a creative team from the ranks of the professional photographic community.

PFG-5570-A
Ideation
Tuesday 6:30-9:20
Fall semester: 3 credits
Instructor: S. Marshall
This course centers on developing ideas. Leading students through different spaces, places and conversations, it will encourage them to see the world in their own way and, in turn, influence the ideas that underpin their photographic practice. Beginning with dismantling preconceived notions of fashion photography, it will outline the ideas and references behind some of the most iconic fashion images. Lectures and field trips will focus on places of inspiration, and we will journey through contemporary dance, film, architecture and other artists' work to give students a foundation in creative thinking and how to incorporate this into their work.

PFG-5630-A
Fashion Film I
Monday 6:30-9:20
Fall semester: 3 credits
Instructor: E. Bick
Partly as a result of the rapid transformations in media and publishing, and the influence of the Internet and social media, fashion film has become increasingly important and the subject of much speculation. As a fashion venue, it increases narrative and contributes sound, music and motion. This course will focus on the production of a short fashion film. Sessions will include digital lab time with editing instruction.

PFG-5635-A
Fashion Film II
Monday 6:30-9:20
Spring semester: 3 credits
Instructor: C. Clemente
This is the second part of a two-semester course. See PFG-5630 for course description.

MPS Film Directing

Degree Requirements

- Successful completion of 30 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Film Directing Department to be eligible for degree conferral.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- Two semesters of residency (fall, spring). Students must complete their degree within two years, unless given an official extension by the provost.

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

Developed for the working professional, classes are held Monday through Thursday, 6:00 pm to 9:00 pm, with Friday reserved for studio time, guest lectures, critiques, demonstrations and field trips. Additional class time may be scheduled as needed to allow for guest presentations or workshops.

Course Requirements

Fall Semester

Course #	Title
DTG-5230	Film Language, Analysis and Criticism I
DTG-5260	Screenwriting
DTG-5310	Producing for Film Artists
DTG-5610	Directing

Spring Semester

Course #	Title
DTG-5235	Film Language, Analysis and Criticism II
DTG-5450	Director's Toolbox
DTG-5470	Editing as Storytelling
DTG-5615	The Thesis Project

General Course Listing

DTG-5230-A
Film Language, Analysis and Criticism I
Tuesday 6:00-9:00
Fall semester: 3 credits
Instructor: L. Kardish
Narrative filmmaking has been at the forefront of cinema throughout the 120-year history of motion pictures. Stories have played a critical part in the development and culture of film from the earliest projected images made by the Lumière brothers in the 1890s to works being made today by amateurs on smartphones and transmitted globally on the Internet. This course will analyze the language of narrative filmmaking with examples of significant short films that have expanded the boundaries of cinematic expression from around the world. The lectures, screenings and class discussions will cover the various strategies of telling a story in film, and will suggest a critical framework for thinking about the modes of narrative expressiveness in cinema. A broad range of narrative cinema will be featured, including those films that mix fiction with documentary reality, and those works that even question the idea of narrative itself. The concentration in the first part of this course will be on American and European cinema within a context of social responsibility.

DTG-5235-A
Film Language, Analysis and Criticism II
Tuesday 6:00-9:00
Spring semester: 3 credits
Instructor: L. Kardish
This is the second part of a two-semester course. The spring semester features short works, primarily from Latin America and the East, and will focus on student-made films as well as digital works conceived in nontraditional modes, such as artist's narratives and single-channel videos.

DTG-5260-A
Screenwriting
Thursday 6:00-9:00
Fall semester: 3 credits
Instructors: C. Kallas, N. Soto-Albors
Serving as an intensive exploration of the basic principles of dramatic writing, this course will explore the practice and theory of storytelling through a wide range of contexts—from the ancient Greeks to contemporary Hollywood. With a focus on the elements common to all narratives, each student will develop a short screenplay (8 to 12 minutes). Students have the choice of writing their own screenplay, collaborating with a professional writer, or optioning an original script from a professional writer. Each of these processes will lead to developing a shooting script under the guidance of the instructor. Students will submit numerous revisions until the screenplay is approved for the next phase of production.

DTG-5310-A
Producing for Film Artists
Monday 6:00-9:00
Fall semester: 3 credits
Instructor: M. Augustin
This course is geared specifically toward the practical and creative information needed by film artists to ensure that they have the tools to both realize their artistic vision and find the appropriate media outlets

once they're reached completion. While it is important to push the aesthetic boundaries in our field of the moving image, it is also invaluable to have an understanding of production and distribution options, and general business information that is key to the independent media maker.

DTG-5450-A
Director's Toolbox
Monday 6:00-9:00
Spring semester: 3 credits
Instructors: A. McMeekin, C. McFadden
The director's job starts well before the call of "action!" and doesn't end at the call of "cut!" This course explores a variety of methods for utilizing the many tools at the director's disposal before production, during production, and beyond. Students will have the opportunity to workshop scenes; exploring techniques to articulate story through lens choice, lighting, camera position, blocking, and composition as well as optimizing the collaborative process to tell a compelling visual narrative. In the second half of the semester this course shifts to deconstructing the various platforms for engaging in social media and uniquely marketing their films directly to their intended audiences.

DTG-5470-A
Editing as Storytelling
Thursday 6:00-9:00
Spring semester: 3 credits
Instructor: N. Solomon
This course will focus on the role of editing in film storytelling. Students will be introduced to the interfaces for popular editing platforms like Adobe Premiere and Final Cut Pro X, and learn advanced techniques for leveraging these applications. The course will cover postproduction workflow, working with an editor, technical and creative challenges of postproduction, and providing deliverables on a deadline. The course will also review the practical application of theories, conventional techniques and unconventional approaches in furthering story through examples screened in class.

DTG-5610-A
Directing
Wednesday 6:00-9:00
Fall semester: 6 credits
Instructor: B. Giraldi
Students are given firsthand experience in the creation and execution of a narrative short film within the context of an evolving industry. The course will advance the importance of telling a uniquely different story. We will discuss and analyze short films, commercials, and scenes from feature films with the objective of studying various techniques. We will meet industry professionals from every discipline within the craft. Each student will be required to produce six narrative short video exercises to further explore the challenges of directing; this course is constantly in motion—discussing, criticizing and experiencing conceptual screenwriting; directing; cinematography; and working with a production team to achieve their vision. Students will learn how to employ the tools of cinema to tell their story.

DTG-5615-A
The Thesis Project
Wednesday 6:00-9:00
Spring semester: 6 credits
Instructor: B. Giraldi

In the final semester, emphasis shifts to preproduction and casting; finding the best professional actors to fill the roles created by the student directors. Throughout the process, students continue to examine the art of directing while moving forward with the logistics of filmmaking: location scouting; hiring an experienced, independent line producer and a talented, experienced director of photography and the necessary complement of crew. Shot lists, scheduling, rehearsals lead to on-set filming and then the emphasis shifts dramatically to the art of editing where the story is told for the third and final time. Then we prepare for the completion of the film with an eye toward marketing and what the future holds for our new directors.

> *Students must have created a comprehensive short film script in the first semester to be admitted to this course.*

MFA Fine Arts

Degree Requirements

- Completion of 60 credits, including all required courses, completion of a thesis project that passes annual review, a thesis presentation with a grade of B- or higher and a thesis portfolio with grades of B- or higher. Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

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

The Program

MFA Fine Arts is a full-time, interdisciplinary graduate program in the practice of contemporary art. We offer six kinds of courses: Mentorship, Studio, Crit, Talks, Seminars and Workshops. The normal course of study is two years of full-time enrollment. Satisfactory progress usually means that students complete 15 credits each semester, and pass an annual review of work. Students are required to register for Mentorship (3 credits), Studio (1 credit), 2 Crits (1.5 credits each) and Talks (2 credits) every semester.

Students have flexibility in Seminars and Workshops: In a given semester they can take any combination of Seminars and Workshops totaling 18 credits over their course of study.

In the first semester, students are required to register for Colloquium.

In the final semester, students are required to register for Thesis Seminar.

> ⓘ *Courses in other departments may be substituted for Seminars and Workshops with permission from both the student's advisor and the chair.*

First-Year Course Requirements

Fall Semester

Course #	*Title*
FNG-5010	Colloquium
FNG-5030	Mentorship I
FNG-5050	Studio I
FNG-5230 / FNG-5235	Crit I
FNG-5510	Talks
FNG-5600 through FNG-5990	Seminars or Workshops

Spring Semester

Course #	*Title*
FNG-5035	Mentorship II
FNG-5055	Studio II
FNG-5240 / FNG-5245	Crit II
FNG-5515	Talks
FNG-5600 through FNG-5990	Seminars or Workshops

Second-Year Course Requirements

Fall Semester

Course #	*Title*
FNG-6030	Mentorship III
FNG-6050	Studio III
FNG-6230 / FNG-6235	Crit III
FNG-6510	Talks
FNG-5600 through FNG-5990	Seminars or Workshops

Spring Semester

Course #	*Title*
FNG-6035	Mentorship IV
FNG-6055	Studio IV
FNG-6240 / FNG-6245	Crit IV
FNG-6515	Talks
FNG-5600 through FNG-5990	Seminars or Workshops
FNG-6950	Thesis Seminar

General Course Listing

FNG-5010
Colloquium
Tuesday 10:00-1:00
Fall semester: 3 credits
Instructor: M. Tribe
This course provides first-year students with space and time to get to know one another by discussing contemporary art and related issues. Students give presentations on contemporary artists whose work is relevant to their own, discuss the work of these artists, and attend lectures on modern, postmodern and contemporary art. Students are required to take Colloquium in the first semester.

FNG-5030
Mentorship I
Day/time: By appointment with mentor
Hours: 10:00-6:00
Fall semester: 3 credits
In this course students have the opportunity to work individually with a faculty mentor on an ongoing basis, beginning in the first semester. Mentors provide individual feedback on student work, discuss related issues and offer guidance on matters of professional development during a series of one-on-one meetings. Meetings are scheduled by mentors in consultation with their mentees. Students are required to take one section of Mentorship each semester.

> *Students should stay with the same mentor for at least a year and may continue with the same mentor for the duration of the program. If the student wants to change mentors, they should contact their academic advisor.*

Course #	*Instructor*
FNG-5030-A	J. Lyn-Kee-Chow
FNG-5030-B	K. Fujita
FNG-5030-C	TBA
FNG-5030-D	A. Gatson
FNG-5030-E	L. Luciano
FNG-5030-F	M. Farzin-Rad
FNG-5030-G	S. Louden
FNG-5030-H	J. Wen Ma
FNG-5030-J	G. Stephan
FNG-5030-K	A. Rodriguez-Izumi

FNG-5035
Mentorship II
Day/time: By appointment with mentor
Hours: 10:00-6:00
Spring semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-5035-A	J. Lyn-Kee-Chow
FNG-5035-B	K. Fujita
FNG-5035-C	TBA
FNG-5035-D	A. Gatson
FNG-5035-E	L. Luciano
FNG-5035-F	M. Farzin-Rad
FNG-5035-G	S. Louden
FNG-5035-H	J. Wen Ma
FNG-5035-J	G. Stephan
FNG-5035-K	A. Rodriguez-Izumi

FNG-6030
Mentorship III
Day/time: By appointment with mentor
Hours: 10:00-6:00
Fall semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-6030-A	J. Lyn-Kee-Chow
FNG-6030-B	K. Fujita
FNG-6030-C	TBA
FNG-6030-D	A. Gatson
FNG-6030-E	L. Luciano
FNG-6030-F	M. Farzin-Rad
FNG-6030-G	S. Louden
FNG-6030-H	J. Wen Ma
FNG-6030-J	G. Stephan
FNG-6030-K	A. Rodriguez-Izumi

FNG-6035
Mentorship IV
Day/time: By appointment with mentor
Hours: 10:00-6:00
Spring semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-6030-A	J. Lyn-Kee-Chow
FNG-6030-B	K. Fujita
FNG-6030-C	TBA
FNG-6030-D	A. Gatson
FNG-6030-E	L. Luciano
FNG-6030-F	M. Farzin-Rad
FNG-6030-G	S. Louden
FNG-6030-H	J. Wen Ma
FNG-6030-J	G. Stephan
FNG-6030-K	A. Rodriguez-Izumi

FNG-5050
Studio I
Day/time: By appointment with instructor
Hours: 10:00-6:00
Fall semester: 1 credit
This course enables students to work individually with a different faculty member each semester. Faculty provide feedback on student work and discuss related issues during a series of individually scheduled studio visits that should total three hours per semester. Students are required to take one section of Studio each semester.

Course #	Instructor
FNG-5050-A	W. Powhida
FNG-5050-B	J. Swartz
FNG-5050-C	J. Siena
FNG-5050-D	J. Clark
FNG-5050-E	TBA
FNG-5050-F	O. Lopez-Chahoud
FNG-5050-G	M. Deleget
FNG-5050-H	M. Dayal
FNG-5050-J	S. McClelland
FNG-5050-K	D. Birnbaum
FNG-5050-L	TBA
FNG-5050-M	B. Khan
FNG-5050-N	S. Joelson
FNG-5050-P	A. Shepp
FNG-5050-R	E. Jane
FNG-5050-S	TBA
FNG-5050-T	N. Santos

FNG-5055
Studio II
Day/time: By appointment with instructor
Hours: 10:00-6:00
Spring semester: 1 credit
See FNG-5050 for course description.

Course #	*Instructor*
FNG-5055-A	W. Powhida
FNG-5055-B	TBA
FNG-5055-C	J. Siena
FNG-5055-D	J. Clark
FNG-5055-E	G. Medina
FNG-5055-F	O. Lopez-Chahoud
FNG-5055-G	M. Deleget
FNG-5055-H	M. Dayal
FNG-5055-J	S. McClelland
FNG-5055-K	D. Birnbaum
FNG-5055-L	TBA
FNG-5055-M	B. Khan
FNG-5055-N	S. Joelson
FNG-5055-P	TBA
FNG-5055-R	E. Jane
FNG-5055-S	TBA
FNG-5055-T	N. Santos

FNG-6050
Studio III
Day/time: By appointment with instructor
Hours: 10:00-6:00
Fall semester: 1 credit
See FNG-5050 for course description.

Course #	*Instructor*
FNG-6050-A	W. Powhida
FNG-6050-B	J. Swartz
FNG-6050-C	J. Siena
FNG-6050-D	J. Clark
FNG-6050-E	TBA
FNG-6050-F	O. Lopez-Chahoud
FNG-6050-G	M. Deleget
FNG-6050-H	M. Dayal
FNG-6050-J	S. McClelland
FNG-6050-K	D. Birnbaum
FNG-6050-L	TBA
FNG-6050-M	B. Khan
FNG-6050-N	S. Joelson
FNG-6050-P	A. Shepp
FNG-6050-R	E. Jane
FNG-6050-S	TBA
FNG-6050-T	N. Santos

FNG-6055
Studio IV
Day/time: By appointment with instructor
Hours: 10:00-6:00
Spring semester: 1 credit
See FNG-5050 for course description.

Course #	*Instructor*
FNG-6055-A	W. Powhida
FNG-6055-B	TBA
FNG-6055-C	J. Siena
FNG-6055-D	J. Clark
FNG-6055-E	G. Medina
FNG-6055-F	O. Lopez-Chahoud
FNG-6055-G	M. Deleget
FNG-6055-H	M. Dayal
FNG-6055-J	S. McClelland
FNG-6055-K	D. Birnbaum
FNG-6055-L	TBA
FNG-6055-M	B. Khan
FNG-6055-N	S. Joelson
FNG-6055-P	TBA
FNG-6055-R	E. Jane
FNG-6055-S	TBA
FNG-6055-T	N. Santos

FNG-5230 / FNG-5235

Crit I

Hours: 12:30-2:30 (7 weeks per section)

Fall semester: 1.5 credits per section (3 credits per semester)

What do we talk about when we talk about art? In Crit we develop a shared language for discussing student work. This course provides each student with feedback from a group of peers and a faculty member. Students develop their ability to receive critical feedback and to offer constructive criticism by describing, analyzing and evaluating the work of their peers. The format and duration of each crit is determined by the instructor.

ℹ️ *Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-5230-A	M	9/11	M. Deleget
FNG-5230-B	M	9/11	W. Powhida
FNG-5230-D	W	9/6	A. Rodriguez-Izumi
FNG-5230-E	W	9/6	B. Kahlhamer
FNG-5230-F	F	9/8	S. Joelson
FNG-5230-G	F	9/8	E. Jane
FNG-5230-H	M	9/11	T. Geva
FNG-5235-A	M	11/6	A. Shepp
FNG-5235-B	M	11/6	B. Khan
FNG-5235-C	W	11/1	M. Luciano
FNG-5235-D	W	11/1	A. Pearlstein
FNG-5235-E	W	11/1	S. McClelland
FNG-5235-F	F	11/3	M. Minter
FNG-5235-G	F	11/3	J. Siena

FNG-5240 / FNG-5245
Crit II
Hours: 12:30-2:30 (7 weeks per section)
Spring semester: 1.5 credits per section (3 credits per semester)
See FNG-5230 / FNG-5235 for course description.

ℹ️ *Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-5240-A	M	1/22	E. Jane
FNG-5240-B	M	1/22	M. Deleget
FNG-5240-C	M	1/22	G. Stephan
FNG-5240-D	W	1/17	G. Medina
FNG-5240-E	W	1/17	R. Hu
FNG-5240-F	F	1/19	TBA
FNG-5240-G	F	1/19	J. Siena
FNG-5245-A	M	3/25	K. Fujita
FNG-5245-B	M	3/25	M. Farzin-Rad
FNG-5245-C	M	3/25	TBA
FNG-5245-D	W	3/20	S. McClelland
FNG-5245-E	W	3/20	M. Luciano
FNG-5245-F	W	3/20	S. Louden
FNG-5245-G	F	3/22	A. Rodriguez-Izumi

FNG-6230 / FNG-6235
Crit III
Hours: 12:30-2:30 (7 weeks per section)
Fall semester: 1.5 credits per section (3 credits per semester)
See FNG-5230 / FNG-5235 for course description.

ℹ️ *Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-6230-A	M	9/11	M. Deleget
FNG-6230-B	M	9/11	W. Powhida
FNG-6230-D	W	9/6	A. Rodriguez-Izumi
FNG-6230-E	W	9/6	B. Kahlhamer
FNG-6230-F	F	9/8	S. Joelson
FNG-6230-G	F	9/8	E. Jane
FNG-6230-H	M	9/11	T. Geva
FNG-6235-A	M	11/6	A. Shepp
FNG-6235-B	M	11/6	B. Khan
FNG-6235-C	W	11/1	M. Luciano
FNG-6235-D	W	11/1	A. Pearlstein
FNG-6235-E	W	11/1	S. McClelland
FNG-6235-F	F	11/3	M. Minter
FNG-6235-G	F	11/3	J. Siena

FNG-6240 / FNG-6245
Crit IV
Hours: 12:30-2:30 (7 weeks per section)
Spring semester: 1.5 credits per section (3 credits per semester)
See FNG-5230 / FNG-5235 for course description.

ℹ️ *Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-6240-A	M	1/22	E. Jane
FNG-6240-B	M	1/22	M. Deleget
FNG-6240-C	M	1/22	G. Stephan
FNG-6240-D	W	1/17	G. Medina
FNG-6240-E	W	1/17	R. Hu
FNG-6240-F	F	1/19	TBA
FNG-6240-G	F	1/19	J. Siena
FNG-6245-A	M	3/25	K. Fujita
FNG-6245-B	M	3/25	M. Farzin-Rad
FNG-6245-C	M	3/25	TBA
FNG-6245-D	W	3/20	S. McClelland
FNG-6245-E	W	3/20	M. Luciano
FNG-6245-F	W	3/20	S. Louden
FNG-6245-G	F	3/22	A. Rodriguez-Izumi

FNG-5510/FNG-5515 and FNG-6510/FNG-6515
Talks
Tuesday 3:00-6:00
Fall and spring semesters: 2 credits per semester
Instructor: M. Tribe
This course exposes students to the ideas and practices of contemporary artists and those who study and write about their work. Equally important, it develops students' ability to present and discuss their own work. In the fall semester, students give short presentations on their own work. These are followed by lectures and panel discussions featuring artists, critics and scholars. The spring semester concludes with thesis presentations by second-year students. Students are required to take Talks every semester.

Course #	Year of Study	Semester
FNG-5510-A	first	fall
FNG-5515-A	first	spring
FNG-6510-A	second	fall
FNG-6515-A	second	spring

Seminars

Fall and spring semesters: 3 credits per semester

Seminars may focus on specific issues in art history, theory, and/or practice, or may survey broader topics. Seminars are developed by faculty in consultation with the chair and vary from year to year. Assignments may involve reading, writing, presentations, field trips, and various forms of research, including creative projects. Fieldwork Seminars take place almost entirely outside the classroom: students visit galleries, museums, artists' studios, and other places of interest.

ⓘ *Students must register for 21 credits in seminars and workshops over their course of study. Seminars and workshops cannot be repeated.*

Fall Seminars

FNG-5633-A
Seminar: Socially Engaged Art in the Public Realm
Wednesday 3:00-6:00
Fall semester: 3 credits
Instructor: L. Luciano
This seminar will explore socially engaged art practices that move beyond the conventions of traditional art spaces and into the public realm—where art as a social practice is grounded in its connection to alternative audiences and communities. Through readings, lectures, site visits and course assignments, students will learn about the processes and challenges in creating collaborative, interactive and community-based art projects in public spaces. We will also address the nuts and bolts of developing socially engaged public art projects, from site-specific research methodologies and community partnerships to writing proposals, budgets and applying for grants. Throughout this seminar, students will develop and refine individual and/or collaborative projects that extend from their own studio practices.

FNG-5642-A
Seminar: Art and the Climate: Practical Utopias for the Anthropocene
Wednesday: 3:00-6:00
Fall semester: 3 credits
Instructor: T. Goodeve
In this course we explore practical and artistic responses to the climate crisis. At the beginning of the semester, students determine what topics the course will focus on and work collectively to create practical utopias relating to (these are just suggestions): environmental justice, reparation and remediation; waste management; living with and as animals; food; energy consumption and distribution; non-extractive methodologies of making and being. Students assign and present weekly readings and lectures, attend visiting artist lectures, complete a creative midterm assignment, and a final art project or proposal.

FNG-5643-A
Seminar: What Does It Mean to Decolonize?
Monday: 3:00-6:00
Fall semester: 3 credits
Instructors: M. Farzin, T. Goodeve
In the past two decades there have been calls to decolonize the museum, the university, nature, feminism, and thinking itself. What does it mean, today, to decolonize? In this seminar we explore decolonization not as a question with an answer, but as a prompt to engage in dialogue. We will read texts that take up urgent critical issues, and will look to art histories and practices beyond Eurocentric

canons, including non-Western and heterogenous modernisms, transnational surrealisms, indigenous resistance movements and Black abstraction. Our course is co-taught—we hope to learn with and from you: to think critically about how art accrues value; to find collective ways of confronting violence, prejudice and oppression; to build new cultural stories together. Participants will have weekly reading assignments, writing prompts and a final presentation. Some prompts are related to the readings, others invite reflection on your own lands, families and movements. We will think about our personal stories, and what it means for others to tell them. We will consider what is visible and what is unseen in our museums and surroundings. Our goal is to better understand the structures of inequity and how artists have challenged them.

FNG-5644-A
Seminar: Fieldwork—The Creative Adventure
Wednesday: 3:00-6:00
Fall semester: 3 credits
Instructor: J. Clark
The artist's studio is a place for creative exploration, contemplation and production. It is also a place where artists show their work to peers, curators and gallerists, store their work, stare blankly into space, make messes, and take naps. In this course we will visit artists' studios each week, including the studios of SVA alumni and faculty. We may also visit some galleries, nonprofit venues and artist-run spaces, casting a large net outside the usual art awareness zones. We will talk with artists about their work, their use of material and space, and what inspires them. We will explore a wide range of artistic practices, and each student's own artistic processes through personal introspection and vigorous dialogue, creating self-awareness and enhancing vision. This course is designed to further each student's ability to formulate and articulate their own viewpoints on art-making as well as standards for individual practice. Each student will keep a notebook, either in writing or audio recordings, to document insights, interpretations and ideas for future investigations into the creative adventure.

FNG-5657-A
Seminar: Art History for Artists—A Primer
Friday: 3:00-6:00
Fall semester: 3 credits
Instructor: W. Powhida
This course introduces artists to the significant art practices, theories, and institutions of the past half century. We will focus on two artworks in each session, and consider them in relation to key historic events and discourses. Students will contribute actively to each class by suggesting (and researching) an artwork, reading primary and secondary texts, and writing short responses. We will also be visiting galleries and museums, watching films, and meeting with guest historians, critics and artists. Throughout the semester, students will develop their own artistic "family tree": an art-centered historic timeline that contextualizes their practice in relation to cultural figures, works, or events (this can be a visual, annotated chart, or take another form). The goal is for students to synthesize their knowledge of contemporary art and its precedents, think analytically about their work and its contexts, and communicate their ideas effectively in conversation and presentations. The course requires a serious time commitment of several hours a week beyond the classroom. Grading will be based on weekly contributions, discussion participation, final presentations, and the final timeline. There is no final paper.

Spring Seminars

FNG-5638-A
Seminar: The Persistence of Painting
Wednesday 3:00-6:00
Spring semester: 3 credits
Instructor: S. Joelson
What are the guises of painting in the 21st century? From puddle to detail, from digital technologies and built constructions to traditional craft and representation, we consider the various methodologies, their precedents and what they mean to us now. Each week we will discuss another approach, using examples in galleries, on screens and in our studios. How are concepts manifest in their relation to material and process? By investigating the implications of artists' actions, we will be better able to take responsibility for our own decisions in the studio.

FNG-5653-A
Seminar: Art Markets and the Aesthetics of Wealth
Friday 3:00-6:00
Spring semester: 3 credits
Instructor: W. Powhida
How contemporary art is influenced by wealth in an age of extreme inequality will be the focus of this seminar. We will consider artist Trevor Paglen's proposal: Instead of asking "What is art?" or "Is this art successful?" a good geographer might ask questions along the lines of "How is this space called 'art' produced? Through readings, discussions and site visits we will map the infrastructure of the global art market to learn how economic and social forces shape cultural production. Readings will include selections from Ben A. Davis, Diana Crane, Nato Thompson, Alex Rule and David Levine, Hito Steyerl, Gregory Sholette, Laura Raicovich, Julia Bryan-Wilson, Thomas Piketty, Seth Price and Hans Abbing. The course will also emphasize how the public discourse in the arts media and popular culture make the aesthetics of wealth and precarity visible outside of galleries and museums.

FNG-5741-A
Seminar: Performing Other Worlds
Wednesday: 3:00-6:00
Spring semester: 3 credits
Instructor: E. Jane
This course looks at performance artists whose works engage world-building/making and creating new futures. We use as our guiding premises Tina Campt's definition of the grammar of Black feminist futurity as "a performance of a future that hasn't yet happened, but must" and José Esteban Muñoz's vision of queerness as "an insistence on potentiality or concrete possibility for another world." Students collectively think through the performance works of artists like Sharon Hayes, Yoko Ono, Gordon Hall, Ayanna Evans, and Kevin Beasley, to name a few, and texts that make spaces for bodies that want/need a new world and a post-colonial queer future. We also ask such questions as: How can we use archives and other materials to build new worlds? This seminar includes in-class discussions, optional performances, and field trips to see performances and performance exhibitions around New York City.

FNG-5752-A
Seminar: Fieldwork—White Cubes
Wednesday: 3:00-6:00
Spring semester: 3 credits
Instructor: M. Tribe

In the 20th century, the white cube emerged as the spatial archetype for exhibiting and experiencing modern and contemporary art. Art critic Brian O'Doherty compared the white cube to the caves where Paleolithic paintings are found: "Sheltered from the appearance of change and time, this specially segregated space is a kind of non-space, ultra-space, or ideal space where the surrounding matrix of space-time is symbolically annulled." In this course students visit exhibitions of contemporary art in museums and galleries, and discuss exhibition practices with gallerists and other arts professionals. Each student is required to curate a tour by selecting and contacting venues, planning an itinerary and guiding the group. In this way, students play an active role in ensuring that the venues we visit and the art we see are relevant to their own work and interests. Over the course of the semester, we will visit more than 100 exhibitions and participate in facilitated conversations about the work we see, the ways art markets influence and are influenced by galleries and museums, and how galleries and museums operate within larger socioeconomic systems.

Workshops

Fall and spring semesters: 1.5 credits per workshop
Workshops focus on skills and strategies for creating and taking advantage of professional opportunities.

ⓘ *Students must register for 21 credits in seminars and workshops over their course of study. Seminars and workshops cannot be repeated.*

Early Fall Workshops

FNG-5842-A
Workshop: DIY Exhibitions
Wednesday 10:00-12:00 (7 weeks, begins 9/6)
Fall semester: 1.5 credits
Instructor: J. Clark

In this workshop students work together to organize and install an exhibition of their own work in a gallery or other venue in New York City. Although the instructor finds the exhibition venue, from that point on students are actively engaged in every aspect of making a DIY show. Key aspects of the process include determining the theme of the exhibition, deciding what to contribute (this may be existing work or new work made specifically for the exhibition), packing and delivering the work, working with venue staff, negotiating the placement of work within the space, sharing ideas about the work and how it is installed, considering non-standard approaches to presentation that engage audiences in active discovery ("nesting" vs. "plopping"), providing artist bios and descriptions, titling and promoting the exhibition, and organizing an opening reception. Students build solidarity with their peers, have fun and gain practical experience that will prepare them to organize their own group exhibitions in the future.

ⓘ *This is a non-repeatable course.*

FNG-5863-A
Workshop: Proposal Writing
Friday 10:00-12:00 (7 weeks, begins 9/8)
Fall semester: 1.5 credits
Instructor: T. Goodeve
In this practical, hands-on workshop in short-form writing, students develop thesis proposals and project proposals similar to those that are often required for grants, residencies and commissions. Students write, revise, read aloud and comment on one or two proposals, learning how to address practical and conceptual issues such as themes, intentions, materials, processes, techniques, timelines, references and relevant background information. This course is recommended for second-year students working on thesis proposals and first-year students interested in improving their proposal-writing skills.

FNG-5934-A
Workshop: Artist as Catalyst
Monday 10:00-12:00 (7 weeks, begins 9/11)
Fall semester: 1.5 credits
Instructor: M. Deleget
This workshop is directed toward artists interested in extending their practice beyond the four walls of their studio and engaging in more expansive forms of support for their fellow artists and the greater arts community. This includes writing criticism, organizing exhibitions, running an exhibition space, participating in an artist collective and collaborating with an arts organization, as well as newer forms of proactive engagement with artists and the public. The primary motivation of an artist's catalyst is to build a strong, sustainable artist community and facilitate a constructive discourse around art-making and ideas.

   (=)   *This course is cross-listed with AEG-5568.*

FNG-5987-A
Workshop: The Law of Art
Wednesday 10:00-12:00 (7 weeks, begins 9/6)
Fall semester: 1.5 credits
Instructor: F. Boyd
You see a great image on Instagram ... can you use it in your work? You see another great image on Instagram—only this time it is your work incorporated into someone else's—should you sue? What kind of written agreement is standard with a gallery offering to show your work, consignment or representation? Can you disclaim authorship if your work is damaged during a show? Are you entitled to money if your work is resold by a collector? The law is present in each of your interactions in the art world; it is there when you have a problem (non-payment by a gallery) and when you have an opportunity (request for a big commission). This course introduces a range of issues that confront professional artists from the moment of creation of a work to consignment and sale of the work to the ongoing moral rights of artists in the work even after a sale. You will learn how to spot legal issues, overcome intimidation of contracts and legalese, and successfully negotiate for your desired outcome.

Late Fall Workshops

FNG-5834-A
Workshop: Networking and Friending—A Professional Growth Strategy
Monday 10:00-12:00 (7 weeks, begins 11/6)
Fall semester: 1.5 credits
Instructor: M. Deleget
How does an artist move a casual conversation that occurs at a gallery opening to an exchange of contact details and social media handles, to a studio visit, or a write-up in a respected media outlet, or an exhibition? This workshop treats the cultivation of professional relationships strategically, as a critical tool for moving an artist's career forward. Students will be shown how to systematically develop their connections to people encountered through social media platforms and informal settings, and shape their social media profiles to become more visible to curators, gallerists and critics. The workshop will include both theoretical tactics and real-life opportunities to engage these action plans.

FNG-5843-A
Workshop: Cultivating Opportunities
Wednesday 10:00-12:00 (7 weeks, begins 11/1)
Fall semester: 1.5 credits
Instructor: S. Louden
Artists often think they have to wait for opportunity to knock on their door. Whether your goal is to exhibit your work, organize an event, publish an artist book or get funding for a project, this workshop will show you how to cultivate and pursue opportunities by doing research, preparing to make contact, reaching out, making the ask and following up. You will learn how to hone in on the opportunities that make sense for your work, organize your research, reach someone without a referral, make a cold call and manage expectations. Building community and audience are integral and intertwined in this process and are stressed throughout.

FNG-5871-A
Workshop: Documentation
Wednesday 10:00-12:00 (7 weeks, begins 11/1)
Fall semester: 1.5 credits
Instructor: A. Rodriguez-Izumi
Documentation is so much more than taking a picture of a finished work. In this course we will explore a wide range of systems and techniques for documenting and how to incorporate them into a variety of practices. Together we will look at documentation and archiving methods for various stages of the creative process. We will address technical skills to document work, from digital methods to what to do with your documentation afterwards, as well as a variety of applications it can be used for. Industry professionals will offer insider perspectives and explore what it means to document, build an archive and, ultimately, your legacy.

FNG-5857-A
Workshop: On Presentation and Completion—It's a Time Machine (if You Want It) Part I
Friday 10:00-12:00 (7 weeks, begins 11/3)
Fall semester: 1.5 credits
Instructor: J. Siena
Some artists have trouble letting go; trouble in saying, without doubt, "This is finished." There is a tendency to keep a work in play, and a reluctance to let go of a work out of sentimentality, doubts regarding a work's execution and a concern as to whether a work sufficiently reflects the artist's way of

working. Additionally, in an educational context one can delay completion while relying on contingencies that, in the real world, just don't exist. All of these issues can inhibit an artist's development, in large part due to accumulated uncertain resolutions springing from unfinished works and thoughts. It is the purpose of this course to address these issues directly—at both physical and theoretical levels. It is not a polemic for "professionalism"; it addresses, rather, the necessity of taking a position on permanence and the ephemeral, and seeks to explore strategies that can be deployed in dealing with the very real and experimental natures of contemporary art-making and display.

Early Spring Workshops

FNG-5842-B
Workshop: DIY Exhibitions
Wednesday 10:00-12:00 (7 weeks, begins 1/17)
Spring semester: 1.5 credits
Instructor: J. Clark
See FNG-5842-A for course description.

This is a non-repeatable course.

FNG-5832-A
Workshop: Working with Galleries
Monday 10:00-12:00 (7 weeks, begins 1/22)
Spring semester: 1.5 credits
Instructor: M. Deleget
This course will examine the inner workings of the artist/gallery relationship. Participants will gain a comprehensive understanding of forging a meaningful and long-lasting gallery relationship. Artists will learn how to research and identify appropriate galleries, introduce their work to gallerists and conduct studio visits. Representation, sales, exhibition logistics, art fairs, and much more will be covered.

FNG-5851-A
Workshop: Getting Paid—Strategies for Negotiating the Gallery System
Friday 10:00-12:00 (7 weeks, begins 1/19)
Spring semester: 1.5 credits
Instructor: A. Gatson
What are the various approaches to getting a gallery? How is work priced and sold? How do artists get paid? This workshop will offer a plethora of strategies for negotiating the gallery system and will attempt to demystify commonly held notions. We will focus on recent changes in the art market and how they can work to an artist's advantage (e.g., the rise of the art fair, globalization, social media and transparency). Students will interface with galleries through research and going to openings, and put into practice strategies discussed in class and present the findings. There will be a guest speaker, presentations, discussions and a visit to a prominent gallery to speak with its owners.

FNG-5944-A
Workshop: Grants, Fellowships and Residencies
Wednesday 10:00-12:00 (7 weeks, begins 1/17)
Spring semester: 1.5 credits
Instructor: TBA
Grants, fellowships and residencies are an important part of developing an artist's career. How do you learn about them, how do you apply to them and how do you make a successful application? How do you evaluate which ones are the best fit for you and your goals? We will discuss researching various funding for artists and artist projects. The workshop will address selecting images for applications and how to write statements tailored to the focus of specific funders. Students will complete mock applications for funding and support opportunities. We will look at how to make the most of a residency, research tools available for seeking funding and support, fiscal sponsorship, writing budgets, developing long-term relationships with funders, and more.

⊜   *This course is cross-listed with AEG-5576.*

FNG-5957-A
Workshop: On Presentation and Completion—It's a Time Machine (if You Want It) Part II
Friday 10:00-12:00 (7 weeks, begins 1/19)
Spring semester: 1.5 credits
Instructor: J. Siena
This is the second part of a two-part course. See FNG-5857 for course description.

Late Spring Workshops

FNG-5829-A
Workshop: Writing an Artist's Statement and Résumé
Monday 10:00-12:00 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: A. Shepp
This workshop will demystify the process of writing an artist's statement. It will focus on the various roles the statement plays for emerging artists entering the art world. This understanding then naturally leads to a set of strategies and techniques to write a coherent and engaging text to accompany one's work. The workshop will also address how to write a résumé that will best communicate one's professional narrative at a quick glance.

FNG-5852-A
Workshop: Web Presence
Monday 10:00-12:00 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: M. Deleget
This course will help artists develop a clear and effective web presence. Artists will begin by articulating their professional goals, and then conceive and implement impactful website, social media and email communications strategies in support of those goals. Participants will gain a comprehensive understanding of using the web to effectively communicate about their work in order to build sustainable, professional careers.

FNG-5854-A
Workshop: Art on the Blockchain
Wednesday 10:00-12:00 (7 weeks, begins 3/20)
Spring semester: 1.5 credits
Instructor: F. Boyd
The swift rise of NFTs and blockchain-based art projects have generated intense enthusiasm—and a lot of questions. What is a nonfungible token? How do you mint an NFT? Who owns it? What—and where—is the art? This workshop will introduce students to blockchain and cryptocurrency basics, with a focus on NFTs, smart contracts and royalties for artists. We will also consider distributed ledger technology's other art-related applications, such as recording provenance and fractionalizing ownership. No coding or technological knowledge is required.

FNG-5873-A
Workshop: The Artist as Educator
Monday 10:00-12:00 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: S. Koo
Many artists choose to teach as a complement to their studio practice, something that keeps them closely connected to the artistic community while forcing them to stay sharp and current. This course will introduce students to the possibilities of teaching—from museum education to K-12 to university studies, and will provide the skills necessary to identify and secure those positions. Time will be spent on the unique and extensive process of applying to college teaching jobs, including the materials required, the process of review and the importance of each required document. Through in-class assignments and peer workshopping, students will leave the course with a final teaching philosophy, cover letter, curriculum vitae and artist's statement for their teaching packet, as well as an outreach plan.

   ⊜   *This course is cross-listed with AEG-5573.*

FNG-6950-A
Thesis Seminar
Spring semester: 3 credits
This course guides students through the MFA thesis process, focusing on the thesis presentation and the thesis portfolio. It provides structure and feedback for students as they write about their work, document it, and combine words and images to communicate their ideas in-person, online and in print. Topics include best practices for writing about one's work, how to make artist talks engaging, and what makes for an effective artist website and catalog. By the end of the course students will be prepared for post-MFA professional life, with an artist statement, a project description, an artist talk, and a website and/or catalog.

Course #	Day	Time	Instructor
FNG-6950-A	M	3:00-6:00	M. Farzin-Rad
FNG-6950-B	M	3:00-6:00	L. Luciano
FNG-6950-C	M	3:00-6:00	T. Goodeve

MFA Illustration as Visual Essay

Degree Requirements

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

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

- Illustration as Visual Essay grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

First-Year Course Requirements

Fall Semester
Course #	Title
ILG-5010	Critique I
ILG-5040	Book Seminar
HCG-5050	Creative Writing Workshop
ILG-5060	Perpetual Appetizers
ILG-5090	Computer Illustration Portfolio
ILG-5520	Individual Review I

Spring Semester
Course #	Title
ILG-5015	Critique II
ILG-5025	Drawing II
HCG-5055	Creative Writing Workshop II
ILG-5100	The Digital Book
ILG-5120	Seminar
ILG-5521	Individual Review II

Second-Year Course Requirements

Fall Semester

Course #   *Title*
ILG-6010   Thesis Project: Visual Essay I
ILG-6020   Studio Workshop I
ILG-6050   Painting I
ILG-6070   History of Storytelling

Spring Semester

Course #   *Title*
ILG-6015   Thesis Project: Visual Essay II
ILG-6025   Studio Workshop II
ILG-6055   Painting II
ILG-6200   Illustration Business Boot Camp

ℹ️ *Replacement or exchange of required classes are reviewed on an individual basis.*

General Course Listing

ILG-5010-A
Critique I
Tuesday 9:00-11:50
Fall semester: 1.5 credits
Instructors: A. Raff, J. Ransome
This course is structured to emphasize the relationship between fine art and commercial art in dealing with the visual essay. Students will begin the process of developing visual essays and narratives in a limited form. There will be weekly assignments dealing with a variety of subjects. Various approaches to composing an image will be explored.

ILG-5015-A
Critique II
Tuesday 9:00-11:50
Spring semester: 3 credits
Instructors: A. Raff, J. Ransome
A continuation of ILG-5010, Critique I, this course will focus on the production of a one-of-a-kind book that includes text and image. Individual meetings and class critiques are ongoing throughout the semester.

ILG-5020-A
Drawing I
Friday 12:00-4:50
Fall semester: 3 credits
Instructor: C. Fabricatore

The development of drawing ability with a concentration on discovering a unique personal voice is the focus of this course. Through drawing from models in the studio and going out on location, students will also study and interpret the relationships between subjects and their environment, and expand their drawing vocabulary beyond the use of a two-dimensional reference. By keeping sketchbooks and compiling interviews, students will explore receptive observation, risk-taking, spontaneity, drawing from intuition and sketching from the energy and unpredictability of being on location. At least one narrative series assignment will be completed over the course of the year.

ILG-5025-A
Drawing II
Friday 12:00-4:50
Spring semester: 3 credits
Instructor: C. Fabricatore

This is the second part of a two-semester course. See ILG-5020 for course description.

ILG-5040-A
Book Seminar
Thursday 5:30-8:20
Fall semester: 3 credits
Instructor: V. Koen

Students will experiment and create a body of work based on the short story. Although the course title is Book Seminar, students are not confined to the book format; however, a series of objects or an installation is encouraged. Students will outline their ideas in a thesis statement prior to the start of the course, which they will present and discuss in the first session. This written statement will serve as a point of departure and later as a point of reference while the work evolves to its final stages. The project will explore technical, aesthetic and conceptual interests while looking into professional directions and specializations.

HCG-5041-A
Writing Workshop I
Tuesday 3:00-4:50
Fall semester: no credit
Instructor: C. Donnelly

This is the first part of a two-semester support course for the creative writing workshop. It will focus on writing fundamentals (grammar, sentence and paragraph logic, idea development, organization and essay structure).

⚠️ *Registration for this course is by placement.*

HCG-5042-A
Writing Workshop II
Tuesday 3:00-4:50
Spring semester: no credit
Instructor: C. Donnelly
This is the second part of a two-semester course. See HCG-5041 for course description.
⚠ *Registration for this course is by placement.*

HCG-5050-A
Creative Writing Workshop I
Thursday 12:30-4:20
Fall semester: 3 credits
Instructor: M. Newgarden
This workshop is structured to develop writing skills in prose and fiction through readings and discussions. The goal is to explore personal expression through writing that reflects artistic concerns.

HCG-5055-A
Creative Writing Workshop II
Thursday 12:30-4:20
Spring semester: 3 credits
Instructor: M. Newgarden
A continuation of HCG-5050, Creative Writing Workshop I, this semester will focus on poetry, writing for the theater and songwriting.

ILG-5060-A
Perpetual Appetizers
Wednesday 9:00-11:50
Fall semester 1.5 credits
Instructor: H. Lee
This hands-on studio course introduces new tools, techniques and ingredients with the goal of expanding an individual visual vocabulary unique to each student. To grasp the concept that the search for creativity is not always a linear, forward movement—more often it is a series of experiments, a desire to enter unchartered territory while recognizing an accident can open opportunities more often than the safety of stagnation.

ILG-5090-A
Computer Illustration Portfolio
Monday 9:00-12:50
Fall semester: 3 credits
Instructor: M. Richmond
Digital tools have become mainstream in the design and printing fields, and the Internet has evolved into a medium that enables illustrators to create interactive animations and globally accessible projects. This course will touch upon several aspects of digital technology, from advanced Adobe Photoshop and Illustrator techniques for print to all facets of web design production as well as interactive Flash animation. Understanding the fundamentals of computer illustration will aid students in preparing professional projects and personal portfolios.

ILG-5100-A
The Digital Book
Monday 9:00-12:50
Spring semester: 3 credits
Instructor: M. Richmond
Our desire to tell stories always has, and always will adapt to and define new mediums. The storybook is as old as writing systems themselves; its evolution is bound to that of mankind. Today, the proliferation of tablets and e-book readers is beginning to redefine storytelling and characters. The digital revolution introduced the storybook to hypertext and interactivity—with the Internet came social interaction and data-driven narrative. As perceptions regarding digital media shifts from desktop to multi-touch tablet computers, it's becoming increasingly apparent that reading, storytelling, animation and interactivity are standing on the precipice of an artistic revolution.

🕐 *Prerequisite: ILG-5090, Computer Illustration Portfolio.*

ILG-5120-A
Seminar
Thursday 5:30-8:20
Spring semester: 3 credits
Instructor: Alexandra Zsigmond
Through lectures by noted guest illustrators, political satirists, art directors and graphic designers, this seminar will explore the many specialized areas of visual commentators. The course will also include portfolio reviews from professionals working in the field.

ILG-5520-A
First Year Individual Review I
Wednesday 1:00-4:00
Fall semester: no credit
Individual First Year Review is a series of individual meetings with the department chair for review and critique of first-year work. The meetings will supplement the ongoing work in all required first-year classes.

ILG-5521-A
First Year Individual Review II
Wednesday 1:00-4:00
Spring semester: no credit
This is the second part of a two-semester course. See ILG-5520 for course description.

ILG-6010-A
Thesis Project: Visual Essay I
Day/time: TBA
Fall semester: 6 credits
Students will choose a New York City artist as their thesis faculty advisor to work with on an individual basis, and establish a schedule to research, write and visualize the thesis project. Emphasis will be on topics with visual essay interest such as graphic novels, comics, illustrated books, children's books or a series of paintings.

ILG-6015-A
Thesis Project: Visual Essay II
Day/time: TBA
Spring semester: 6 credits
A continuation of ILG-6010, Thesis Project: Visual Essay I, this semester will focus on the completion of thesis projects. Students will participate in a group exhibition at the end of the semester.

ILG-6020-A
Studio Workshop I
Tuesday 5:00-10:50
Fall semester: 3 credits
Instructor: D. Sandlin
Studio Workshop I will develop concepts and finished artwork in relation to the thesis project. Student work will be critiqued regularly by visiting professionals (illustrators, art directors, artists and gallery directors).

ILG-6025-A
Studio Workshop II
Tuesday 5:00-10:50
Spring semester: 3 credits
Instructor: D. Sandlin
A continuation of ILG-6020, Studio Workshop I, this semester will focus on refining and completing thesis projects. There will be individual and group critiques; visiting professionals will continue to view and discuss student projects.

ILG-6050-A
Painting I
Wednesday 6:00-9:50
Fall semester: 3 credits
Instructor: G. Blache III
With an emphasis on figurative painting techniques, this course will focus on the uses of form, color, composition, light, proportion and perspective. Contemporary and classical approaches to oil painting will be explored. The goal is to provide a solid foundation in oil painting techniques.

ILG-6055-A
Painting II
Wednesday 6:00-9:50
Spring semester: 3 credits
Instructor: R. Vecchio
This course will focus on an advanced approach to the concepts and techniques of painting in oil and other mediums, including direct, sustained observation of portraits, land and cityscapes. Emphasis is placed on a fully developed or visualized painting process that explores all mediums.

ILG-6070-A
History of Storytelling: Comics
Thursday 7:00-9:50
Fall semester: 3 credits
Instructor: N.C. Couch
This course provides an introduction to graphic media in North America, from the beginning of the newspaper comic strip through the development of comic books, the growth of graphic novels, and current developments in electronic media. Focusing on its history and aesthetics, we will compare developments in the United States, Mexico and French Canada, as well as the social and cultural contexts in which comics are created and consumed. The first half of the semester will concentrate on early comic strips and the development of the comic-book form through the 1940s. The remainder of the semester will focus on changes that affected comics in the 1950s and '60s, the development of a comic-book subculture from the 1970s to the 1980s, and contemporary electronic media developments.

ILG-6200-A
Illustration Business Boot Camp
Thursday 9:00-11:50
Spring semester: 3 credits
Instructor: V. Koen
Illustration Business Boot Camp is based on intensive critique and instruction sessions. The course focuses on three main goals: The solid understanding of the professional illustration environment; the review of existing work and its transformation into a presentable and cohesive body of work; the development and application of each student's brand and identity tools in different mediums for communicating, showcasing and promoting that work.

MFA Interaction Design

Degree Requirements

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

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

- Interaction Design grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

First-Year Course Requirements

Fall Semester

Course #	Title
IXG-5030	A History of Design
IXG-5080	Research Methods
IXG-5190	Service Design and Transformation
IXG-5280	Strategic Innovation in Product/Service Design
IXG-5380	Fundamentals of Physical Computing
IXG-5470	Hello World: The Logic of Interaction

Spring Semester

Course #	Title
IXG-5480	Crafting Interactions
IXG-5510	Smart Objects
IXG-5520	Framing User Experiences
IXG-5610	Design in Public Spaces
IXG-5630	Conversation Design
IXG-5650	Entrepreneurial Design
IXG-5809	Thesis Preparation
IXG-5812	Advanced Fundamentals of UX
IXG-5813	Writing Basics

Second-Year Course Requirements

Fall Semester

Course #	Title
IXG-6030	Thesis Development
IXG-6122	Augment Ideas Into Reality (AIIR)
IXG-6160	Design Management
IXG-6181	Designing for Digital Accessibility
IXG-6185	Future (Im)perfect

Spring Semester

Course #	Title
IXG-6140	Foundations of Responsible Design
IXG-6210	Leadership, Ethics and Professional Practices
IXG-6390	Narrative and Interactivity
IXG-6410	Form, Content and Behavior
IXG-6900	Thesis Presentation

General Course Listing

The recommended course load is 15 credits per semester.

IXG-5030-A
A History of Design
Thursday 6:00-8:50 (7 weeks, begins 11/2)
Fall semester: 1.5 credits
Instructor: N. Wehrle
A review of critical movements in design from the second half of the 20th century to the present is the focus of this course. We will consider how much of the craft that designers have valued historically is important for what we do today. Using insights grounded in history, students will evaluate what separates good design from "other" design in digital media, and review case studies of why certain products and companies have risen triumphant over others. Students will visit centers of design in the City and learn to use them as resources for research, exploration and experimentation.

IXG-5080-A
Research Methods
Thursday 6:00-8:50 (7 weeks, begins 9/7)
Fall semester: 1.5 credits
Instructors: H. Nanayakkara, A. Valdez Young
User-centered design begins, by definition, with an understanding of users. In this course, students will learn how to model interaction by conducting qualitative and quantitative research into users' behaviors, attitudes and expectations. By exploring ethnographic techniques, usability testing, log analysis, surveying, and other research methods, students will learn how to engage user feedback effectively at every stage of the design process. We will also address how to conduct secondary research into published literature and other sources that can inform thesis projects and beyond.

IXG-5190-A
Service Design and Transformation
Tuesday 6:00-8:50
Fall semester: 3 credits
Instructor: M. Sitten
With the rise of the service economy, our opportunities as designers are shifting: more is being asked of us, and the nature of the challenges we want to help solve is changing. Our work may target individuals in the experiences that they encounter, or businesses in the structures they build to support service delivery, or may have a larger impact beyond the confines of one organization. To succeed as designers today, we need to be equipped with tools and approaches that work best in this service-oriented world. In this course, students will acquire a rich understanding of service design—what it is, when and where it is applicable, how to practice it, and why it is a valuable approach—and will gain experience using service design tools to identify opportunities, define and frame problem spaces, develop innovative directions, and execute and communicate solutions. Students will also become familiar with the roles that they may be asked to take on in various situations or service-related projects beyond the program.

IXG-5280-A
Strategic Innovation in Product/Service Design
Monday 6:00-8:50
Fall semester: 3 credits
Instructors: C. Lappin, R. Mader
The design of interactive products and services differs from other forms of design in important ways. Developing the context for successful user experiences requires designers to think more holistically about the business models for the products they create: how the value proposition to customers and users unfolds over time; what's being "sold" and where the costs of production and management occur; how to engage, complement, and benefit from other services that intersect with what is being offered. This course will help students in becoming more effective at understanding and describing the strategic decisions involved in the creation of interactive products and services, and to equip them with tools and methods for generating innovative options and making smart strategic choices.

IXG-5380-A
Fundamentals of Physical Computing
Tuesday 2:00-4:50
Fall semester: 3 credits
Materials fee, $200
Instructors: E. Forman, V. He
This course is a practical, hands-on exploration of physically interactive technology for the designer. Students will examine how to interface objects and installations with the viewer's body and ambient stimuli, such as motion, light, sound and intangible data. Starting with the basics using the open-source Arduino platform, the class will move through electrical theory, circuit design, microcontroller programming and sensors, as well as complex output, including motors, video and intercommunication between objects.

IXG-5470-A
Hello World: The Logic of Interaction
Thursday 2:00-4:50
Fall semester: 3 credits
Instructors: C. Kengle, B. Kruse
Hello World is traditionally the very first program people write when they are new to a programming language. It's used to test programming syntax, implementation and sanity. The goal of this course is to provide students with a primer into understanding the world of computer hardware, software and designing with code. Students grow the tools they need to read and understand source code, critically think about software applications and write their very own programs. They start with a foundation in programming and build applications of increasing complexity as the course progresses. By the end of the semester, students will have the skills to speak the language of (almost) any machine using fundamentals from Python, JavaScript, and C.

IXG-5480-A
Crafting Interactions
Wednesday 2:00-4:50
Spring semester: 3 credits
Instructor: W. Zhang
Interaction design concepts can be hard to describe. And the best way to both communicate and improve your design is to prototype it quickly and often. This course examines how to integrate lightweight prototyping activities, as well as some basic research and testing techniques, into every stage of the interaction design process. A range of methods will be covered, from paper prototyping to participatory design to bodystorming. Students will learn how to choose the appropriate method to suit different dimensions of a design problem at different stages in the process and the pitfalls of each approach. The course is highly collaborative with hands–on prototyping and testing. Working individually and in teams, students will create rapid exercises, with one prototype developed or iterated each week, with the goal of evolving toward more robust ways of expressing ideas in rich interactive forms.

IXG-5510-A
Smart Objects
Monday 6:00-8:50 (7 weeks, begins 1/22)
Spring semester: 1.5 credits
Instructor: TBA
The ubiquity of embedded computing has redefined the role of form in material culture, leading to the creation of artifacts that communicate well beyond their static physical presence to create ongoing dialogues with both people and each other. This course will explore the rich relationship among people, objects and information through a combination of physical and digital design methods. Beginning with an examination of case studies, students will gain a sense of the breadth of product design practice as it applies to smart objects. Through a combination of lectures and hands-on studio exercises, students will investigate all aspects of smart object design, including expressive behaviors (light, sound and movement), interaction systems, ergonomics, data networks and contexts of use. The course will culminate in a final project that considers all aspects of smart object design within the context of a larger theme.

IXG-5520-A
Framing User Experiences
Tuesday 6:00-8:50 (7 weeks, begins 3/19)
Spring semester: 1.5 credits
Instructors: J. Clark, J. Severs
Products are no longer simply products; they live within complex business and technological ecosystems. To fully understand the user experience, designers must be highly flexible communicators, facilitators, mediators and thinkers. Whether designing a dialysis machine, a mobile phone app, or a water filtration system for the developing world, design is as much about framing user experiences as it is about the creation of new artifacts. This course focuses on the relationships between objects and their contexts, how to identify human behaviors and needs, and how those behaviors and needs converge to create user experiences.

IXG-5610-A
Design in Public Spaces
Tuesday 6:00-8:50 (7 weeks, begins 1/16)
Spring semester: 1.5 credits
Instructor: A. Chen
Interfaces are embedded in nearly every aspect of our daily lives—from grocery shopping to banking to reading books. How can we integrate technology with the physical world to create better interfaces and more useful, playful and meaningful experiences? This course explores how interaction design fundamentals apply to physical spaces by surveying branded environments, retail stores, museums, urban settings and corporate venues with specific user goals and design considerations in mind.

IXG-5630-A
Conversation Design
Monday 6:00-8:50 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: TBA
Voice technology is no longer "the next big thing." It's here. As platforms increasingly allow humans to speak to their devices, not just tap or click on them, interaction designers should be prepared to expand their toolbox. This course introduces students to conversation design. Inherently multimodal, this growing field is a synthesis of several disciplines, including voice user interface design, interaction design, audio design and UX writing. We will examine its unique patterns, methods and challenges, and its relationship to machine learning and AI technologies. Practice will be emphasized. Students come away with the tools to apply for an internship or introductory position on a conversation design team.

IXG-5650-A
Entrepreneurial Design
Thursday 6:00-8:50
Spring semester: 3 credits
Instructors: H. Braseth, M. Kahl
Building on concepts of methods of interaction design, this studio course focuses on needs analysis, framing, prototyping, iteration and collaboration in an applied context. Each student engages in semester-long projects that bring together business goals, user needs and technology.

IXG-5809-A
Thesis Preparation
Thursday 2:00-4:50 (5 weeks, begins 4/4)
Spring semester: 1 credit
Instructor: P. Wang
John Dewey once wrote, "every experience is the result of an interaction between a live creature and some aspect of the world in which he lives." How we interact in the world, then, is not just the context for technology, it is the material. What is known about how we interact? And more, what is assumed and unwritten? What are the rules? This is the investigation to be undertaken as preparation for thesis.

IXG-5812-A
Advanced Fundamentals of UX
Thursday 10:00-12:50 (5 weeks, begins 1/18)
Spring semester: 1 credit
Instructor: M. Raw
In this course students explore concepts fundamental to the user experience (UX) practice; how to frame design problems through synthesis of research and various project inputs, problem solving through mapping, sketching, and wireframing, and problem sharing through constructing narratives of our work. Students work to become better practitioners and strategists through seeking to understand and respond to influences, both inside the project and outside of it, that might impact its outcome. Students work to think both broadly and deeply about a problem and communicate its solution via mixed-fidelity artifacts that they evolve through multiple iterations. Finally, students learn to shape artifacts as well as conversations to appeal to varied audiences, including clients, project stakeholders, designers and developers, in order to influence how a project takes shape over time.

IXG-5813-A
Writing Basics
Thursday 2:00-4:50 (5 weeks, begins 2/15)
Spring semester: 1 credit
Instructor: C. Ellison
Writing is part of every design project—from jotting down notes and questions to summarizing research, instructing users, and presenting work in proposals and marketing pages. In this course students examine the writing process, collaborate on long and short-form pieces, practice editing and use language as a strategic tool in the design process.

IXG-6030-A
Thesis Development
Monday 2:00-4:50
Fall semester: 6 credits
Instructor: E. Forman
Design problems invariably grow out of real human needs—the needs of a community. Thesis consultation focuses on advising and shaping the thesis project with critiques from the student peers, advisors, and where needed, the community. The students will work directly with a mentor to develop their project into one that is equally rigorous in concept and execution. With the support and guidance of a faculty advisor, and evaluations from a panel of industry experts, students will come away with a market-ready product or service.

IXG-6122-A
Augment Ideas Into Reality (AIIR)
Monday 6:00-8:50
Fall semester: 3 credits
Instructor: D. Ho
Augmented reality is our future. We see this technology widely portrayed in sci-fi films, like Tony Stark's use of AR to design and build his suit in Iron Man. Technology is slowly turning this fantasy into reality. In this course we will design a product that uses AR technology, and then translates this futuristic concept into a concept video. As designers, we are visionaries. Students will develop a concept beyond the boundaries of today while creating an AR concept project that bridges hardware and software UX relationships. We will examine the value and responsibility of AR in interaction design, specifically the impact on behavior, emotional connection and communication. Students will further develop their design-thinking process and craftsmanship.

IXG-6140-A
Foundations of Responsible Design
Thursday 2:00-4:50
Spring semester: 3 credits
Instructor: TBA
In classic product design the limits are well-defined. The margin for error is clear, apparent in the breaking point of physical material. You test for this. You set the limit and put your product through the ringer to push it two times, five times, ten times further. This sets the margins to ensure something is safe to use by anyone even in the most extreme conditions. Everything eventually breaks, but that moment should live within the limits of responsible design. This course will help students to find the line. It will be a field guide to provide insight on the development of responsible design methods, how digital experiences have become ubiquitous in our lives and impact our daily lives, the challenges and limits of modern design, and how we find the limits and address the challenges through responsible design practices.

IXG-6160-A
Design Management
Thursday 2:00-4:50
Fall semester: 3 credits
Instructors: C. Collette, K. McGrane
Once a product or service is designed, it needs to be managed. Whether as an entrepreneur, a design consultant, or an in–house designer, integrating the creative and business sides is rarely easy. This course will illustrate how to mediate between the two, empowering students to merge the design and business aspects effectively. We will examine design in its real-world, contemporary contexts (rather than silos such as product design, web design, or mobile design) to realize its broad potential and reach.

IXG-6181-A
Designing for Digital Accessibility
Wednesday 6:00-8:50 (7 weeks, begins 9/6)
Fall semester: 1.5 credits
Instructor: E. Voegeli
Creating delightful and user-centered interactions for everyone must start with a foundation in digital accessibility. In this course students will explore the fundamentals of accessible design, from WCAG criteria to readability. Direct experience with assistive technology will be gained and students will participate in group projects to reimagine existing technology through an accessible lens.

IXG-6185-A
Future (Im)perfect
Tuesday 2:00-4:50 (7 weeks, begins 10/31)
Fall semester: 1.5 credits
Instructors: D. Goddemeyer, K. Ingram
The ubiquity of our personal data, facial recognition and AI are impacting our everyday lives in unprecedented ways. Recent national and international situations have highlighted the need for more ethically minded thinking about future implications of the technologies we help to deploy. This course investigates designers' responsibility not only to think about the potentials of these technologies, but also explore their potential social consequences. How might designers create new methods that accelerate our learning of the ethical implications of the technologies we work with? Throughout this course students are introduced to a variety of tools to explore some of these unintended consequences and social frictions of today's emerging technologies to develop a clear point of view about the potentials—and potential downsides—of specific technologies. Students will use their design skills to devise new visual and experiential methods that foster critical thinking about emerging technologies.

IXG-6210-A
Leadership, Ethics and Professional Practices
Thursday 6:00-8:50
Spring semester: 3 credits
Instructor: A. Valdez Young
Creative business practices, ethical standards and effective networking are the cornerstones of this course. Through studio tours, guest lectures, case studies and small group activities, students will observe and critique examples of successful, flawed and failed practices. Upon completion of this course, students will be equipped to describe and cite examples of creative business practices, ethical standards and effective networking in the business of design management.

IXG-6390-A
Narrative and Interactivity
Tuesday 6:00-7:50 (7 weeks, begins 1/16)
Spring semester: 1.5 credits
Instructor: TBA
While many of us rely on new tools, methods and processes to design interactions, we often overlook one of the oldest, most effective tools out there—a compelling story. Whether it's for presenting a thesis concept or pitching a new product idea, students need the capacity for telling great stories. In this course students examine the use of storytelling to craft and share stories in written, verbal and visual context so that their ideas resonate with audiences.

IXG-6410-A
Form, Content and Behavior
Tuesday 2:00-3:50 (7 weeks, begins 3/19)
Spring semester: 1.5 credits
Instructor: C. Collette
Content is often an afterthought in the interaction design process. This course, held at the end of a student's time at SVA, seeks to correct for that. We'll look at how design can guide content creation, whether on Twitter or at The New York Times, talk through editorial power structures, and look inside existing files and digital content forms to understand why the digital world can be resistant to change. We'll also discuss the discipline of content strategy and how it is applied to improve digital products.

Simultaneously we will make, edit, and distribute a class podcast about student thesis projects, and learn as much as we can about creating and syndicating content in the modern world of giant media platforms.

IXG-6900-A
Thesis Presentation
Monday 2:00-4:50
Spring semester: 6 credits
Instructor: E. Forman
Selecting the appropriate format for a fully functional thesis project is critical to the project's success. It must include proof of concept that demonstrates the depth of research and application, and also demonstrate the research, strategy and artifacts that have been gained through second-year coursework. Each student must present a thesis project to be approved by the thesis committee and the department chair.

Interaction Design Intensive Summer 2023

Designed for people who are considering graduate school or for those unable to enroll in a two-year program, the Summer Intensive in Interaction Design offers you the opportunity to explore an understanding of the field through a series of summer courses. Bringing together designers and doers through hands-on work and theory-based lectures, the intensive allows the flexibility to focus on one course or all five.

The cost is $1,100 per course and you can register online.

IXC-4121-A
Practice of Interaction Design
Monday 6:00-8:50
July 10 – August 7
Summer 2023 semester: 1 CEU
Instructor: TBA
The relationship among people, products and information through the field of interaction design will be explored in this course. Through a series of hands-on, studio-based exercises, students will gain exposure to critical parts of the design process while learning specific methods for human-centered concept exploration and the development of product behaviors. The course will culminate in a final project that incorporates major principles of interaction design and fits within the context of a larger, track-independent theme.

IXC-4127-A
Research Methods in Interaction Design
Tuesday 6:00-8:50
July 11 – August 8
Summer 2023 semester: 1 CEU
Instructor: TBA
The course starts from the premise that research brings fresh thinking and accelerates iteration, and is a key to great product and service design. Over four weeks, students will be introduced to the fundamentals of user research techniques for interaction designers and will prepare to practice research with ease and confidence. Working in teams, students will gain experience in creating facilitator guides and screeners as part of a conducted final research project.

IXC-4133-A
Mobile UX Design
Saturday 10:00-12:50
July 8 – August 5
Summer 2023 semester: 1 CEU
Instructor: TBA
The explosive market of mobile applications and services presents new challenges and considerations for interaction designers. In this course students will expand their UX thinking to portable devices, while working on a mobile app design. Through exercises in wireframing, screen design and lightweight digital prototyping, students will create a portfolio-quality project that exhibits their understanding of mobile UX/UI best practices with an emphasis on designing for the user.

IXC-4138-A
Digital Product Design: Design Sprint
Thursday 6:00-8:50
July 6 – August 3
Summer 2023 semester: 1 CEU
Instructor: TBA
Design Sprint is a rapid prototyping course focused on bringing your ideas to life as fast as possible. Whether you have an idea for a side project, new initiative at your job, lifestyle business or venture-backed startup, you can use a Design Sprint process to build and test your idea in as little as five days. Design Sprint is like a "greatest hits" of business strategy, innovation, behavior science and design thinking—packaged into a methodology that was recently popularized by Jake Knapp and the design team at Google Ventures. Thousands of teams around the world now use sprints, including startups, agencies, public companies, schools, governments, and more. In this course you'll have the opportunity to practice running a Design Sprint for your own project. Each week we'll cover a step of the Design Sprint that will culminate in a realistic prototype that you will test with your intended audience.

IXC-4147-A
Design Futures
Wednesday 6:00-8:50
July 5 – August 2
Summer 2022 semester: 1 CEU
Instructor: TBA
This course introduces designers to practical methods to integrate long-term thinking into their interaction design practice. Through a combination of lectures, readings, discussions and group projects, participants will experiment with applied futuring techniques, multilayered planning, systems thinking, and other frameworks drawn from the world of transition design, an emerging area of study focused on how design might help enable more sustainable futures.

MFA Photography, Video and Related Media

Two-Year Program Degree Requirements

- Successful completion of 60 credits, including all required courses, administrative requirements and the thesis project and paper. Documentation of all thesis projects must be on file in the MFA Photography, Video and Related Media Department to be eligible for degree conferral.

- A matriculation of two academic years. Students must complete their degree within four years, unless given an official extension by the provost.

- Students are required to maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

Entering students must have basic computer skills and a practical understanding of the Macintosh computer. Prior to the beginning of classes, students must have read all required books on a reading list.

All two-year students are expected to enter the program having completed coursework both in the history of lens-based arts (photo, film, and video) and modern art. Any student without this background must take the appropriate classes their first year. Required coursework in these areas shall be determined by the department chair and academic advisor.

Students must have their own Macintosh laptop with the most recent version of Adobe Creative Cloud installed. Additionally, all students must have, at minimum, two 1TB external hard drives, one portable and one for back-up. Students must also supply their own SD and/or CF cards. The department provides access to a comprehensive array of photography and video equipment including printers, scanners, cameras and presentation tools. Students can contact the department with any purchasing questions.

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

First-Year Degree Requirements (Two-Year Program)

Course #	Title	Semester
PHG-5025	Studio: Related Media	spring
PHG-5030-5032	Critique	fall
PHG-5035-5038	Critique	spring
PHG-5051-5056	Historical Perspectives	fall or spring
PHG-5073-5078	Criticism and Theory	fall or spring
PHG-5093-5096	Contemporary Issues	spring
PHG-5402	Studio: Imaging I	fall

ⓘ   *It is recommended that video specialists register for PHG-5610, Studio: Video Projects I, and PHG-5615, Studio: Video Projects II. It is recommended that video specialists also register for PHG-5093, Contemporary Issues: Video Culture.*

Professional Series
The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

Second-Year Degree Requirements (Two-Year Program)

Course #	Title	Semester
PHG-6030	Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring
PHG-6210	Thesis Project: Presentation	spring

Professional Series
The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

Three-Year Program Degree Requirements

- Successful completion of 72 credits, including all required courses and administrative requirements.

- A matriculation of three academic years. Students must complete their degree within six years, unless given an official extension by the provost.

- Successful completion of the thesis project and paper. Documentation of all thesis projects must be on file in the MFA Photography, Video and Related Media Department to be eligible for degree conferral.

- Students are required to maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations in order to remain in good academic standing.Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

Entering students must have basic computer skills and a practical understanding of the Macintosh computer. Prior to the beginning of classes, students must have read all required books on a reading list.

Students must have their own Macintosh laptop with the most recent version of Adobe Creative Cloud installed. Additionally, all students must have, at minimum, two 1TB external hard drives, one portable and one for back-up. Students must also supply their own SD and/or CF cards. The department provides access to a comprehensive array of photography and video equipment including printers, scanners, cameras and presentation tools. Students can contact the department with any purchasing questions.

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

First-Year Degree Requirements (Three-Year Program)

Course #	Title	Semester
PHG-5010	Bases of Critique	fall
PHG-5041	The Social History of Photography	fall
PHG-5042	The Aesthetic History of Photography	spring
PHG-5035-5038	Critique	spring
PHG-5402	Studio: Imaging I	fall
PHG-5406	Studio: Imaging II	spring
PHG-5046	Modern Art I	fall
PHG-5047	Modern Art II	spring
PHG-5413	Studio: Lighting I—Fundamentals and Beyond	fall

ℹ️ *Students working in video must contact their department advisor to see which studio courses are best suited to their practice.*

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

Second-Year Degree Requirements (Three-Year Program)

Course #	Title	Semester
PHG-5025-A	Studio: Related Media	fall
PHG-5030-5032	Critique	fall
PHG-5051-5056	Historical Perspectives	fall or spring
PHG-5073-5078	Criticism and Theory	fall or spring
PHG-5035-5038	Critique	spring
PHG-5093-5096	Contemporary Issues	spring

ℹ️ *It is recommended that video specialists register for PHG-5093-A, Contemporary Issues: Video Culture.*

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

Third-Year Degree Requirements (Three-Year Program)

Course #	Title	Semester
PHG-6030	Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring
PHG-6210	Thesis Project: Presentation	spring

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

General Course Listing

The recommended course load is 15 credits per semester.

PHG-5010-A
Bases of Critique
Tuesday 3:00-5:50
Fall semester: 3 credits
Instructor: S. Idris
This group critique provides a stimulus for creative exchange and a forum for students to focus their individual growth and activities during the first year. Guided by prominent figures in the visual arts, the structure and content of meetings is determined largely by student needs.

PHG-5025
Studio: Related Media
Thursday 10:00-12:50
One semester: 3 credits
Instructors: A. Bell, E. Kilroy, C. Waskowitz
This course will introduce students to a variety of tools and platforms at the forefront of lens-based imaging. The class will explore the following topics: 3D capture and printing, UV and vinyl printing, laser cutting and coding for artists. Students will be encouraged to explore and think critically about new imaging technologies. Hands-on technical assignments will be supplemented with critiques and discussion of technology and its relation to art practice.

> *Students in the two-year program should register for the fall semester. Students in the three-year program should register for the spring semester.*

Course #	Semester
PHG-5025-A	fall
PHG-5025-B	spring

PHG-5030 through PHG-5038
Critique
Two semesters: 3 credits per semester
Critique seminars are a focal point of any given semester. Guided by prominent figures in the visual arts, and assisted by their peers, students will concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media. The program is designed to expose students to divergent points of view.

Course #	Day	Time	Semester	Instructor
PHG-5030-A	Tu	10:00-12:50	fall	E. Carucci
PHG-5031-A	Tu	10:00-12:50	fall	J. Chuang
PHG-5032-A	Tu	10:00-12:50	fall	TBA
PHG-5035-A	F	10:00-12:50	spring	S. Attie
PHG-5036-A	F	10:00-12:50	spring	L. Magic Laser
PHG-5037-A	W	3:00-5:50	spring	TBA
PHG-5038-A	F	10:00-12:50	spring	L. Deschenes

ℹ️ *Students in the two-year program must take one section of Critique each semester. Students in the three-year program must take one semester of Critique in the spring semester. Three-year students cannot repeat the section of Critique taken in their first year.*

PHG-5041-A
The Social History of Photography
Thursday 10:00-12:50
Fall semester: 3 credits
Instructor: J. Avgikos
Photography manifests a distinct desire to capture and represent the entire world. Through a thematic survey of photography from its invention to the mid-20th century, this course examines its early practitioners and uses of photography as it spreads from private to public spheres. The rapidity with which photography spread will be discussed in relation to nascent consumer culture, myriad applications in the sciences and industry, colonial expansion, and snapshots and candid imagery, among other topics.

⚠️ *Open only to students in the three-year program.*

PHG-5042-A
The Aesthetic History of Photography
Tuesday 10:00-12:50
Spring semester: 3 credits
Instructor: J. Avgikos
This course examines the history of photography from the perspective of aesthetic theory and networks of crossovers with fine arts, particularly with respect to avant-garde painting of the 19th century and experimental art practices throughout the 20th century. We also consider the historiography of photography, with an eye toward revisionist texts that valorize women's practices and colonial usages, as well as key exhibitions and collections that facilitate the canonization of photography as bona fide fine art. What criteria apply when photographs function or are designated as fine art? This and other questions that arise will point us to an exploration of present-day issues.

⚠️ *Open only to students in the three-year program.*

PHG-5046-A
Modern Art I
Monday 3:00-5:50
Fall semester: 3 credits
Instructor: J. Avgikos

The emergence of the avant-garde as it develops in Europe and morphs into international modernism is the focus of this course. We begin with the Academic tradition, and work from neoclassicism to romanticism and realism with an eye to political revolution and tumultuous social change. From impressionism to post-impressionism to Fauve, we take measure of art's engagement with the issues of the day: new urbanism, questions about class, consumerism and mass culture, and the rise of entertainment culture, among others. By the end of the 19th century, emphasis in symbolism on personal experience opened new doors concerning art's narrative and expressive capacity. Assigned museum visits and writings will complement in-class work.

⚠️ *Open only to students in the three-year program.*

PHG-5047-A
Modern Art II
Monday 3:00-5:50
Spring semester: 3 credits
Instructor: J. Avgikos

This course surveys modern art of the 20th century, beginning with the influences that underwrite the developments of the historical avant-garde and culminate in cubism, Dada, expressionism, surrealism, suprematism and constructivism, De Stijl and the Bauhaus. Throughout these congruent movements we find scattered the seeds of the present in the form of performance art, installation and social sculpture, as well as conceptual practices that include the mobilization of identity as artistic material. We also undertake an examination of art at mid-century, including abstract expressionism, pop, minimalism and conceptual art, which takes us into the 1960s. Assigned museum visits and writings will complement in-class work.

⚠️ *Open only to students in the three-year program.*

PHG-5051-A
Historical Perspectives: Past Tense, Present Tense
Wednesday 6:00-8:50
Fall semester: 3 credits
Instructor: L. Rexer

An exploration of photography's shifting relationship with several key topics that have played a central role in the history of the medium is the focus of this course. These topics will provide a lens with which we can explore our continued, and often complicated, engagement with the past. Issues to be addressed will include: photographic abstraction, the role of creative communities (e.g., Black Mountain College), the road as subject and metaphor, Africa as photographic subject and creator, the archive and modern consciousness and the artist as curator. In addition to readings and discussions, distinguished guests will help us to consider subjects from their professional perspectives.

PHG-5053-A
Historical Perspectives: Non-Western Practice
Monday 6:00- 8:50
Fall semester: 3 credits
Instructor: K. Oni
The significance of non-Western perspectives in the history of photography is the focus of this course. Beginning with an overview of Western history we will examine how the non-Western perspective is determined, and its contemporary status within the practice of photography. To this end, a range of discourses will be considered, including historical context, politics and identity, as well as individual artists and their work.

PHG-5054-A
Historical Perspectives: Issues in the Moving Image—A History of Hybrids
Friday 3:00-5:50
Spring semester: 3 credits
Instructor: A. Taubin
"Cinema is truth 24 frames per second," remarked Jean-Luc Godard, begging the question of whether truth is an attribute of fiction or documentary. Throughout his 45-years-thus-far career, Godard—more rigorously and prolifically than any other filmmaker—blurred the presumed boundaries between so-called "fiction," documentary, ethnographic, pornographic and avant-garde films. His work will be central to this course, as will the films of Andy Warhol. We'll also look at work by Chris Marker, Orson Welles, Harun Farocki, Alan Clarke, Nick Broomfield, Jonas Mekas, Yvonne Rainer, Alain Resnais, Guy Debord, Werner Herzog, Jean-Pierre Gorin, Chantal Akerman, Robert Frank and Craig Baldwin. Weekly screenings and reading assignments will be required. A 1,000-word paper at mid-semester, and a longer paper at the end of the semester, will be required.

PHG-5056-A
Historical Perspectives: The Lens and Visual Arts, 1950s to the 1980s
Thursday 3:00-5:50
Fall semester: 3 credits
Instructor: S. Stillman
This course will map a history of contemporary art via the medium of photography. Since 1960, photography and photo-based media—including video and film—have been central to the practice and theory of art. We will track the various ways that photographic images have been incorporated into contemporary art, as well as examine the discourse around photographic reproduction that has been integral to postmodernism and poststructuralist theory. Artists to be discussed include: Nam June Paik, Robert Rauschenberg, Yves Klein, Andy Warhol, Ed Ruscha, Sherrie Levine, Mel Bochner, Robert Smithson, Vito Acconci, Martha Rosler, Hans Haacke, Jeff Wall, Cindy Sherman, Richard Prince, Barbara Kruger, Mary Kelly, Annette Messager, Christian Boltanski, Sophie Calle, Adrian Piper, Robert Mapplethorpe, Nan Goldin, Bernd and Hilla Becher. Each session will consist of a lecture and discussion about critical readings that illuminate the work of a specific group of artists. Presentations on topics related to the subject of the course are required.

PHG-5073-A
Criticism and Theory: Critical Reading
Tuesday 3:00-5:50
Fall semester: 3 credits
Instructor: J. Avgikos
This course will combine a format of reading and classroom discussions aimed at providing critical perspectives on the issues that inform the practice of contemporary art, photography, and other lens-based art around the world. Readings include texts by artists, writers and theorists of the past three decades that bear upon the practice of art-making today. Students will be required to develop a framework from these readings that is relevant to their own objectives. Discussion will be based on interdisciplinary study, screenings and exhibitions.

PHG-5074-A
Criticism and Theory: Aesthetics of The Machine
Tuesday 10:00-12:50
Spring semester: 3 credits
Instructor: N. Chuk
Though we tend only to think of 'technology' as relating to tools and advancements, the term is defined as a systematic practice or knowledge of an art. This clarification is the basis of this course, in which we will closely examine the range of possibilities that various technical tools afford creativity, as well as their often-overlooked limitations and impediments, to continuously shape and push how we perceive, experience and interpret the world around us through myriad outputs. This course will cover the major historical, theoretical and practical issues of emerging technologies and artistic production that ultimately yield new aesthetics. We will consider the effects of mechanical reproduction, speed and immediacy; conditions of cliché; the influence of database organization and computational thinking; the character of immaterial objects; the promotion of fantasy, subversion, alterity, and so on. Weekly readings will frame our discussions and critical analyses; assignments will be open-ended, allowing for both creative and analytical works and writing that use and/or respond to the techniques and theories studied.

PHG-5078-A
Criticism and Theory: Global Issues and Strategies
Thursday 3:00-5:50
Spring semester: 3 credits
Instructor: R. Leslie
The course is designed to examine changing currents in a world understood as complex, variant and global, with no specific path or set of standards for the creation of images. We will identify themes, issues and artists from global and comparative perspectives. The issues may derive from art, art history and sources such as cultural and commercial practices, geopolitics, topical events and current intellectual trends. The purpose is to explore contemporary issues, images, contexts and challenges in relation to image-making in any media. Readings will be discussed for context, and to broaden personal orientations and strategies. Students will help select topics and direct reading sessions, and will produce a paper (print, hypertext, or image essay) that explores a theme relevant to their own interests and uses strategies different from their previous orientation to image production.

PHG-5093-A
Contemporary Issues: Video Culture
Tuesday 3:00-5:50
Spring semester: 3 credits
Instructor: S. Farkhondeh
This course will immerse students in the modalities of video practice that have shaped currents in our contemporary cultures. This includes video's dominant role in documentary and public dialogue, its antecedents in film histories, and its emergence as an art/installation and multimedia performance medium. Drawing on screenings of video works and on artists' writings, we will examine the many issues surrounding the act of contemporary video-making. Questions to be raised include: Why make video? What is at stake in a particular video? Why make it this way? Where is it made to be shown? Where will it, in fact, be shown? What are the expectations of the audience and what then is the strategy of the maker?

PHG-5094-A
Contemporary Issues: Right Here, Right Now
Wednesday 6:00-8:50
Spring semester: 3 credits
Instructor: L. Rexer
This course offers a forum to research, debate and unravel some of the pressing issues that affect contemporary photographers. Each week, we will concentrate on a question or a theme that is crucial to contemporary practitioners. Subjects include: does size matter?; contemporary print aesthetics; the return of black-and-white; the new color: where has editorial gone?; the power of the edit; roles of nostalgia in a digital era. Through lectures and readings, we will connect contemporary photography with historical precedents, and through discussions explore these connections to each student's photographic practice.

PHG-5096-A
Contemporary Issues: Past and Future Looking
Wednesday 6:00-8:50
Spring semester: 3 credits
Instructor: R. Bowen
Marshall McLuhan proposed that the true subject of any medium are the mediums preceding it. More recently, software and the shift to digital have profoundly shaped how we understand the lens-based arts as a medium and what it can do. This course will chart the evolving nature of this art form with an emphasis on contemporary work in computational photography, 3D-CGI, and other new imaging techniques. Our discussions will draw from artists and thinkers as diverse as Cory Arcangel, Paul Chan, Jeff Desom, Mary Ann Doane, Harun Farocki, Ryoji Ikeda, Friedrich Kittler, Takashi Makino, Lev Manovich, Christian Marclay, James Nares, Trevor Paglen, Deb Roy, Thomas Ruff, Joachim Sauter and Dirk Lüsebrink, Jennifer Steinkamp, Hito Steyerl, Jordan Wolfson, Xu Yong and The Yes Men. Additionally, computational workflows will be discussed, demonstrated and workshopped using iPhone apps and Adobe Creative Cloud. There will be short-form studio projects incorporated into the class that will explore a range of representative computational workflows. This low difficulty research will approach emerging optical tech as an art-making activity.

AHG-5302-A
History of Video Art: 1965 to 1985
Monday 9:00-11:50
Fall semester: 3 credits
Instructor: D. Ross
What is referred to as "video art" has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works; discussion with artists, critics and curators, and in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video's critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

This course is held online.

AHG-5303-A
History of Video Art: 1985 to Present
Monday 9:00-11:50
Spring semester: 3 credits
Instructor: D. Ross
As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work and the emergence of the market for video art. The blurring of the lines among video art, digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

This course is held online.

PHG-5402-A
Studio: Imaging I
Monday 10:00-12:50
Fall semester: 3 credits
Instructors: A. Bell, A. Yuan
This course offers a broad overview of still and moving image-editing software from Adobe Photoshop and Lightroom to Adobe Premiere and DaVinci Resolve. In addition to software, the course will also cover

equipment that includes the use of flatbed and film scanners, monitors and displays, and audio equipment. The enhancement of images for various output options, color management, basic video, and audio editing and recording will all be addressed. Emphasis will be placed on refining and maximizing existing workflow techniques to create a body of work that is well-executed from concept to presentation.

PHG-5406-A
Studio: Imaging II
Monday 10:00-12:50
Spring semester: 3 credits
Instructors: A. Bell, C. Lowy
A continuation of Studio Imaging I, this course will explore more advanced still and motion graphics techniques. It will focus on the use of Adobe Photoshop and After Effects to refine and manipulate still and moving images, and will also cover topics such as color grading and color theory. Through a variety of technical and creative assignments, this course will help students refine their skills and offer new creative potentials to their existing practice.

⟳ *Prerequisite: PHG-5402, Studio Imaging I, or permission of the instructor and academic advisor.*

PHG-5413
Studio: Lighting I—Fundamentals and Beyond
Fall semester: 3 credits
Instructor: A. Yuan
This course is an opportunity for students to acquire a systematic understanding of principles and methods to design and manipulate lighting in the image-making processes. The course begins with an exploration of the physics of light in order to explain its behavior. Sessions and assignments will introduce and discuss a variety of tools and approaches, as well as related historical and artistic examples. Collaborative teamwork, utilization of lighting equipment and digital photographic studio workflow are required and practiced throughout the course. A solid understanding of the principles covered, coupled with hands-on experience, will enable students to effectively shape the visual look of their work.

Course #	*Day*	*Time*
PHG-5413-A	W	10:00-12:50
PHG-5413-B	W	3:00-5:50

PHG-5414-A
Studio: Lighting II—Exploring Styles
Tuesday 3:00-5:50
Spring semester: 3 credits
Instructor: A. Yuan
The goal of this advanced lighting course is to help students develop personal styles by challenging them with assignments to analyze, envision, plan and problem-solve a variety of lighting-related situations. Both the instructor and student will bring sample images to deconstruct and emulate in class. These case-specific scenarios will be used to explore advanced lighting techniques in the studio and on location. To follow the fast pace of this course, students need to have knowledge and experience of basic lighting techniques and equipment.

⟳ *Prerequisite: PHG-5413, Studio: Lighting I—Fundamentals and Beyond, or instructor's permission.*

PHG-5416-A
Studio: Photo Books—Past, Present and Future
Wednesday 9:00 - 11:50
Fall semester: 3 credits
Instructors: K. Bauer, M. Berg
This course aims to expand each student's sense of the possibilities of the photo book, from its 20th-century history to recent ebooks and book apps. Students will produce their own printed books and iBooks.

ℹ️ *Please bring a body of work for your book to the first session.*

PHG-5610
Studio: Video Projects I
Friday 3:00-5:50
One semester: 3 credits
Instructor: M. Patierno
Designed for students with a variety of backgrounds in the moving image, this workshop-based course prioritizes video production and postproduction. Combining craft and critique, it emphasizes the camera, sound, lighting and editing skills necessary to create well-produced and conceptually interesting projects. Students are expected to be active participants in the class, as their work will be screened and critiqued on a regular basis throughout the semester. In the fall semester, editing, lighting and sequencing will be focal points. The spring semester will emphasize advanced workflows, equipment and techniques through practical demonstrations, exercises and assignments.

ℹ️ *This is the first part of a two-semester course.*

Course #	Semester
PHG-5610-A	fall
PHG-5610-B	spring

PHG-5615
Video Projects II
Thursday 3:00-5:50
Spring semester: 3 credits
Instructor: S. Idris
This course is a continuation of PHG-5610, Studio: Video Projects I. See PHG-5610 for course description.

ℹ️ *Midyear entry only with permission of the instructor and academic advisor.*

PHG-5618-A
Video and Film Installation
Wednesday 3:00-5:50
Fall semester: 3 credits
Instructor: B. Hagari
This project-based course explores the conceptualization and production of film and video installations. It will examine ways in which video installation exceeds dominant forms of movie consumption, such as screening environments, multichannel and projection mapping. These topics will be examined through a range of moving image works: artists' films, cinema, television, documentaries, animations and the Internet. The course will include student presentations, lectures with screenings, workshops and field trips. Each student will be guided through the different stages of production. Workshops for specialized

equipment will be offered, including operating and editing RED camera; green screen; sound recorders; media players; monitors, digital and film projectors.

PHG-6030
Master Critique
Fall semester: 6 credits
Group critique seminars are the focal point of student activity in any given semester. Assisted by their peers, and guided by prominent figures in the visual arts, students will concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media.

⚠️ *Open to second-year students only.*

Course #	Day	Time	Instructor
PHG-6030-A	F	10:00-12:50	G. Powell
PHG-6030-B	F	10:00-12:50	L. Parnes
PHG-6030-C	F	10:00-12:50	S. Stillman

PHG-6050
Thesis Forms I
Fall semester: 3 credits
This course is required as a preparation for the second-year thesis. Students will finalize the central ideas for their thesis projects, and consider appropriate strategies for the form, presentation and distribution of these ideas. In a highly practical way, the course considers the history and features of various visual solutions available to photographic artists, depending on their audiences and goals. Books, exhibitions, installations and interactive presentations—the course helps students identify the questions each form raises, and work through them to find appropriate answers for their own projects.

Course #	Day	Time	Instructor
PHG-6050-A	M	10:00-12:50	TBA
PHG-6050-B	Tu	3:00-5:50	N. Chuk
PHG-6050-C	Th	3:00-5:50	M. Heiferman

PHG-6070
Thesis Forms II
Spring semester: 3 credits
A continuation of PHG-6050, Thesis Forms I, this course will provide instruction and critique, enabling students to complete their written thesis proposal and accompanying work.

Course #	Day	Time	Instructor
PHG-6070-A	M	10:00-12:50	TBA
PHG-6070-B	Tu	3:00-5:50	N. Chuk
PHG-6070-C	Th	3:00-5:50	M. Heiferman

PHG-6200
Thesis Project
Spring semester: 6 credits
The thesis project represents a unique and original vision that furthers an understanding of creative visual expression. It is the culmination of the student's matriculation, suitable for public viewing, accompanied by written documentation that explains the historical precedents, evolution and generation of the project. Each student works in an integrated set of relationships with the Thesis Forms instructor, fourth-semester critique class and an outside advisor chosen from the community at large.

Course #	Day	Time	Instructor
PHG-6200-A	W	10:00-12:50	A. Moore
PHG-6200-B	W	10:00-12:50	P. Umbrico
PHG-6200-C	W	10:00-12:50	G. Weinbren

PHG-6210-A
Thesis Project: Presentation
Thursday 10:00-12:50
Spring semester: 3 credits
Instructor: C. Traub
The culmination of the thesis year and the final stage of a student's matriculation is the formal presentation of the thesis project to a panel of faculty members. In addition to successfully passing the oral presentation, each student must submit all required written and visual documentation for the thesis project. The department chair will review all evaluations from the panel, the thesis advisor and thesis faculty. The successful completion of all components of the thesis is required for degree conferral. This course will help students move their work out of the classroom and into the world by addressing issues such as documenting your work, applying for grants and residencies, writing artist proposals, and more.

PHG-6211
Thesis Extension
One semester: 3 credits
Instructor: TBA
This course is designed for students whose thesis projects have not met the unanimous approval of the Thesis Committee, or who need an additional semester to complete their projects. Students will have full access to all facilities, participate in an appropriate critique class and continue to work with their thesis advisor.

Course #	Semester
PHG-6211-A	fall
PHG-6211-B	spring

PHG-6428-A
Studio: Moving Image—Postproduction Strategies
Monday 3:00-5:50
Fall semester: 3 credits
Instructor: G. Weinbren
A fundamental issue of time-based works is structure: the temporal shape and flow of a work are major determinants of its impact and meaning. What principles determine a work's shape-in-time, its temporal architecture? What binds image and sound components into a comprehensible unit? This course will examine, in detail, specific topics that emerge during the postproduction phase of a moving-image project. It will focus on the organization of materials and workflow strategies, as well as sound, color, special effects and installation issues. Students will use their current projects as material in a series of exercises

and assignments addressing macro- and micro-movie structures, including sound-picture relationships, multichannel and installation architectures, and image manipulations and compositing. Student presentations will be balanced by examples drawn from movies, documentary, television, online sources and artists' cinema works for the white cube, the black box and public space.

MFA Computer Arts Course Electives

Several elective courses in the MFA Computer Arts Department may be taken with the proper prerequisites and permission from both department chairs, space permitting. Photography, Video and Related Media majors will not be charged any lab access fee associated with these courses. Please refer to the MFA Computer Arts Department General Course Listing for descriptions and information.

MFA Products of Design

Degree Requirements

- Successful completion of 60 credits, including all required courses, the thesis project and paper. Documentation of all thesis projects must be on file with the MFA Products of Design Department to be eligible for degree conferral.

- A matriculation of two academic years is required. Students must complete their degree within four years, unless given an official extension by the provost.

- Products of Design grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

First-Year Course Requirements

Fall Semester

Course #	Title
PDG-5050	UX Beyond Screens
PDG-5080	Making Studio
PDG-5110	Design Research and Integration
PDG-5120	Entrepreneurship for Sustainability and Resilience
PDG-5190	Studio Intensive: Affirming Artifacts
PDG-5193	Three-Dimensional Product Design
PDG-5540	Drawing Design

Spring Semester

Course #	Title
PDG-5191	Studio Intensive: Deconstruction and Reconstruction
PDG-5192	Studio Intensive: Intervention Interaction
PDG-5420	Business Structures
PDG-5530	Smart Objects
PDG-5632	Imagining Climate Futures
PDG-5672	Studio Intensive: Design Performance
PDG-5730	Design Narratives: Video Storytelling
PDG-5731	Design Narratives: Design Histories
PDG-5732	Design Narratives: Point of View

Second-Year Course Requirements

Fall Semester

Course #   *Title*

PDG-6040   Practicing Professional
PDG-6070   Seminar: Leadership and Strategic Management
PDG-6160   Product, Brand and Experience
PDG-6230   Thesis I: Directed Research
PDG-6240   Thesis I Studio
PDG-6327   Seminar: Design for Public Policy
PDG-6337   Design for Social Value: Community Design

Spring Semester

Course #   *Title*

PDG-6630   Service Entrepreneurship
PDG-6635   Futuring and Three-Dimensional Product Design
PDG-6640   Business Modeling
PDG-6650   Design Delight
PDG-6670   Advanced Interaction Design Practices
PDG-6960   Presentation
PDG-6970   Thesis II

General Course Listing

PDG-5050-A
UX Beyond Screens
Tuesday 5:00-7:50 (7 weeks, begins 10/31)
Fall semester: 1.5 credits
Instructor: V. Brathwaite
UX Beyond Screens is designed to introduce students to the fundamentals of user experience design methodologies. The course will delve into UX research and synthesis, design sprints, service design, IoT, voice design, AI, diversity in design, cognitive design and storytelling in design. In addition to readings and case studies, students will be given the tools to explore complex opportunities found in existing communities and will complete the course with a solid understanding of how to translate user research into design solutions that incorporate advanced technologies.

PDG-5080-A
Making Studio
Wednesday 10:00-12:50
Fall semester: 3 credits
Instructor: R. Stern
Making is at the heart of product design. Serving as an introduction to the re-emerging fields of making, hacking, modding and do-it-yourself (DIY), this course will delve into techniques, tools and resources for expanding what we can make ourselves. We will combine traditional and novel techniques and materials in electronics, computation, crafts, fabrication, entrepreneurship and more, moving beyond ideation and

concepting to create fully functional products of design. Students will have opportunities for online exposure and access to a network of innovators, hackers, hobbyists and crafters producing DIY projects. Hands-on skill workshops in electronics and crafts are complemented with field trips, discussions and critiques.

PDG-5110-A
Design Research and Integration
Monday 5:00-7:50
Fall semester: 3 credits
Instructors: E. Cheung, A. Waegemann
In this course we will explore how to create meaningful and innovative design solutions by introducing research methodologies, design thinking and human-centered design. Through a combination of lectures and workshops, students will get firsthand experience in conducting research, interviewing participants, creating user journey maps, generating insights, prototyping solutions and testing their ideas with users. This course will stress thinking critically about how designers are solving problems, what problems they should be designing/solving for, and the importance of designing with an empathetic lens.

PDG-5120-A
Entrepreneurship for Sustainability and Resilience
Monday 10:00-12:50
Fall semester: 3 credits
Instructor: S. Reddy
Many product designers feel trapped in siloed roles, supporting the production of wasteful, disposable and toxic materials. Through the theme of food, this course will examine relationships, systems and infrastructures connecting us to local and global sustainability: growing, harvesting, processing, transporting, distributing, selling, preserving, cooking, eating and disposing of the waste related to food—the elements that shape many aspects of our lives and relate directly to our planet's future. Working with sustainability experts and change makers (including scientists, engineers, farmers and other specialists), students create designs that address one of the most fundamental aspects of life. Sessions take place at various locations throughout New York City and its surrounding region, as living laboratories for design projects.

PDG-5190-A
Studio Intensive: Affirming Artifacts
Friday 10:00-12:50 (10 weeks, begins 9/8)
Fall semester: 2 credits
Instructor: A. Chochinov
Affirming Artifacts is a course that quickly immerses the designer into navigating the design criteria of purpose, appropriateness and fit. Too often, design solutions are conceived in isolation or abstraction, with little bearing on the context in which they will ultimately live and thrive. In this course, students will take a rigorous approach to conceiving and executing various products of design—material, experiential, discursive or activist—with an eye toward pushing beyond obvious wants and needs and moving toward preferred behaviors through context-specific persuasive objects.

PDG-5191-A
Studio Intensive: Deconstruction and Reconstruction
Tuesday 5:00-7:50 (7 weeks, begins 3/19)
Spring semester: 1.5 credits
Instructor: A. Birsel
Processes of deconstruction and reconstruction are some of the most powerful tools for the designer. Objects and experiences come to us packaged in coherent wholes and, as creative thinkers, we have the opportunity to tenaciously question these wholes in order to evaluate, understand and reshape them. Deconstruction is a simple and intuitive way to take apart our present reality and to perceive it anew—as a set of abstractions—freeing us to be both critical and appreciative of the way things might otherwise go together. Reconstruction combines the deconstructed parts in new ways to derive innovative, novel solutions. In this course, students create taxonomies of their daily activities and priorities, and re-imagine them as a visual language.

PDG-5192-A
Studio Intensive: Intervention Interaction
Tuesday 5:00-7:50 (5 weeks, begins 1/16)
Spring semester: 1 credit
Instructors: S. Moeslinger, M. Udagawa
Interaction design is not limited to the domain of digital media; it is at the heart of every artifact. Similarly, all artifacts can be construed as "interventions," soliciting reactions whenever they are encountered. One aspect of designing an artifact is to encourage an intended activity and mediate the relationships between its multiple audiences, making the interaction a key factor of the design. In this course, students will design an intervention into a public space, providing an object/environment/service—either entirely physical or enhanced with electronics; stand-alone, or connected—intended to encourage curiosity, investigation, thought, interaction, socialization and positive change.

PDG-5193-A
Three-Dimensional Product Design
Tuesday 10:00-12:50 (8 weeks, begins 9/5)
Fall semester: 1.5 credits
Instructor: S. Smith
Three-Dimensional Product Design introduces students to product development and the design of basic hand tools. It uses the past as a frame and asks students to research and redesign tools that have been rendered obsolete or forgotten by some technological innovation or cultural shift. The philosophical argument of the course is that humanity's development is inextricably intertwined with the development of its hand tools, and that our survival through an unforeseeable future depends on the sustainability of our handwork.

PDG-5420-A
Business Structures
Wednesday 5:00-7:50
Spring semester: 3 credits
Instructor: T. Mogi
This course examines the critical aspects of successful organizations, including the development of strategy and business models, business plans and pitches, intellectual property and entrepreneurship. Through an exploration of fundamental business issues at the beginning of the 21st century, students develop either a business plan for a new organization or a new business model and strategic plan for an

existing organization. The result is a formal "pitch" presentation given to guest professionals and classmates.

PDG-5530-A
Smart Objects
Monday 5:00-7:50 (7 weeks, begins 3/25)
Spring semester: 1.5 credits
Instructor: V. Shen
The ubiquity of embedded computing has redefined the role of form in material culture, leading to the creation of artifacts that communicate well beyond their static physical presence to create ongoing dialogues with both people and each other. This course will explore the rich relationship among people, objects and information through a combination of physical and digital design methods. Beginning with an examination of case studies, students will gain a sense of the breadth of product design practice as it applies to smart objects. Through a combination of lectures and hands-on studio exercises, students will investigate all aspects of smart object design, including expressive behaviors (light, sound and movement), interaction systems, ergonomics, data networks and contexts of use. The course will culminate in a final project that considers all aspects of smart object design within the context of a larger theme.

PDG-5540-A
Drawing Design
Thursday 10:00-12:50 (5 weeks, begins 11/16)
Fall semester: 1 credit
Instructor: A. Fujita
The effective two-dimensional representation of ideas, products, experiences and systems is a foundational skill in design practice. In this course multiple modalities of drawing will be workshopped—from ideation and sketchnoting to perspective drawing and storyboarding. Students will be encouraged to experiment with multiple mark-making tools, both analog and digital, and explore telling stories through a personalized visual language and style.

PDG-5632-A
Imagining Climate Futures
Friday 10:00-12:50 (7 weeks, begins 1/19)
Spring semester: 1.5 credits
Instructor: H. K. Dunston
Design practice will be dominated by issues of climate change. In preparation for a design career spent negotiating these new realities, this course will provide a detailed analysis of the current state—exploring how scientists, activists and social theorists imagine climate change will affect human life. We will explore the kinds of destabilizations and reorderings that these changes will generate, and the different prescriptions people have developed in response. Finally, we will explore the ways in which writers, artists, scientists, philosophers, and others are offering us ideas and methods we can use to act on our own positive future paths. This course will enable students to directly confront the difficult realities we face, while also gathering a set of tools that will help them to intervene in those realities to create positive outcomes.

PDG-5672-A
Studio Intensive: Design Performance
Thursday 10:00-12:50
Spring semester: 3 credits
Instructor: S. Smith
Design Performance will take an improvisational approach to organizing student work and presenting it to the community in an end-of-year exhibition. Products and ideas perform specific roles in our lives, and we perform specific roles in relation to them. A designer manipulates the roles and relationships between products and users. In this light, the designer can be seen as director in the highly malleable and controllable theater of the designed world. Drawing from a long history of storytelling and performance techniques, this course will explore new possibilities for communicating innovative design work. Students will be guided through an evaluation of their product and design ideas and develop the ideal forum for presenting those ideas.

PDG-5730-A
Design Narratives: Video Storytelling
Monday 5:00-7:50 (7 weeks, begins 1/22)
Spring semester: 1.5 credits
Instructor: M. Chung
Visual storytelling has become a critical tool in helping designers sketch, prototype, visualize and communicate their ideas. Increasingly, this storytelling takes place within the medium of video, which provides a powerful, immersive and easily disseminated means of articulating the products of design. From context to scenarios, from use to benefits, as product designers expand their purview into the realm of experience design, video has become a lingua franca of both design practice and design commerce. This course will cover the basic principles of visual communication using techniques in contemporary filmmaking. Working in teams on a tangible project, students will get hands-on experience in different stages of the storytelling process, including observation, ideation, script writing, storyboarding, shooting and editing.

PDG-5731-A
Design Narratives: Design Histories
Thursday 5:00-7:50 (5 weeks, begins 2/22)
Spring semester: 1 credit
Instructor: A. Quito
Design Histories provides a non-Western approach to learning about the history of designed objects, buildings and systems. Eschewing the chronological approach, each class centers on a topic and draws on several fields of study—journalism, marketing, philosophy, sociology, anthropology, literature and geopolitics—in order to understand how various lores and perspectives shape historical narratives. The goal of the course is to provide students with the tools required to question monolithic, short-sighted takes on history, and to critically assess the creation and development of the designed world.

PDG-5732-A
Design Narratives: Point of View
Thursday 5:00-7:50 (5 weeks, begins 4/4)
Spring semester: 1 credit
Instructor: R. Walker
Point of view is a core building block of any successful design, and any successful design career. It's about what you believe and why you believe it. While it's easy to rationalize almost any design project as "good" from various sets of design criteria, the strongest designers take a proactive role in defining and

articulating a clear point of view and carrying it through their work. If designers are going to be more than executors of others' ideas or agents in the service of industry, they must enter the professional world with their own ideas, firmly grounded, passionate and with a personal stake.

PDG-6040-A
Practicing Professional
Friday 5:00-7:50 (7 weeks, begins 11/3)
Fall semester: 1.5 credits
Instructor: C. Ayers
This course builds a deliberate bridge between pedagogy and professional practice, providing students with the tools needed to navigate the contemporary design industry. We will explore relevant working methods and models for design practitioners, starting with a core set of values that will create the foundation of each student's own practice and career. Topics covered will include communication best practices, role identification and definition, marketing and self-promotion, design ethics, financial (and non-financial) compensation, negotiation and networking. By the completion of this course, students will gain an understanding of the current landscape, their practice, and the practical skills necessary to work in solo and collaborative work environments.

PDG-6070-A
Seminar: Leadership and Strategic Management
Thursday 10:00-12:50 (7 weeks, begins 9/7)
Fall semester: 1.5 credits
Instructor: M. Ford
Contrary to popular belief, business and design do not have to be at odds. In fact, being a creative professional with a strong foundation in business will give you a competitive advantage to think strategically and lead effectively. During this course, students will learn about the current landscape of creative services and explore ways to navigate this ever-evolving industry. We will focus on the models and methodologies that will enable entrepreneurs and innovation-ready designers to thrive in a business environment. Topics covered will include the fundamentals of business, ethical leadership, strategic management, team building and management, leadership in organizations, business strategy, decision models and negotiations.

PDG-6160-A
Product, Brand and Experience
Tuesday 5:00-7:50
Fall semester: 3 credits
Instructor: H. Atlason
Products are increasingly seen as the embodiments of brands and consumer experiences, with product design playing a critical role in reflecting a brand's personality. In this course, students discover how product design, consumer experience and branding interrelate, and how addressing the needs of both users and markets from different perspectives can provide a more holistic approach to the creation of designed objects. We will work through a complete design process, defining an opportunity within a specified consumer space, performing research, developing insights and strategy, concepting and refining. Throughout the process, students concentrate on creating a cohesive and viable brand campaign, including final design, identity and packaging.

PDG-6230-A
Thesis I: Directed Research
Wednesday 5:00-7:50
Fall semester: 3 credits
Instructor: A. de Looz
Thesis I: Directed Research explores key approaches to researching for design ideation. It involves source-based discussion, group and individual projects, and presentations. Critical thinking, ethics and methodology will be emphasized, as well as documentation and creative expression of research material.

PDG-6240-A
Thesis I Studio
Monday 10:00-12:50
Fall semester: 3 credits
Instructor: A. Cohen
Thesis I Studio is an opportunity to explore design-thinking, design-making and design-doing that is ambitious in scope, innovative in approach and worthwhile in enterprise. Students will create prototypes and experiments across multiple lenses of design—from design gestures to physical product design, and from speculative design to digital product design. Additionally, co-creation sessions with experts and users will inform and expand the thesis territory.

PDG-6327-A
Seminar: Design for Public Policy
Thursday 5:00-7:50 (7 weeks, begins 11/2)
Fall semester: 1.5 credits
Instructors: P. Finuccio, S. Mathew
Culture, values, law, politics, policy and the state—these are the materials of a society, but what do each of these words mean, how do they interact as a system and how do we leverage them to create change? In this course we will seek to answer this question and examine the practicalities of government, including common processes of developing policy and delivering services. Students will be exposed to classic philosophical readings on the nature of the state, as well as current design practitioners working to innovate in government. Together, we will interrogate how we practically—and ethically—negotiate power, values, politics and physicality as we work in the public sector, for the public good. By the end of the course, students will have practiced connecting social theory to professional practice, visualized public systems, identified levers of change and explored policy innovation initiatives around the world.

PDG-6337-A
Design for Social Value: Community Design
Friday 10:00-12:50 (7 weeks, begins 9/8)
Fall semester: 1.5 credits
Instructor: S. Leo
This course helps students advance the application of community design in their practice. Community Design refers to the values, methods, and frameworks that foster equitable collaboration. As traditional design has shifted to human-centered design, Community Design asks, "What's next?" How do we move from designing for, through designing with, to designing by? Students will explore contemporary readings and examples of social justice values in practice through community design. The course will be anchored in each student's development of a community design product.

PDG-6630-A
Service Entrepreneurship
Thursday 5:00-7:50 (7 weeks, begins 1/18)
Spring semester: 1.5 credits
Instructor: K. Mudd
Designers are increasingly called upon to create complex services that address interconnected problems within and across organizations that impact the everyday lives of people and the environment. We need methods and frameworks to humanize the world, understand constraints, visualize relationships and assess the impact of services. In this course students will learn to identify and frame problems—working to translate them into innovative service concepts. Great services provide opportunities for experiences to occur among people, objects, processes and environments. Service design methods will be used to better understand relationships, behaviors and ecosystems for a holistic approach to innovation. Students will develop models, service moments and language to communicate their strategic decisions and service solutions.

PDG-6635-A
Futuring and Three-Dimensional Product Design
Tuesday 10:00-12:50
Spring semester: 3 credits
Instructor: S. Smith
Futuring and Three-Dimensional Product Design helps students develop traditional 3D product designs that instantiate the central argument(s) of their thesis. Using the future as a frame of reference, students will be asked to imagine how their research will unfold in the future and to imagine how they can meet those behavioral criteria and demands with three-dimensional product propositions. We will examine how, in an increasingly digital world, three-dimensional artifacts will continue to create value for humanity. The course's approach moves through three phases: deep futuring, near futuring, presenting. As students reel their wild explorations back into the present, they hone a product concept that is ready for an unforeseeable future, but meets the functional, aesthetic and philosophical demands of today.

PDG-6640-A
Business Modeling
Thursday 10:00-12:50 (7 weeks, begins 3/21)
Spring semester: 1.5 credits
Instructor: W. Cromie
Creating iterative business models aimed at uncovering the assumptions that impact the potential success of any venture is the focus of this course. We will explore how to prioritize risks and apply rapid, low-cost methods to generate earnings and increase confidence. The course is structured to help students strengthen their ability to create more robust business concepts by iterating on the fundamental business cases underlying them. By the end of the course, students will be able to access the primary drivers of success for their concepts, map out the path forward and pitch their business plans to a panel of invited experts.

PDG-6650-A
Design Delight
Friday 10:00-12:50 (10 weeks, begins 1/19)
Spring semester: 2 credits
Instructor: E. Baltz
This course celebrates the joy of design. While design is traditionally seen as a problem-solving discipline, there are incredible opportunities to introduce products and experiences into the world that find

their genesis in other rationales. Through design making, interviews and research, students will play with stimulation, celebration, amplification, choreography, symbolism and emotion as tools that inform a new design ethos. We will challenge traditional needs-based design processes, and delve into celebration, heightened articulation and drama as new expressions of design. Through the lens of the emotional and the experiential, students will explore both the place of design within the world of the senses, and the role of the senses within the world of design.

PDG-6670-A
Advanced Interaction Design Practices
Tuesday 5:00-7:50
Spring semester: 3 credits
Instructor: K. Xenakis
In this course students will frame, ideate and create compelling digital experiences, and learn how to design for technologies such as AI, big data and AR/VR to support their thesis explorations. Students will employ user testing, journey mapping and prototyping to evaluate and communicate their work. They will also learn competencies such as design systems and agile development processes to understand the roles and expectations of product development teams required to launch digital projects. This course includes visiting lecturers and panels with data scientists, product managers and design managers to bring real-world views of the current state of digital product design.

PDG-6960-A
Presentation
Friday 10:00-12:50 (5 weeks, begins 3/29)
Spring semester: 1 credit
Instructor: A. Chochinov
Whether telling a tale through text, video, audio or other medium, knowing how to engage an audience and make a clear argument is crucially important to making an impact and producing a lasting effect. In this course, each student will be assisted in defining a presentation that effectively communicates the message at the heart of the thesis.

PDG-6970-A
Thesis II
Monday 10:00-12:50
Spring semester: 3 credits
Instructor: S. Potts
There are many ways to tell a story, many strategies for finding focus and drawing meaning from one's work. The goal of this course will be to guide students in determining how to tell the story of their thesis work: what texts, artifacts, images, and other materials can best convey their growth and discoveries. Students will find a cohesive union of what to say and how to say it. The course represents the culmination of the program and will communicate the knowledge, strategies and practices that students have engaged with during the program. The ultimate product of this course is a published book that defines each student's thesis area and presents their research, thinking and project work.

MFA Social Documentary Film

Degree Requirements

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis films must be on file with the MFA Social Documentary Film Department to be eligible for degree conferral.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

- A matriculation of two academic years is required. Students must complete their degree within four years, unless given an official extension by the provost.

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

First-Year Course Requirements

Fall Semester
Course #	Title
DFG-5010	Cinematography and Sound I
DFG-5020	Camera and Sound Lab I
DFG-5040	Directing I
DFG-5070	Editing I
DFG-5080	Editing Lab I
DFG-5140	Producing I
DFG-5240	Visionary Journalism I
DFG-5520	Process and Style I

Spring Semester
Course #	Title
DFG-5015	Cinematography and Sound II
DFG-5025	Camera and Sound Lab II
DFG-5045	Directing II
DFG-5075	Editing II
DFG-5085	Editing Lab II
DFG-5145	Producing II
DFG-5250	Visionary Journalism II
DFG-5525	Process and Style II
DFG-5700	Thesis: The Pitch

Second-Year Course Requirements

Fall Semester

Course #   *Title*
DFG-6120   Process and Style III
DFG-6260   Visiting Artists: Documentary Masters
DFG-6520   Thesis: Directing
DFG-6570   Thesis: Editing
DFG-6610   Thesis: Producing

Spring Semester

Course #   *Title*
DFG-6125   Process and Style IV
DFG-6530   Thesis: Directing Lab
DFG-6580   Thesis: Editing Lab
DFG-6900   Thesis: Review and Presentation

General Course Listing

The required course load is 15 credits per semester.

DFG-5010-A
Cinematography and Sound I
Thursday 9:00-11:50 and 1:00-3:50
Fall semester: 3 credits
Instructors: A. Baumann, T. Hurwitz, M. Mandler, J.T. Takagi
Success in the film industry requires fluency in the cinematic language and an immersion in the world of production techniques. Beginning with the use of images and sound as the tools of storytelling, this course will focus on gaining a comprehensive grasp of the technical demands of filmmaking. Through hands-on and lecture sessions, a range of equipment—cameras, tripods, lights , audio recorders, microphones—will be explored. Students will also learn how to use camera angles, sound and lighting to convey meaning, thereby furthering their stories. Students will benefit from the aesthetics and vantage points represented by the several faculty members who co-teach this course.

DFG-5015-A
Cinematography and Sound II
Thursday 1:00-3:50
Spring semester: 3 credits
Instructors: P. Chelkowski, T. Hurwitz, K. Patterson, M. Mandler, B. Richman, J. Risius, J.T. Takagi
This is the second part of a two-semester course. See DFG-5010 for course description.

DFG-5020
Camera and Sound Lab I
Fall semester: no credit
Instructor: C. Schreiner
This lab is taken in conjunction with DFG-5010, Cinematography and Sound I. It gives students an opportunity for hands-on training with camera and sound equipment that is vital for professional-level filmmaking.

Course #	Day	Time
DFG-5020-A	Tu	10:00-11:50
DFG-5020-B	Tu	1:00-2:50

DFG-5025
Camera and Sound Lab II
Spring semester: no credit
Instructor: TBA
This lab is taken in conjunction with DFG-5015, Cinematography and Sound II. See DFG-5020 for course description.

Course #	Day	Time
DFG-5025-A	Tu	10:00-11:50
DFG-5025-B	Tu	1:00-2:50

DFG-5040
Directing I
Fall semester: 3 credits
Instructor: D. Dickson
The strength of a documentary relies on the instincts of the director, who must be able to translate intellectual content into an aesthetic experience. This course will address topics that include how to most effectively tell a story, how to conduct meaningful and informative interviews, and how to navigate the relationship between subject and filmmaker. With an emphasis on originality as it applies to the documentary, students will explore new mediums and a variety of directing styles and techniques. Extensive study of documentary film history and theory will examine a wide range of texts and films from the early 20th century to the present.

Course #	Day	Time
DFG-5040-A	M	6:00-8:50
DFG-5040-B	W	6:00-8:50

DFG-5045
Directing II
Spring semester: 3 credits
This is the second part of a two-semester course. See DFG-5040 for course description.

Course #	Day	Time	Instructor
DFG-5045-A	M	6:00-8:50	R. Hankin
DFG-5045-B	W	6:00-8:50	M. Chang

DFG-5070
Editing I
Fall semester: 3 credits
Instructor: A. Collins
If filmmaking is understood to be an interpretive process, then the editor's work is to transform the footage from observation to an engrossing experience. This course will examine the critical role that editing plays in nonfiction filmmaking, and look at how the editing room becomes the arena where the structure and narrative arc are created. Documentaries will be screened to provide students with a fundamental understanding of editing styles, aesthetics and techniques. Topics will cover a wide range of subjects—from continuity of motion to montage, jump-cut, music use and program structure. Finally, this course will explore voice-over narration, sound design, music and other postproduction techniques to further the story and deepen the experience.

Course #	Day	Time
DFG-5070-A	W	6:00-8:50
DFG-5070-B	M	6:00-8:50

DFG-5075
Editing II
Spring semester: 3 credits
Instructor: A. Collins
This is the second part of a two-semester course. See DFG-5070 for course description.

Course #	Day	Time
DFG-5075-A	M	6:00-8:50
DFG-5075-B	W	6:00-8:50

DFG-5080
Editing Lab I
Fall semester: no credit
Instructor: C. Majoras
This lab must be taken in conjunction with DFG-5070, Editing I. It is designed to give students an opportunity for hands-on training in Avid Media Composer and other essential tools for nonlinear film editing.

Course #	Day	Time
DFG-5080-A	Tu	10:00-11:50
DFG-5080-B	Tu	1:00-2:50

DFG-5085
Editing Lab II
Spring semester: no credit
Instructor: C. Majoras
This lab must be taken in conjunction with DFG-5075, Editing II. See DFG-5080 for course description.

Course #	Day	Time
DFG-5085-A	Tu	10:00-11:50
DFG-5085-B	Tu	1:00-2:50

DFG-5140-A
Producing I
Tuesday 6:00-8:50
Fall semester: 3 credits
Instructor: TBA
Multifunctional and multidimensional in approach, the role of a producer is to initiate, coordinate, supervise and control all matters in the realization of a film project, such as fundraising and hiring key personnel. This course will cover key aspects of documentary production from pitch and budget preparation to production set-up, crew management and postproduction workflow. Students will learn how to analyze a project and apply this analysis in cost and project management, from preproduction rights to editing and film distribution.

DFG-5145-A
Producing II
Tuesday 6:00-8:50
Spring semester: 3 credits
Instructors: J. Anderson, A. Schewel
This is the second part of a two-semester course. See DFG-5140 for course description. The spring semester will focus on the practical experience of creating a written body of work in preparation of the thesis film. Topics will include archival research, production management, budgeting and story producing.

DFG-5240-A
Visionary Journalism I
Wednesday 2:00-4:50
Fall semester: 3 credits
Instructor: M. Fink
From finding and researching a story to writing a treatment and a shooting script, understanding the ever-evolving ethics involved in documentary filmmaking and the established journalistic practices are of primary importance. This course will give a broad understanding of the ethical standards inherent in journalism and nonfiction writing as they relate to documentary filmmaking. Working within these structures, we will approach how to successfully tell a story—from origin of concept to finished product.

DFG-5250-A
Visionary Journalism II
Wednesday 2:00-4:50
Spring semester: 3 credits
Instructor: M. Epstein
Building upon the journalistic industry standards examined in DFG-5240, Visionary Journalism I, this course will delve deeper into ideas of documentary filmmaker vs. journalist and matters of artistry, ethics and journalistic integrity.

DFG-5520-A
Process and Style I
Thursday 6:00-8:50
Fall semester: no credit
Instructor: R. Vincelli Gustine
In this screening and lecture series, independent voices from the field will screen their new films and series, sharing their professional experiences and offering diverse perspectives in documentary film. Lecturers will discuss a range of specialized topics, including: new technologies and new platforms, film

festivals and distribution, the relationship between subject and filmmaker, film production, the pitch, international production, job opportunities, career advancement.

ℹ️   *Topics vary each semester.*

DFG-5525-A
Process and Style II
Thursday 6:00-8:50
Spring semester: no credit
Instructor: R. Vincelli Gustine
This is the second part of a two-semester course. See DFG-5520 for course description.

DFG-5700-A
Thesis: The Pitch
Monday 11:00-1:50
Spring semester: no credit
Instructor: M. Chermayeff
Getting an idea off the ground and maintaining the momentum is often one of the most difficult facets of a production, even for talented filmmakers. Yet without the proverbial green light, the best ideas fall to the wayside. Individual meetings with a faculty panel are designed to allow students the opportunity to practice one of the most important skills in the filmmaking process—the pitch. Using their own project ideas, students will articulate their vision clearly and concisely and deliver this vision to a panel of film industry professionals. Students will answer questions and address comments posed by the panel. The course objective is to arrive at the final thesis production topic.

DFG-6120-A
Process and Style III
Thursday 6:00-8:50
Fall semester: no credit
Instructor: R. Vincelli Gustine
In this screening and lecture series, independent voices from the field will screen their new films and series, sharing their professional experiences and offering diverse perspectives in documentary film. Lecturers will discuss a range of specialized topics, including: new technologies and new platforms, film festivals and distribution, the relationship between subject and filmmaker, film production, the pitch, international production, job opportunities, career advancement.

ℹ️   *Topics vary each semester.*

DFG-6125-A
Process and Style IV
Thursday 6:00-8:50
Spring semester: no credit
Instructor: R. Vincelli Gustine
This is the second part of a two-semester course. See DFG-6120 for course description.

DFG 6260-A
Visiting Artists: Documentary Masters
Monday 6:00-8:50
Fall semester: 3 credits
Instructors: L. Cheatle, R. Kauffman, S. Pollard, T. Shimin
To help forge relationships between the masters of documentary film and MFA SocDoc students, these seminars offer in-depth study and discussion of the craft of documentary storytelling. Seminar topics include creative producing, one-person-crew technique, and the contemporary history of the medium. The series covers contemporary practices, changes in the field, and the other areas of each instructor's expertise.

DFG-6520-A
Thesis: Directing
Tuesday 6:00-8:50
Fall semester: 3 credits
Instructor: A. Gladsjo
This course will guide students through the process of bringing their thesis ideas to fruition after a summer of filming. Of central focus will be the aesthetic and overall style considerations for thesis films. Emphasis will also be placed on the student-director's continued filmmaking process, leading to a work sample that shows the positive development of the thesis film.

DFG-6530-A
Thesis: Directing Lab
Tuesday 6:00-8:50
Spring semester: 6 credits
Instructor: D. Dickson
Bolstered by critiques of professional film directors and fellow classmates, students will gain additional insights and the technical resources to develop their thesis films. Directors' cuts of thesis films will be screened and analyzed, and students will have the opportunity to incorporate valuable suggestions into their final work.

DFG-6570-A
Thesis: Editing
Wednesday 6:00-8:50
Fall semester: 3 credits
Instructor: K. Sim
On average, there are 10 hours of footage shot for every minute of a final film. This course will address the challenge of managing the sheer bulk of media that will have been amassed for the thesis film. While filming may continue throughout much of this period, students will be required to block out the basic sequence from what has already been filmed, and hew the narrative together into a film trailer and eventually into a rough cut. The goal is to bring projects into readiness for fine-tuning and completion in the spring semester.

DFG-6580-A
Thesis: Editing Lab
Wednesday 6:00-8:50
Spring semester: 6 credits
Instructor: B. Eisenhardt
This course will further develop each student's thesis story, leading to a satisfactory fine cut of a film at the end of the semester. The lab will be supervised by a professional editor, under whose guidance students will strengthen their editorial acumen while completing their thesis films.

DFG-6610-A
Thesis: Producing
Tuesday 2:00-4:50
Fall semester: 6 credits
Instructors: J. Anderson, T. Powers, A. Schewel
Half of producing is getting the film made; the second half is getting the film seen. This course will focus on film marketing and distribution. It will build upon previous producing classes to strengthen skills for conceiving and pitching ideas, executing projects on budget and finding the most advantageous position in the marketplace. From understanding the rights division for theatrical, television, VOD, streaming and international exhibition to crowd funding and film festivals, the course will round out what students need to know to get their thesis films out into the world.

DFG-6900-A
Thesis: Review and Presentation
Monday 3:00-5:50
Spring semester: 3 credits
Instructor: M. Chermayeff
During the final semester, students will present their thesis projects to the department chair and faculty advisors for review, advice and critique.

DFG-6950-A
Thesis Extension
One semester: 3 credits
Day/time: TBA
Instructor: M. Chermayeff
This course is designed for students who need an additional semester to complete their projects. Students will have access to all facilities, receive critique from faculty and continue to work with their thesis advisor.

MFA Visual Narrative

Degree Requirements

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

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

- Visual Narrative grades on a pass/fail system. A Pass (P) or High Pass (HP) will be awarded for the successful completion of a course. Students are required to remain in good academic standing.

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

First-Year Course Requirements

Summer Semester

Course #	Title
VNG-5040	Framing the Story
VNG-5080	Analog to Digital: Riso and the Power of Print
VNG-5085	Analog to Digital: Lens-Based Storytelling
VNG-5130	Writing Studio: Narrative Writing
VNG-5230	Visual Narrative: Graphic Media
VNG-5234	Visual Narrative: Photography
VNG-5256	Storyteller Series I

Fall Semester (online)

Course #	Title
VNG-5540	Story Visualized: A Text and Image Lab
VNG-5580	Writing Studio: Creative Script
VNG-5583	Visual Narrative: Film and the Moving Image

Spring Semester (online)

Course #	Title
VNG-5640	Narrative Color
VNG-5652	Visual Narrative: Interactive Media
VNG-5657	Writing Studio: Mythology and Folklore

Second-Year Course Requirements

Summer Semester

Course #	Title
VNG-6150	Thesis Prep: Shaping Your Story
VNG-6210	Visual Research
VNG-6240	Form, Empathy and Character Play
VNG 6243	Visual Narrative: The Power of Story
VNG-6250	Thesis Prep: Picturing Your Story
VNG-6256	Storyteller Series II

Fall Semester (online)

Course #	Title
VNG-6320	Identity in a Digital World
VNG-6520	Thesis I
VNG-6532	Seminar I
VNG-6540	Mentor Review I

Spring Semester (online)

Course #	Title
VNG-6510	Storyteller as Community
VNG-6525	Thesis II
VNG-6533	Seminar II
VNG-6545	Mentor Review II
VNG-6551	Thesis Exhibition I

Third-Year Course Requirements

Summer Semester

Course #	Title
VNG-6820	Storyteller as Brand
VNG-6850	Professional Presentation
VNG-6851	Thesis Exhibition II
VNG-6856	Storyteller Series III
VNG-6860	Professional Practices
VNG-6900	Portfolio and Promotion

General Course Listing

First Year

VNG-5040-A
Framing the Story
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 9:00-11:50
Summer 2023 semester: 3 credits
Instructor: N. Fox
This course focuses on the fundamental principles and visual language of compositional design and how the framing of a story's imagery can influence or alter its communication and how it is perceived by an audience. Through collaborative projects and rapid prototyping challenges, students will be asked to break out of their comfort zones, apply their discoveries, and dig deep to develop their own visual language and unique approach to narrative image-making.

VNG-5080
Analog to Digital: Riso and the Power of Print
Tuesday, Thursday
Hours: 1:00-3:50
Summer 2023 semester: 1 credit
Instructor: P. Terzis
Utilizing Risograph duplicator technology in this project-based workshop, students will learn to harness the power of print through the print reproduction process, developing a personal workflow that can be applied to any professional analog or digital medium. We will examine a variety of reproduction methods, such as spot-color, four-color/CMYK and photo-based print design techniques for producing both print-based and digital imaging. Contemporary print and printmaking activities and examples of print-based projects from art history will be viewed and discussed. Finally, we will connect print-based analog media to the advent of digital platforms, including the rise of the Internet as a primary information distribution network, and how digital media and analog print complement each other.

Course #	Day	Dates
VNG-5080-A	Tu	June 6 – June 18 (no class July 4)
VNG-5080-B	Th	June 8 – July 20 (no class July 6)

VNG-5085
Analog to Digital: Lens-Based Storytelling
Tuesday, Thursday
Hours: 1:00-3:50
Summer 2023 semester: 1 credit
Instructor: A. Eveslage

Through technology and project-based workshops, this course will examine best practices for telling a story through video. Traditional media and analog processes will be transformed by time, sound and photography. Video and sound capture techniques, as well as production design and lighting will be addressed. Using Adobe Premiere Pro, students will explore a variety of methods for producing digital images, and how to translate a stationary vision into the dynamic world of motion. The evolution of storytelling from analog to digitized media will be discussed.

Course #	Day	Dates
VNG-5085-A	Th	June 8 – July 20 (no class July 6)
VNG-5085-B	Tu	June 6 – July 18 (no class July 4)

VNG-5130-A
Writing Studio: Narrative Writing
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 9:00-11:50
Summer 2023 semester: 3 credits
Instructor: A. Eveslage

Words are powerful. This course will explore how to use their power to create effective narratives, looking at the function storytelling serves in our lives—from our basic psychology to how we use story to understand ourselves and the world around us. As a class we will develop one common narrative during the semester, through which we will break down the essential elements of story mechanics to discover how story transcends medium using the same core elements. The goal is not merely to communicate, but to connect. How these basic principles are presented in both traditional prose and in radio and podcasts will be examined, and students will have the opportunity to write their own narratives for both mediums. With a focus on how language alone can be used as imagery to achieve these narrative goals, students will explore how the two mediums function differently. Readings of theoretical and narrative works will be included.

ℹ️ *There will be one session scheduled outside of the listed class hours. The day/time will be announced at the beginning of the summer semester.*

VNG-5230-A
Visual Narrative: Graphic Media
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 1:00-3:50
Summer 2023 semester: 2 credits
Instructors: B. Kartalopoulos, L. Marcus

The Visual Narrative series offers an overview of various creative fields. This course will examine the evolution of picture books, comics, artists' books and graphic novels as the departure point for different approaches to telling a story with words and pictures. A history of these art forms and their various points of intersection will be given, from children's adventure books to comic strips, web comics and experimental graphic picture books to contemporary independent, direct and book publishing markets. Guest artists and lecturers will address the class and field trips will be included.

ℹ️ *There will be one session scheduled outside of the listed class hours. The day/time will be announced at the beginning of the summer semester.*

VNG-5234-A
Visual Narrative: Photography
Tuesday, Friday; June 6 – July 28 (no class July 4)
Hours: Tuesday, 6:00-8:50; Friday, 1:00-3:50
Summer 2023 semester: 2 credits
Instructor: S. Morrison
The Visual Narrative series offers an overview of various creative fields. This course is a survey of the history of photography with special emphasis placed on how narrative is communicated through the medium. Photographs often suggest open-ended, non-linear narratives, and we will examine these ideas by looking at both the individual image and serial work. Studying photographs from the 19th century to contemporary practices, we will embark upon a careful analysis of the bond between photography and narrative will be defined and disassembled. The notion of photographers' intentions versus viewers' perceptions will also be explored. Students will gain a comprehensive understanding of how the practitioners of this medium create stories.

VNG-5256-A
Storyteller Series I
Wednesday, dates TBA (3 sessions)
Hours: 7:00-9:00
Summer 2023: no credit
Instructor: N. Fox
This lecture series welcomes traditional and nontraditional storytellers. Working professionals and creative story-makers across industries will share their work, background and professional experience.

VNG-5540-A
Story Visualized: A Text and Image Lab
Fall semester: 2 credits
Instructor: S. Reece
In this course students will create fully formed visual narratives, such as creating a visual documentary story incorporating collaged elements or creating a visual story entirely out of letterforms and words. The relationship of text and image in visual storytelling will be explored by experimenting with text as image, image as text, and using them together to tell stories in different formats, media and materials. Throughout the semester students will create a series of short projects that lead up to a longer adaptation of an existing story.

   This course is held online.

VNG-5580-A
Writing Studio: Creative Script
Fall semester: 2 credits
Instructor: M. Sable
Concept, character, structure and craft—the fundamentals of creative storytelling and the architecture of a well-defined outline—will be explored in this course. Through a series of exercises, students will develop writing skills in the core components of storytelling, such as an active but flawed protagonist with a concrete goal, a story with a solid structure based on a character arc and a concept with a specified target audience. The similarities and differences among theater, film, television, comics, games, and other visual media will be explored through lectures, and primarily through writing itself.

   This course is held online.

VNG-5583-A

Visual Narrative: Film and the Moving Image

Fall semester: 2 credits

Instructor: L. Rosen

The Visual Narrative series offers an overview of various creative fields. In this survey of the moving image we will screen a classic film every week—each from a different genre and era—and explore the concepts and visual narrative structures it illustrates. Clips from other influential films that inspired (or were inspired by) our core films will be incorporated, to gain a deeper understanding of the continuum of film history. The course will also examine how film theory, specifically the interplay between montage and mise-en-scène, is put into practical use. How the visual vocabulary of film developed along with new innovations (and innovators) will be addressed as we examine how filmic vocabulary informs, and borrows from, other visual media.

 This course is held online.

VNG-5640-A

Narrative Color

Spring semester: 2 credits

Instructor: J. Rosen

From fundamental principles of color theory to the invention of the printing press, color film and the digital exploitation in today's mobile media and entertainment, this studio course will explore the emotive, psychological and symbolic properties of color and the narrative role color plays in visual communication, culture, politics and storytelling across media. Students will create a series of works that convey atmosphere and mood through narrative color.

 This course is held online.

VNG-5652-A

Visual Narrative: Interactive Media

Spring semester: 2 credits

Instructor: N. Fortugno

The Visual Narrative series offers an overview of various creative fields. This course will examine the transformative ways that information, stories, games and ideas are presented through creative digital technologies and platforms. The evolution of analog and interactive digital media, web design and mobile technology, game platforms and user interface design will be examined as we undertake a historical survey of these interactive art forms and their various points of intersection. Guest artists and lecturers will address the class.

 This course is held online.

VNG-5657-A
Writing Studio: Mythology and Folklore
Spring semester: 2 credits
Instructor: C. Roussos
This survey course will explore the history, universality and use of mythology and folklore across literature, the arts, entertainment and popular media. We will review a diverse list of stories from around the world, studying the symbolism, archetype, structure and intent, and what these stories reveal about our shared humanity. How these stories influence contemporary storytelling across media will be discussed. In addition to analysis, the course will focus on application of the structures and characters found in mythology and folklore through creative writing and peer response. Students will concept and create new forms and works of myth and fiction.

This course is held online.

Second Year

VNG-6150-A
Thesis Prep: Shaping Your Story
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 1:00-3:50
Summer 2023 semester: 3 credits
Instructors: A. Eveslage, J. Goldstick
What is the best way to research, develop and produce a personal story from start to finish? How do you identify the point of what that story is about—and the reason that drives you to create it? Why would the audience care? These are the core questions that this course will consider as students begin to develop their thesis concepts. Students will analyze their chosen medium's strengths and weaknesses in the service of their story while taking into consideration the scope, budget and relevant production criteria in pursuit of an ambitious and professional outcome. At the end of the semester, students will pitch their concept development to the Thesis Review Committee for evaluation and approval.

There will be one session scheduled outside of the listed class hours. The day/time will be announced at the beginning of the summer semester.

VNG-6210-A
Visual Research
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 9:00-11:50
Summer 2023 semester: 3 credits
Instructor: T. Szetela
This course focuses on the application of mapping and data visualization techniques for use in concept development and world-building. Students will identify locations connected to their existing story ideas and will investigate these locations using documentary media, data collection, and other methods of site-specific research. The materials they gather will be compiled into visual archives and students will create analog and digital maps that describe their content. The work produced in the course will function as a reference for the development of thesis projects and as a means of communicating the spaces that these stories will inhabit.

VNG-6240-A
Form, Empathy and Character Play
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 1:00-3:50
Summer 2023 semester: 3 credits
Instructor: C. Roussos
Sometimes the only way to find a character's "voice" as a storyteller is to become that character in order to understand it. This course is designed to further develop skills in character creation through examining what makes characters behave in the ways they do. With lectures on archetypes, defining moments, unconscious desire and design, students will examine the elements necessary for creating their own characters. Through improv and role-playing techniques, students will understand how their characters will behave in fictional settings, better enabling them to write and visualize their creations.

VNG-6243-A
Visual Narrative: The Power of Story
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 9:00-11:50
Summer 2023 semester: 2 credits
Instructor: J. Gottschall
This lecture survey takes a critical and bold look at the power and influence storytelling has employed throughout history as a force for both good and evil. Through discussion and research, students will look at historical movements and cultural shifts in major religions, literature, art, digital media, entertainment and politics through a global lens and assess the narrative concepts, messaging and impact of storytelling. As content creators and future gatekeepers of change, students will be challenged to reflect upon the past and consider how the power of their storytelling can affect and shape culture and society.

   There will be one session scheduled outside of the listed class hours. The day/time will be announced at the beginning of the summer semester.

   Some sessions will be held online.

VNG-6250-A
Thesis Prep: Picturing Your Story
Friday, June 9 – July 28 (no class June 30)
Hours: 9:00-11:50
Summer 2023 semester: 1 credit
Instructor: S. Morrison
Through research, critical discourse and presentations, students in this course will formulate and articulate the conceptual positions of their visual work. The goal is to identify, analyze and interpret each student's creative interests, creative values, intent, influences, philosophical viewports and historical lineage as it relates to the work being pursued. The course is structured around extensive group critiques, presentations and research. It will guide students to write, visualize and speak about the visual projects they are preparing, and will culminate in fully realized pitch presentations.

VNG-6256-A
Storyteller Series II
Wednesday, dates TBA (3 sessions)
Hours: 7:00-9:00
Summer 2023: no credit
Instructor: N. Fox
This lecture series welcomes traditional and nontraditional storytellers. Working professionals and creative story-makers across industries will share their work, background and professional experience.

VNG-6320-A
Identity in a Digital World
Fall semester: 2 credits
Instructor: M. Rota
Aspiring artists and storytellers will advance the development of their online tool set and studio practice skills to take agency of their personal identity and communications across platforms and marketplaces. A variety of web hosting, social media, blog and portfolio/skill-sharing platforms will be discussed, along with marketing and data collection to effectively share and represent students' digital identity and content. The pros and cons of each tool will be addressed, and specific strategies for finding clients and generating traffic and interest will be discussed.

     This course is held online.

VNG-6510-A
Storyteller as Community
Spring semester: 2 credits
Instructor: TBA
 As an artist, your brand is defined by how others perceive you and your work. In this course students will lay the foundation for developing their personal brand by understanding and engaging with their creative community. Students will conduct research and build connections with potential audiences, supporters, collaborators, clients and customers. Through this process, students will discover their interests and the impact they want to have on their community. There will be individual consulting sessions where students will review their findings and prepare for developing their personal brands in the following summer semester.

     This course is held online.

VNG-6520 / VNG-6525
Thesis I and II
Fall and spring semesters: 3 credits per semester
Instructors: A. Garfunkel, C. Roussos
Focusing on thesis story development, this course will address project management, thesis production, and how to achieve audience engagement. Students will establish production schedules and deadlines with instructors and mentors, who will guide and support them through constructive critique, industry feedback and troubleshooting. Participating in discussions and hearing from professionals in various fields, students will build a community of mutual support and accountability for the completion of each thesis, and in preparation for exhibition and public presentation.

 This course is held online.

Course #	Semester
VNG-6520-A	fall
VNG-6525-A	spring

VNG-6532 / VNG-6533
Seminar I and II
Fall and spring semesters: 1 credit per semester
Instructor: D. Keilu
With multiple areas of focus these seminars will assist students with their individual production techniques in order to achieve a finished thesis product for full-scale development. Presentations on the theory and practice of visual narrative production and fabrication will be given, as they relate to various industries such as print, animation and film production, art law, accounting and studio management. Group discussions and individual consultations with faculty and advisors will help students identify specific formats, processes and techniques to successfully apply their findings into their projects.

 This course is held online.

Course #	Semester
VNG-6532-A	fall
VNG-6533-A	spring

VNG-6540 / VNG-6545
Mentor Review I and II
Fall and spring semesters: no credit
Instructor: N. Fox
To support thesis development, students will work with a mentor during the fall and spring semesters. Individual meetings with the department chair for review of the thesis and mentorship process will be held throughout both semesters.

 This course is held online.

Course #	Semester
VNG-6540-A	fall
VNG-6545-A	spring

VNG-6551-A
Thesis Exhibition I
Spring semester: no credit
Instructor: L. Spinelli
Thesis exhibition preproduction and schedule management will be addressed in this course. Meetings and discussions throughout the semester will support students in defining the design and promotional plan for their thesis exhibition. Production and installation of the thesis exhibition will be completed in the third summer semester.

 This course is held online.

Third Year

VNG-6820-A
Storyteller as Brand
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 1:00-3:50
Summer 2023 semester: 3 credits
Instructor: TBA
In this course students will develop a personal brand strategy that resonates with their audience based on the research completed during the previous spring semester. Students will utilize their brand strategy to design and implement actionable marketing plans toward their creative and professional goals. Throughout the semester there will be guest presentations to explore industry best practices as well as small group consulting sessions to gather feedback and refine materials. By the end of the course, students will have a polished visual deck that establishes their personal brand and content across various channels.

VNG-6850-A
Professional Presentation
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 6:00-8:50
Summer 2023 semester: 3 credits
Instructor: R. Thill
Preparing students for their professional life, this course will focus on refining professional presentation skills through exercises and by preparing materials for job and arts opportunities. Critical and practical readings, talks by visiting artists and individual meetings with the instructor will lay the foundation for public speaking engagement and professional initiatives. This practice is a vital and necessary component of any creative's life. At the end of the semester, students will present an artist's talk on their thesis project and creative process.

VNG-6851-A
Thesis Exhibition II
Tuesday June 6 – July 18 (no class July 4)
Hours: 9:00-11:50
Summer 2023: no credit
Instructor: Lucea Spinelli
In this course students will be supported as they implement the exhibition proposal developed in Exhibition I, including the production, fabrication and promotion of the thesis show.

Some sessions will be held online.

VNG-6856-A
Storyteller Series III
Wednesday, dates TBA (3 sessions)
Hours: 7:00-9:00
Summer 2023: no credit
Instructor: N. Fox
This lecture series welcomes traditional and nontraditional storytellers. Working professionals and creative story-makers across industries will share their work, background and professional experience.

VNG-6860-A
Professional Practices
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 1:00-3:50
Summer 2023: 3 credits
Instructor: N. Fox
Designed as both a studio workshop and guest lecture series, this course will assist students in advancing their professional business networking and social media skills as well as developing practical outreach skills. Guest presentations will be held throughout the semester to discuss and share real-world expertise, production pipeline techniques and industry best practices.

Some sessions may be scheduled outside of the listed class hours due to guest availability. These days/times will be announced at the beginning of the semester.

VNG-6900-A
Portfolio and Promotion
Monday, Wednesday; June 5 – July 26 (no class June 19 and July 3)
Hours: 9:00-11:50
Summer 2023: 3 credits
Instructor: M. Rota
Serving as a production course for portfolio completion and the launching of promotional materials, students will work on their website presence and on bringing their work to a finished, professional level. In addition, students will develop their exhibition curation skills in advance of the thesis gallery exhibition at the end of the semester. Industry professionals will share their studio practice and portfolio expertise.

There will be one session scheduled outside of the listed class hours. The day/time will be announced at the beginning of the summer semester.

VNG-6965
Thesis Extension
One semester: 1.5 credits
This course is designed for students who have not met the unanimous approval of the Thesis Review Committee and who need an additional semester to complete their project. Students will work with a faculty advisor and have limited access to facilities.

⚠️ *Registration for Thesis Extension is contingent upon approval by the department chair.*

EVG-0291
Writing Strategies
Day/time: TBA
One semester: no credit
Instructor: N. Schiff
In this course students will explore literary structures for class assignments and story development projects while focusing on grammar, syntax and vocabulary. Students will work toward building language skills to better express their narrative vision.

⚠️ *Registration for this course is by invitation of the department.*

🖥️ *The fall and spring sections are held online.*

Course #	*Semester*
EVG-0291-A	fall
EVG-0291-B	spring
EVG-0291-C	summer

English and the Visual Arts Courses for Graduate Students

These courses are designed for international graduate students and include study and practice in the English language: grammar, vocabulary, pronunciation and writing.

EVG-0279
Critique and Professional Development for Artists
Instructor: S. Koo
One semester: no credit (12 weeks)
In this course students will learn art terms and various strategies and formats of critique utilizing the content of their own work, that of their classmates and the greater art community. Current issues and trends in contemporary art will also be discussed. The confidence to articulate one's opinion and ideas in classroom and professional settings will be emphasized.

Course #	Day	Time	Semester	Start Date
EVG-0279-A	Th	1:00-3:00	fall	9/21
EVG-0279-B	Th	6:30-8:30	fall	9/21
EVG-0279-C	Th	1:00-3:00	spring	1/25
EVG-0279-D	W	9:00-11:50	spring	1/24

This course is held online.

EVG-0321-A
Public Speaking Across Disciplines
Friday 9:00-11:00 (6 weeks, begins 9/22)
Fall semester: no credit
Instructor: H. Rubinstein
In this course students will learn to develop and deliver informative, persuasive and demonstrative talks, sharing their passion and expertise across disciplines. Both unscripted and scripted speeches will be covered. The ability to speak clearly and with confidence will be emphasized.

This course is held online.

EVG-0342
Integrative Skills Workshop
Thursday 12:00-2:00
One semester: no credit (12 weeks)
Instructor: M. Guida
This course will refine students' oral and written skills so that they can express themselves clearly, fluently and grammatically. The ability to participate in class discussions and deliver presentations will also be addressed, along with correct pronunciation and vocabulary improvement.

Course #	Semester	Start Date
EVG-0342-A	fall	9/21
EVG-0342-B	spring	1/25

This course is held online.

Facilities Access

BFA Interior Design Lab Access: Graduate Students

One semester: no credit

Graduate students who have been approved to register for a Design Studio course through an Interior Design Department portfolio review must register for Interior Design Lab Access.

ℹ️ *Access is available during hours that do not conflict with ongoing courses.*

🏷️ *Access fee: $800*

Course #	*Semester*
IDG-ACCESS-A	fall
IDG-ACCESS-B	spring

BFA Photography and Video Darkroom Access: Graduate Students

One semester: no credit

Graduate students who want access to the darkroom in the BFA Photography and Video Department must contact the department via email at: bfaphotovideo@sva.edu.

🏷️ *Access fee: $350*

Digital Imaging Center Access: Graduate Students
DIG-ACCESS-A

June 4 – August 3

Summer semester: no credit

For graduate students who want access to the Digital Imaging Center.

🕐 *Prerequisite: A working knowledge of the Macintosh operating system and the Adobe Creative Suite.*

ℹ️ *Access is available during hours that do not conflict with ongoing courses.*

🏷️ *Access fee: $300*

Fine Arts Digital Lab Access

One semester: no credit

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. Access is available during hours that do not conflict with ongoing courses.

Course #	*Semester*
FIG-ACCESS-A	fall
FIG-ACCESS-B	spring

🏷️ *Access fee: $500*

Fine Arts Printmaking Workshop Access

One semester: no credit

Graduate students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Access is available during printshop hours that do not conflict with ongoing courses.

Course #	*Semester*	*Dates*
FIG-PRINTG-A	fall	
FIG-PRINTG-B	spring	
FIG-PRINTG-C	summer	6/5 - 8/19

> 🕐 *Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator.*

> 🏷️ *Access fee: $350 (fall and spring); $300 (summer). MFA Visual Narrative students may enroll for $275 during the summer.*

Fine Arts Sculpture Center Access

One semester: no credit

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. All students must attend a mandatory safety demonstration. All students must attend a mandatory safety demonstration. Access is available during hours that do not conflict with ongoing courses.

Course #	*Semester*
FIG-SCULPT-A	fall
FIG-SCULPT-B	spring

> 🕐 *Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager.*

> 🏷️ *Access fee: $500*

RisoLAB Access

One semester: no credit

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. Please visit risolab.sva.edu for details.

Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the art 3D printing, laser cutting, sewing and CNC routing, as well as traditional tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible projects can request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course #	Semester
PDG-ACCESS-A	fall
PDG-ACCESS-B	spring
PDG-ACCESS-C	summer

MFA Computer Arts Lab Access

One semester: no credit

Lab access is available to graduate students from other departments who are registered for a studio or programming course in the MFA Computer Arts program only.

⚠️ *Access is limited to hardware and software resources needed in the specific course for which the student is registered.*

🏷️ *Access fee: $1,700 (fall and spring); $650 (summer)*

Course #	Semester	Dates
SCG-ACCESS-A	fall	
SCG-ACCESS-B	spring	
SCG-ACCESS-C	summer	June 13 – August 14

MFA Photography Lab and Equipment Cage Access
PHG-ACCESS

June 1 – July 31

Summer semester: no credit

Current students in the MFA Photography, Video and Related Media program who want access to the departmental facilities in the summer may register for this access course.

⚠️ *Open to current students in MFA Photography, Video and Related Media only.*

🏷️ *Access fee: $650*

Academic Calendar

March 2023 - August 2024

The academic calendar is subject to change. The most recent academic calendar is available on the [SVA website](#).

FEBRUARY/MARCH 2023

Monday, February 27	Last day to officially drop Spring 2023 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, February 28 – April 17	Students may drop Spring 2023 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Wednesday, March 1	Optimal financial aid date for returning students to submit 2023-2024 FAFSA application
Friday, March 3	Staff holiday; College closed
Monday through Friday, March 6 – 17	Online registration for all currently enrolled undergraduate and graduate students for the 2023-2024 academic year (by appointment only)

APRIL 2023

Monday through Sunday, April 3 – 9	Passover and Easter, no Continuing Education classes
Friday, April 7	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, April 10	Financial aid deadline for submitting all loan applications for Fall/Spring or Spring-only students
Friday, April 14	Application deadline for SVA students wishing to participate in International Exchange for Fall 2023
Monday, April 17	Last day to officially drop Spring 2023 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.

MAY 2023

Monday, May 1	Due date for Summer 2023 tuition
Monday, May 1	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Fall 2022 semester
Monday, May 1	Due date for Spring 2023 grades
Tuesday, May 2	Summer 2023 semester begins
Tuesday, May 2	Check-out SVA residence halls for non-graduating students
Monday, May 8	Summer 2023 Foundation program begins
Sunday, May 21	Commencement, class of 2023
Monday, May 22	Check-out SVA residence halls for graduating students
Monday, May 29	Memorial Day; College closed

JUNE 2023

Monday, June 5	Summer 2023 Continuing Education program begins
Wednesday, June 14, 2023	Summer 2023 English and the Visual Arts program housing check-in
Thursday through Friday, June 15 – 16	Summer 2023 English and the Visual Arts program orientation and registration
Monday, June 19	Juneteenth holiday; College closed
Tuesday, June 20	Summer 2023 English and the Visual Arts program begins
Friday, June 30	Financial aid deadline for submitting 2022-2023 FAFSA application
Friday, June 30	Financial aid deadline for submitting 2022-2023 TAP application
Friday, June 30	Optimal date to resolve Incomplete grades from the Spring 2023 semester

JULY 2023

Saturday through Tuesday, July 1 – 4	Independence Day holiday; College closed
Sunday, July 9	Check-in for Summer 2023 Pre-College program housing students
Sunday, July 9	Orientation for Summer 2023 Pre-College program
Monday, July 10	Summer 2023 Pre-College program begins
Friday, July 14	Summer 2023 Foundation program ends

| Friday, July 28 | Summer 2023 Pre-College program ends |

AUGUST 2023

Tuesday, August 1	Due date for Fall 2023 semester tuition
Thursday through Friday, August 3 – 4	Course adjustment period for Fall 2023 and Spring 2024 semesters
Sunday, August 6	Check-out SVA residence halls for Summer 2023 students
Saturday, August 12	Summer 2023 English and the Visual Arts program ends
Monday, August 21	Summer 2023 semester ends
Sunday, August 27	Check-in SVA residence halls for new students
Sunday through Friday, August 27 – September 1	Welcome Week for new students accepted for the Fall 2023 semester

SEPTEMBER 2023

Saturday, September 2	Check-in SVA residence halls for returning students
Monday, September 4	Labor Day; College closed
Tuesday, September 5	Fall 2023 undergraduate and graduate classes begin
Tuesday through Tuesday, September 5 – 12	Course adjustment period for Fall 2023 and Spring 2024 semesters
Tuesday, September 12	Last day to register for Fall 2023 courses, including independent study
Friday September 15	Application deadline for SVA students wishing to participate in International Exchange for Spring 2024
Saturday, September 16	Fall 2023 Pre-College program begins
Tuesday, September 26	Fall 2023 Continuing Education program begins

OCTOBER 2023

Sunday, October 1	2024-2025 FAFSA filing for new and returning students
Tuesday, October 3	SVA-sponsored student Health Insurance Fee waiver deadline for Fall 2023
Thursday, October 5	SEVIS registration deadline for all F/J international students
Monday, October 9	Online registration for Spring 2024 and Summer 2024 opens for students accepted for the Spring 2024 semester

Friday, October 20	Optimal date to resolve Incomplete grades from the Summer 20232 semester
Monday, October 23	Last day to officially drop Fall 2023 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, October 24 – December 4	Students may drop Fall 2023 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Wednesday, October 25	Administrative withdrawal from Spring 2024 courses for students without financial clearance for the Fall 2023 semester

NOVEMBER 2023

Saturday, November 18	Fall 2023 Pre-College program ends
Monday through Wednesday, November 20 – 22	Course adjustment period for Spring 2024 schedules
Wednesday through Sunday, November 22 – 26	Thanksgiving holiday, no Continuing Education classes
Thursday through Sunday, November 23 – 26	Thanksgiving holiday, College closed
Wednesday, November 29	Online registration for Spring 2024 and Summer 2024 ends for students accepted for the Spring 2024 semester

DECEMBER 2023

Friday, December 1	Financial aid deadline for submitting all loan applications for students registered for Fall 2023 only
Friday, December 1	Due date for Spring 2024 semester tuition (students not on a pre-approved payment plan)
Friday, December 1	Spring 2024 Continuing Education program registration begins
Friday, December 1	Registration for Spring 2024 and Summer 2024 for students accepted for the Spring 2024 semester continues by appointment with departmental advisors
Friday, December 1	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, December 4	Last day to officially drop Fall 2023 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.
Tuesday, December 12	Tuesday undergraduate and graduate classes end

Wednesday, December 13	Wednesday undergraduate and graduate classes end
Monday, December 18	Monday undergraduate and graduate classes end
Tuesday, December 19	Thursday undergraduate and graduate classes end
Wednesday, December 20	Friday/Saturday/Sunday undergraduate and graduate classes end
Wednesday, December 20	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Spring 2023 and Summer 2023 semesters
Wednesday, December 20	Due date for Fall 2023 semester grades
Wednesday, December 20	Check-out SVA residence halls for non-returning students
Thursday through Monday, December 21 – January 1	Winter Recess; College closed

JANUARY 2024

Monday, January 1	Due date for Spring 2024 tuition for students on a pre-approved payment plan
Friday, January 5	Optimal filing date for submitting 2024-2025 FAFSA forms for early action for Fall 2024
Wednesday, January 10	Check-in SVA residence halls for new students
Thursday through Friday, January 11 – 12	Welcome Week for new students accepted for the Spring 2024 semester
Monday, January 15	Martin Luther King, Jr. Day; College closed
Tuesday, January 16	Spring 2024 undergraduate and graduate classes begin
Tuesday through Monday, January 16 – 22	Course adjustment period for Spring 2024 and Summer 2024 schedules
Saturday, January 20	Spring 2024 Pre-College program begins
Monday, January 22	Last day to register for Spring 2024 courses, including independent study
Monday, January 29	Spring 2024 Continuing Education program begins

FEBRUARY 2024

Thursday, February 1	Optimal filing date for new students to submit financial aid FAFSA forms to central processor for 2024-2025 financial aid
Thursday, February 1	Administrative withdrawal from Summer 2024 courses for students without financial clearance for the Spring 2024 semester
Thursday through Thursday, February 1 – 15	Residence hall room selection for returning students

Monday, February 5	SVA-sponsored student Health Insurance Fee waiver deadline for Spring 2024
Wednesday, February 7	SEVIS registration deadline for all F/J international students
Monday, February 19	Optimal date to resolve Incomplete grades from the Fall 2023 semester
Tuesday through Monday, February 27 – April 15	Students may drop Spring 2024 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.

MARCH 2024

Friday, March 1	Optimal financial aid date for returning students to submit 2024-2025 FAFSA application
Monday through Sunday, March 4 – 10	Spring break; no classes
Monday, March 4	Last day to officially drop Spring 2024 undergraduate and graduate courses without a grade. Academic progress and financial liability may be affected.
Tuesday through Monday, March 5 – April 22	Students may drop Spring 2024 undergraduate and graduate courses with a grade of "W". Academic progress and financial liability may be affected. International students must receive approval from the International Students Office to drop below full-time status.
Friday, March 8	Staff holiday; College closed
Monday through Friday, March 11 – 22	Online registration for all currently enrolled undergraduate and graduate students for the 2024-2025 academic year (by appointment only)
Saturday, March 30	Spring 2024 Pre-College program ends

APRIL 2024

Friday, April 5	Deadline for OPT application and program extension request for international students in their final semester of study
Monday, April 8	Financial aid deadline for submitting all loan applications for Fall/Spring or Spring-only students
Monday, April 15	Application deadline for SVA students wishing to participate in International Exchange for Fall 2024
Monday, April 22	Last day to officially drop Spring 2024 undergraduate and graduate courses with a "W" grade. Academic progress and financial liability may be affected.

Monday and Tuesday, April 22 – 23	Passover, no Continuing Education classes

MAY 2024

Wednesday, May 1	Due date for Summer 2024 tuition
Monday, May 6	Undergraduate and graduate classes end; last day that the Registrar's Office will accept grade changes for the Fall 2023 semester
Monday, May 6	Due date for Spring 2024 grades
Tuesday, May 7	Summer 2024 semester begins
Tuesday, May 7	Check-out SVA residence halls for non-graduating students
Monday, May 13	Summer 2024 Foundation program begins
Sunday, May 19	Tentative Date of Commencement, class of 2024
Monday, May 20	Tentative Check-out SVA residence halls for graduating students
Monday, May 27	Memorial Day; College closed

JUNE 2024

Monday, June 3	Summer 2024 Continuing Education program begins
Wednesday, June 12	Summer 2024 English and the Visual Arts program housing check-in
Thursday and Friday, June 13 – 14	Summer 2024 English and the Visual Arts program orientation and registration
Monday, June 17	Summer 2024 English and the Visual Arts program begins
Wednesday, June 19	Juneteenth holiday; College closed
Sunday, June 30	Financial aid deadline for submitting 2023-2024 FAFSA application
Sunday, June 30	Financial aid deadline for submitting 2023-2024 TAP application
Sunday, June 30	Optimal date to resolve Incomplete grades from the Spring 2024 semester

JULY 2024

Thursday and Friday, July 4 – 5	Independence Day holiday; College closed
Sunday, July 7	Check-in for Summer 2024 Pre-College program housing students

Monday, July 8	Orientation for Summer 2024 Pre-College program
Monday, July 8	Summer 2024 Pre-College program begins
Friday, July 19	Summer 2024 Foundation program ends
Friday, July 26	Summer 2024 Pre-College program ends

AUGUST 2024

Thursday, August 1	Due date for Fall 2024 semester tuition
Thursday through Friday, August 1 – 2	Course adjustment period for Fall 2024 and Spring 2025 semesters
Sunday, August 4	Check-out SVA residence halls for Summer 2024 students
Saturday, August 10	Summer 2024 English and the Visual Arts program ends
Monday, August 19	Summer 2024 semester ends

Annual Notification of the Family Educational Rights and Privacy Act

Known by its acronym, FERPA, this important legislation guarantees students certain rights regarding their education records (records that include, but are not limited to, grades, financial records, and other personal information). FERPA applies to all students attending SVA, regardless of age.

STUDENT FERPA RIGHTS

- The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.

- The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.

- The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service or function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing their tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill their professional responsibilities for SVA.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

    Family Policy Compliance Office
    U.S. Department of Education
    400 Maryland Avenue SW
    Washington, DC 20212

DIRECTORY INFORMATION

SVA may disclose Directory Information to third-party organizations without a student's consent. Such outside organizations may include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions.

"Directory Information" is defined by SVA as: student's name, address, telephone number, email address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, and degree(s) conferred.

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at sva.edu/registrar.

The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

SVA typically will disclose personally identifiable information (PII)—such as a Social Security number, grades, or other private information—from a student's education record only with the written consent of the student. However, FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets one or more of the following conditions:

- To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions.

- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer. SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.

- To authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.

- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.

- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.

- To accrediting organizations to carry out their accrediting functions.

- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.

- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.

- To appropriate parties in a health or safety emergency.

- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.

- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against them.

- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.

- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

STUDENT CONSENT TO ALLOW OR PREVENT DISCLOSURE

The FERPA Disclosure Form allows students to instruct SVA to do the following:
- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.

- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing. The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu/registrar.

Registration Information Graduate Division

CURRENTLY ENROLLED GRADUATE STUDENTS
February 20 – March 17, 2023
Students plan courses, meet with department heads or advisors as needed, and complete all necessary registration materials.

March 6 – March 17, 2023
Registration for all returning students in the Graduate Division will be scheduled on an individual basis, from Monday, March 6 through Friday, March 17. Please contact your departmental advisor for specifics.

REGISTRATION FOR INCOMING GRADUATE STUDENTS
Students entering the College should contact their departmental advisor to discuss their registration.

Updated course information can be viewed using MyServices Student, which can be accessed from your MyID account (myid.sva.edu) by selecting the MyServices app from your dashboard.

PREPARING YOUR COURSE SCHEDULE

The maximum number of credits for which a student may register in any semester is 18 credits.

Review the required courses for your academic program and your respective year in the program. Many programs have a set curriculum for each year; some programs do offer options for a limited course choice. Consult with your departmental advisor to discuss the specific registration procedures for your program. Note that it may be helpful to select alternative courses in case your first choices are not available.

Graduate students who wish to take more than 15 credits per semester (16 for Design Research, Writing and Criticism majors) must receive approval from their department advisor.

Course Adjustment Periods
Course adjustment (drop/add) periods for the fall 2023 and spring 2024 semesters will be held Thursday and Friday, August 3 and 4, 2023, and Tuesday through Tuesday, September 5 – 12, 2023.

Course adjustment (drop/add) periods for the spring 2024 semester will be held Monday through Wednesday, November 20 – 22, 2023 and Monday through Tuesday, January 16 – 22, 2024.

Students should routinely check their schedules in MyServices Student for accuracy.

SCHEDULE AND PROCEDURES: ALL GRADUATE STUDENTS

May 1, 2023
Tuition and fees due date for the Summer 2023 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of $250. A late fee of $50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

On or before July 12, 2023
Registered students will receive a complete statement of tuition and fees for the fall semester.

August 1, 2023
Due date for fall semester tuition and fees. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of $250. A late fee of $50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

August 3 – August 4, 2023
Course adjustment period, fall 2022 and spring 2023 semesters

September 5 – September 12, 2023
Course adjustment period, fall 2023 and spring 2024 semesters

November 20 – November 22, 2023
Course adjustment period for spring 2024 semester

December 1, 2023
Due date for spring 2024 semester tuition and fees for students who are not on a payment plan. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of $250. Late payment may result in your registration being canceled.

January 1, 2024
Due date for spring 2024 semester tuition and fees for students who are on a payment plan. For students on the payment plan a late fee of $50 will be assessed each month for which tuition payment is not received by the installment due date. Late payment may result in your registration being canceled.

January 16 – January 22, 2024
Course adjustment period for spring 2024 semester.

May 1, 2024
Tuition and fees due date for the summer 2024 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of $250. For students on the payment plan a late fee of $50 will be assessed each month for which tuition payment is not received by the installment due date. Late payment may result in your registration being canceled.

General Information

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

Accreditation

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in 3D Animation and Visual Effects; Advertising; Animation; Comics; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Film Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014. The School of Visual Arts' Department of Art Education is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation (CHEA).

The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs under the AAQEP standards with an anticipated quality assurance review in fall 2023. Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation programs offered by the School of Visual Arts are therefore considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

Departmental Advisors

Art Education
Courtney Treglia, Tel: 212.592.2448
Email: ctreglia@sva.edu

Art Practice
Jacquelyn Strycker, Tel: 212.592.2783
Email: jstrycker@sva.edu

Art Therapy
Kate McWatters, Tel: 212.592.2013
Email: kmcwatters@sva.edu

Branding
Emily Weiland, Tel: 212.592.2075
Email: eweiland@sva.edu

Computer Arts
Lotte Marie Allen, Tel: 212.592.2532
Email: callen2@sva.edu

Curatorial Practice
Re McBride, Tel: 212.592.2699
Email: amcbride1@sva.edu

Design
Veronika Golova, Tel: 212.592.2600
Email: vgolova@sva.edu

Design for Social Innovation
Carolyn Cesarotti, Tel: 212.592.2173
Email: ccesarotti@sva.edu

Design Research, Writing and Criticism
Eric Schwartau, Tel: 212.592.2228
Email: eschwartau@sva.edu

Digital Photography
Marko Kovacevic, Tel: 212.592.2170
Email: mkovacevic@sva.edu

Directing
Cailin McFadden, Tel: 212.592.2059
Email: cmcfadden@sva.edu

Fashion Photography
Barry Sutton, Tel: 212.592.2368
Email: bsutton1@sva.edu

Fine Arts
Nelson Santos, Tel: 212.592.2501
Email: nsantos2@sva.edu

Illustration as Visual Essay
Kim Ablondi, Tel: 212.592.2210
Email: kablondi@sva.edu

Interaction Design
Steven Mayer, Tel: 212.592.2612
Email: smayer2@sva.edu

Photography, Video and Related Media
Adam B. Bell, Tel: 212.592.2361
Email: abell1@sva.edu

Products of Design
Julia Knoll, Tel: 212.592.2592
Email: jknoll1@sva.edu

Social Documentary Film
Timothy Doyle, Tel: 212.592.2919
Email: tdoyle@sva.edu

Visual Narrative
Joan McCabe, Tel: 212.592.2412
Email: jmccabe@sva.edu

Graduate Division Grading Policies

Only course grades of B- or higher will be applied toward the degree. Students who receive a grade below B- may have to repeat the course (or an equivalent course that satisfies a degree requirement). Grades of less than B- are awarded credit and are used to calculate term and cumulative GPA.

For students enrolled in a program that utilizes the pass/fail system, a Pass (P) or High Pass (HP) will be awarded for the successful completion of a course.

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

Transfer of Credit Policy

Transfer of credit is awarded on an individual basis, to a maximum of 25% of the graduate program's total credits needed to graduate.

Technical Requirements for Online Courses

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

Important Information

1. The School of Visual Arts reserves the right to make course changes when necessary and to withdraw a course for valid reasons, including inadequate enrollment. In any case where such an action by the College makes it necessary for you to adjust your schedule, you will not be charged any fee for the course adjustment.

2. It is each student's responsibility to meet all registration deadlines. In the event of a grave emergency, your departmental advisor must be notified so that special arrangements can be made.

3. Students are advised to keep receipts from all registrations and course adjustments and to check them thoroughly for accuracy. Students can review their class schedule in MyServices Student.

4. Be sure to keep your current address on file with the College. Inform the Registrar's Office of all address changes as soon as possible.

Tuition and Fees

Tuition

Tuition for the Graduate Division is listed by department.

Art Education
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
$10,980 summer semester (6 credits)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Art Practice
$10,980 per semester, fall and spring semesters (6 credits per semester)
$21,960 per summer semester (12 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Art Therapy
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Branding
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
$10,980 summer semester (6 credits)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Computer Arts
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Curatorial Practice
$21,960 per semester, fall and spring semesters (12 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Design
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Design for Social Innovation
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Design Research, Writing and Criticism
$27,450 per semester, fall and spring semesters (16 credits fall semester, 14 credits spring semester)
Per-credit rate: $1,830 (less than 12 credits or more than 16 credits per semester)

Digital Photography
$21,960 per semester, fall and spring semesters (12 credits per semester)
$10,980 summer semester (6 credits)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Directing
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Fashion Photography
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Fine Arts
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Illustration as Visual Essay
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Interaction Design
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Photography, Video and Related Media
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Products of Design
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Social Documentary Film
$27,450 per semester, fall and spring semesters (12 to 15 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

Visual Narrative
$10,980 per semester, fall and spring semesters (6 credits per semester)
$21,960 per summer semester (12 credits per semester)
Per-credit rate: $1,830 (less than 12 credits or more than 15 credits per semester)

> *Graduate students may audit one undergraduate or one continuing education course each semester that they are enrolled as matriculated and full-time students. All applicable course fees will be charged. Courses open to auditing are subject to availability.*

Graduate Departmental Fees

Art Education	$250	per semester
Art Practice (summer only)	$750	per summer semester
Art Therapy	$250	per semester
Branding	$325	per semester
Computer Arts	$1,700	per semester
Curatorial Practice	$250	per semester
Design	$500	per semester
Design for Social Innovation	$400	per semester
Design Research, Writing and Criticism	$250	per semester
Digital Photography	$500	per semester
Directing	$1,500	per semester
Fashion Photography	$1,200	per semester
Fine Arts	$600	per semester
Illustration as Visual Essay	$750	per semester
Interaction Design	$400	per semester
Products of Design	$550	per semester
Photography, Video and Related Media	$1,700	per semester
Social Documentary Film	$1,700	per semester
Visual Narrative (summer only)	$1,750	per summer semester

Summer 2023 Graduate Access Fees

BFA Printmaking Workshop (FIG-Printg)	$300	June 5 – August 19
BFA Digital Imaging Center (DIG-Access)	$300	June 4 – August 3
MFA Computer Arts Lab (SCG-Access)	$650	June 13 – August 14
MFA Photography Lab (PHG-Access)	$650	June 1 – July 31
RisoLAB Access (RisoLAB-Access) ⓘ		June 3 – August 11

ⓘ   *Please visit risolab.sva.edu for details.*

Housing Charges: Fall 2023/Spring 2024

24th Street Residence Double	$10,750	per semester
24th Street Residence Small Double	$9,750	per semester
24th Street Residence Triple	$8,875	per semester
Ludlow Residence Single	$10,600	per semester
Ludlow Residence Double	$9,700	per semester
23rd Street Residence Double	$10,000	per semester
23rd Street Residence Small Double	$8,625	per semester

Housing Charges: Summer 2023

24th Street Residence Double	$4,800	per semester
24th Street Residence Small Double	$4,550	per semester
24th Street Residence Triple	$4,300	per semester
Ludlow Residence Single	$5,500	per semester
Ludlow Residence Double	$4,800	per semester

Housing rates for students registered in special summer programs, including the English and the Visual Arts Summer Program, the Artist Residency Programs and Graduate Division summer programs, can be obtained by contacting the Summer Housing Office at 212.592.2984, email: summerhousing@sva.edu. For information on summer housing contract dates and rates please visit sva.edu/summerhousing.

Housing Placement Fee

Students who wish to apply for housing at SVA during the academic year are required to submit a $400 nonrefundable placement fee.

Late Registration Fee

Currently enrolled students who do not adhere to the registration schedule and register during a late-registration period will be charged a $100 late-registration fee. Students withheld from registration by the College will not be charged this fee, except for students withheld for nonpayment of a prior balance or for an immunization hold.

Late Course Adjustment Fee

Students who, for any reason, need to add a course to their schedule after the close of the course adjustment period will be charged a $100 late course adjustment fee. In addition, they must have secured written approval from their instructor and from their departmental advisor in order to add courses after the second week of the semester. Students wishing to drop courses may do so through the eighth week of the semester (for 15-week courses). Students enrolled in summer-semester courses of less than 15 weeks in duration should contact their department advisor regarding course adjustment periods. More information can be found at sva.edu/studentaccounts. The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

Please see the major-department sections for individual course and equipment fees. Individual course and equipment fees will be fully refunded during the course adjustment periods. Individual course and equipment fees are nonrefundable after the course adjustment periods.

Re-Matriculation Fee

Students withdrawn from SVA for nonpayment of tuition and fees and who have been approved to return to the College will be charged a $500 re-matriculation fee.

Late Payment Fee

Students who do not meet the deadline for tuition remittance and who are not on a payment plan will be charged a late fee of $250. A $50 late fee will be assessed each month that tuition payment is not received by the installment due date, for students on the payment plan. Late payment may result in your registration being canceled.

Health Insurance Fees

For plan information and/or to waive this fee before the deadline visit sva.edu/uhp.

ⓘ   *Health insurance fees for the 2023-2024 academic year will be available in April 2023. Please visit sva.edu/tuition.*

Rates for the 2022-2023 academic year were as follows:
- $1,415 per semester (if enrolled in the student health insurance for the academic year or for the fall semester only)
- $1,815 spring semester (if enrolled in the student health insurance for the spring semester only)

Summer 2023 semester health insurance fees are applicable to the following departments: MFA Art Practice (first summer semester), MFA Visual Narrative.

Rates for the summer 2023 semester health insurance:
MFA Art Practice (first summer only) $510
MFA Visual Narrative $615

Students are automatically enrolled in the SVA-sponsored accident and sickness insurance and billed the Health Insurance Fee. (Students enrolled in MFA Visual Narrative are eligible for coverage during the onsite summer session but not for the fall and spring semesters.) Students who want to remove the health insurance fee must have sufficient insurance coverage and waive the fee online before the applicable deadline. For more information about the insurance, deadlines and waiving the fee, go to sva.edu/uhp.

Payment Plan Fee

$100 per semester

Veterans Benefits and Transition Act of 2018

In accordance with the Veterans Benefits and Transition Act of 2018, Title 38, Section 3679(e), students who are entitled to educational assistance under Chapter 31, Vocational Rehabilitation and Employment, or Chapter 33, Post-9/11 GI Bill® benefits, will not incur any penalty (including the assessment of late fees or denial of access to classes or institutional facilities, or be required to borrow additional funds) because of their inability to meet their financial obligations to SVA due to the delayed disbursement of funding from the Department of Veteran Affairs under chapter 31 or 33.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at http://www.benefits.va.gov/gibill.

Change to Veterans Affairs Debt Repayment and Refunds
Under Public Law 116-315 Section 1019. As of 1/5/2021, outstanding Veteran Affairs benefit balances from tuition/fees, or Yellow Ribbon will be collected from the College. In turn, the College may require you to pay any outstanding debts resulting from changes to your schedule. Book/supplies stipend and monthly housing (MHA) debt from VA will be billed directly to the student.

Financial Requirements for Registration

1. Students with a prior semester balance will be required to obtain a financial clearance to register from either the Office of Student Accounts or the Office of Financial Aid.

2. Payment Plans must be renewed each semester. Students who have not used the payment plan may opt to do so prior to registration. Please contact the Office of Student Accounts.

3. Students who will be relying on financial aid assistance to pay their tuition should contact the Office of Financial Aid as soon as possible.

4. Financial aid recipients of any kind, other than scholarship recipients, will be required to have filed their FAFSA no later than March 1.

Refund Policy

The enrollment fee is nonrefundable. The health insurance fee is refundable only if withdrawal occurs prior to the applicable semester waiver deadline. The waiver deadline is located on the Student Health and Counseling Services webpage.

Students who wish to withdraw from SVA must notify their academic advisor in writing. Written approval from a parent or guardian must be included if the student is under 18 years of age. The effective date of the withdrawal is the date written notification is received by the academic advisor. Lack of attendance alone does not entitle a student to a refund.

Refunds, less the nonrefundable enrollment fee and health insurance fee (if applicable), are made after the prorated percentages of liability are applied, unless superseded by an existing state or accrediting agency refund policy. Upon withdrawal from the semester, SVA does not charge any department or course fees. However, payment plan fees, late fees and any other administrative fees are not prorated. Only tuition and housing costs are prorated. Prorated housing costs are based on the check out date, not the official date of withdrawal.

The prorated percentages of liability (tuition and fees owed) are based on the official date of withdrawal, as follows:
- 0% liability if withdrawal occurs through the first week of the semester
- 25% liability if withdrawal occurs during the second week of the semester
- 50% liability if withdrawal occurs during the third week of the semester
- 75% liability if withdrawal occurs during the fourth week of the semester
- 100% liability if withdrawal occurs after the fourth week
- No refund will be made for withdrawal occurring after the fourth week of the semester

Title IV recipients should note that the amount of the student refund will be calculated only after the aid proceeds are appropriately returned to each program. Please contact the Office of Student Accounts or the Office of Financial Aid for more information on Title IV refunds.

Consumer Information

The School of Visual Arts is committed to providing full disclosure of all consumer information as required by state and federal laws and regulations. The College's consumer information is located on the SVA website at: https://sva.edu/about/facts-and-policies/consumer-information.