

# Cleveland Institute of Art

## 2023-24 Catalog

Every effort is made to ensure the accuracy of the information contained in the Cleveland Institute of Art Catalog. The Cleveland Institute of Art reserves the right to change or withdraw courses; to change the fees, rules, and calendar for admission, registration, instruction and graduation; and to change any of its policies or other provisions listed in the Catalog at any time.

The 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 Web site at [benefits.va.gov/gibill](https://benefits.va.gov/gibill).

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# Accreditation

Cleveland Institute of Art is an independent college of art and design committed to leadership and vision in all forms of visual arts education. Since 1882, we have been an educational cornerstone in Cleveland, Ohio, and have won widespread acclaim for the quality of our programs and achievements of our alumni. Students are encouraged to explore their vision and develop their skills through an interdisciplinary curriculum.

Cleveland Institute of Art is an independent, not-for-profit college accredited by the National Association of Schools of Art and Design (NASAD) and the Higher Learning Commission, and is authorized by the Ohio Department of Higher Education.

# Message from the President



Dear Students:

You bring the artistic talent, the passion and the commitment to learning and creating. CIA provides accomplished faculty members, excellent facilities, carefully curated courses, a whole menu of support services and well-designed policies to ensure that you receive the best possible education.

In this catalog, you'll learn about CIA's comprehensive curriculum, and the resources that are here for you in supporting your learning. Please read through it now and keep it as a reference. It is the product of countless hours of labor by many dedicated faculty and staff members whose focus is your success.

Take time also to look through our website, at [cia.edu](http://cia.edu), and learn even more about our people and our programs. I especially encourage that you explore a multitude of courses and programs outside of your major, as you may discover a new creative pathway or process to complement your artistic practice and help you achieve your career goals.

As fastidious stewards of our mission, we strive to cultivate creative leaders who inspire people, strengthen communities, and contribute to a thriving and sustainable economy through an innovative education in art and design. As you progress through your journey into the CIA family as a student and as a future alum, I look forward to experiencing the creative, innovative, courageous and ambitious artists and designers that you are and will continue to become.

Best,  
Kathryn Heidemann  
President + CEO, Cleveland Institute of Art

# About CIA

## Institutional Statement

The Cleveland Institute of Art strives to nurture the intellectual, artistic and professional development of students and community members through rigorous visual arts and design education, and in so doing to advance culture, community, and global quality of life.

Our success is derived from a pursuit of excellence, the fostering of community, a holistic approach to education, a culture of accountability, and freedom of inquiry.

## Vision

The global community is engaged and enriched by art and design.

## Mission

To cultivate creative leaders who inspire people, strengthen communities and contribute to a thriving and sustainable economy through an innovative education in art and design.

## Values

### Accessibility

We believe in proactively removing barriers to provide students, employees, and the public a welcoming and life-enriching experience with our world-class art and design college.

### Creativity

We believe in building the confidence and elevating the creative processes of our students as they explore the relationship of art and design to our culture, economy, society, and experience of the world.

### Excellence

We believe all students deserve a premier education where they learn to appreciate and evaluate the world and apply a range of material and digital practices in a confident, accomplished, and sophisticated way.

### Inclusivity

We believe our academic and campus environment—from our classrooms and studios, to our residence halls and institutional policies and procedures, to our galleries and public spaces—must reflect our society and encourage just, equitable, and inclusive expansive access and opportunity for all students, faculty, staff, alumni, and visitors.

### Individuality

We believe in helping our students find themselves through art, design, and liberal arts education, planning their own professional paths to transform the world that draw on their creative, critical thinking, communication, and resiliency skills.

### Investment

We believe in providing our students, faculty and staff with the resources they need for professional development by supporting established and unconventional approaches to teaching, learning and entrepreneurship.

### Responsibility

We believe our students must learn to be civically and socially responsible, entering the world equipped to engage in a multicultural society and contribute to the public good.

### Stewardship

We believe in building a strong organization for the future that is structurally and financially secure and consistently adaptable, while remaining true to its vision and mission.

### Transparency

We believe in fostering a collaborative community built on open communication, honesty, and trust.

### Wellness

We believe in supporting the educational, mental, emotional, and physical health of our students, faculty, and staff, for lifelong success in their professional and personal endeavor.

# History

Cleveland Institute of Art continues to build on an internationally recognized heritage of excellence and innovation that dates back to 1882. That year, the school was chartered as the Western Reserve School of Design for Women. The school's original name reflects the forward-thinking views of founder Sarah Kimball, who opened her home for the first-class meetings, attended by just one teacher and one student. Five years after its opening, there was already a young man attending. By 1891, the co-educational school was renamed the Cleveland School of Art and blossomed under the influence of a dedicated and talented faculty, whose prize-winning art and award-winning commercial designs are known collectively, even today, as the "Cleveland School."

Over time, the school's success prompted changes in facilities—from Mrs. Kimball's sitting room to the attic of the Cleveland City Hall Annex, to the Horace Kelley mansion on present-day East 55th Street. In 1905, the Cleveland School of Art built a brick Italianate building in University Circle (razed as part of a 1960s site redevelopment), which boasted a grand exhibition gallery predating the Cleveland Museum of Art by a decade.

In 1946, Ohio authorized the college to confer the Bachelor of Fine Arts degree. In 1948 the college became officially known as the Cleveland Institute of Art, and in 1956, classes moved into a new building on East Boulevard named for George Gund, who served as CIA Board President for 24 years.

The college purchased a former Ford Model T automobile assembly plant in 1981 and renovated it for classroom and studio space. The building, which had been added to the National Register of Historic Places in 1976, was named the Joseph McCullough Center for the Visual Arts (JMC) after CIA's former president of 33 years. The JMC went through another renovation in 2010, and in late 2014, the college finished construction of a new George Gund Building, adjoined to the JMC, and a block away from CIA's new Uptown Residence Hall.

# Section 1: 2023-24 Academic Calendar



# Fall 2023

## July

- 17 Tuition payment arrangements due for all students.

## August

- 16-18 International student orientation
- 18 First-year student move-in
- 19-22 New student orientation.
- 20-22 Upper-class student move-in
- 23 Fall 2023 semester begins
- 23-29 Course drop-add period

## September

- 4 Labor Day. CIA holiday. No classes. Building closed. Residence halls remain open.
- 15 Grade revisions due for Spring 2023 Incomplete grades.
- 22 Spring 2024 course revision requests due to Academic Affairs AND the Registrar's Office.

## October

- 4 Advising for Spring 2024 course scheduling begins.
- 16 Fall 2024 and Spring 2025 course schedule revision due to Academic Affairs and Registrar's Office
- 18 Mid-term grades due.
- 23-24 Fall Break. No classes. Faculty In-Service Days. Offices remain open. Residence Halls remain open. Building remains open.
- 24 Faculty Teaching + Learning Summit
- 27 Last day to withdraw from a course for the Fall 2023 semester without a grade penalty.
- 30 Registration opens to Seniors for Spring 2024 course scheduling.

## November

- 2 Registration opens to Juniors for Spring 2024 course scheduling.
- 6 Registration opens to Sophomores for Spring 2024 course scheduling.
- 22 No classes. Offices remain open.
- 23-24 Thanksgiving. CIA holiday. Building closed. Residence halls remain open.
- 27 Course evaluations open for Liberal Arts and Studio courses.

## December

- 5 Last day of regular classes for Liberal Arts and Studio courses.
- 6-8 Mid-year critiques for May 2024 grads and BFA Reviews & Exhibitions for Dec 2023 grads.
- 11-15 Exams for Liberal Arts courses and Final Critiques for Studio courses.
- 16 Fall semester ends. Holiday recess begins. Residence halls close at 5pm.
- 18 Final grades due for all students by 9am.
- 20 Tuition payment arrangement due for all students in order to begin Spring classes. Students dropped from classes for non-payment

- Dec 22-Jan 2** CIA Winter Break. Building closed.

# Spring 2024

## January

- 13-14 Returning students move into residence halls.
- 15 Martin Luther King Day. CIA holiday. No classes. Building closed. Residence halls remain open.
- 16 Spring 2024 semester begins.
- 16-22 Course drop-add period.

## February

- 9 Grade revisions due for Fall 2023 Incomplete grades.
- 16 Fall 2024 course schedule revision requests due to Academic Affairs and the Registrar's Office.
- 26 Advising for Fall 2024 course scheduling begins

## March

- 8 Mid-term grades due.
- 11-15 Spring Break. No classes. Offices open. Residence halls remain open.
- 29 Last day to withdraw from a course for the Spring 2024 semester without a grade penalty.

## April

- 1 Registration opens to continuing Seniors and current Juniors for Fall 2024 course scheduling
- 4 Registration opens to current Sophomores for Fall 2024 course scheduling
- 8 Registration opens to current First Years for Fall 2024 course scheduling
- 22 Course evaluations open for Liberal Arts and Studio courses
- 27 Last day of regular classes for Liberal Arts and Studio courses

## May

- Apr 29-May 4 Exams for Liberal Arts courses AND Final critiques for Studio courses.
- 6-10 BFA reviews and exhibitions.
- 11 Spring semester ends. Residence hall closes at noon.
- 13 Final grades for ALL students due by 9am.
- 16 Commencement rehearsal. Details TBA.
- 19 Commencement. Time/Location TBA.
- 20 Final studio clean-out.
- 27 Memorial Day. CIA holiday. Building closed.

## June

- 19 Juneteenth. CIA Holiday. Buildings closed.

## July

- 4 Independence Day. CIA holiday. Buildings closed.

# Section 2: Financial Matters

## Cost of Attendance

The Cost of Attendance (COA) is the combination of direct and indirect costs associated with attending college. It is used with the calculated Estimated Family Contribution (EFC) from the data reported on the FAFSA to determine financial aid eligibility. You may receive financial aid, including student loans, up to the total Cost of Attendance. Financial aid disbursed to your account in excess of your direct costs will be refunded to you.

### Direct Costs

Each semester, all students are provided their billing and registration materials at their myCIA student email account.

These costs include tuition based on full-time enrollment and also mandatory institutional fees including, facility fees, technology fees, health service fees, student activity fees, and an orientation fee (fall semester only). These expenses are posted every spring for the upcoming academic year at [cia.edu/tuition](http://cia.edu/tuition).

Additionally, students who choose to live on campus (in our residence hall or apartments) will also have room and board expenses. These fees are posted every spring on [cia.edu/tuition](http://cia.edu/tuition).

### Indirect Costs

Books and supplies, transportation, and personal expenses are estimated costs that each student will incur. However, these costs (expenses) are associated with attending CIA but are not billed through CIA. They are included in the Cost of Attendance. Students who live off campus in an apartment or other type of rental unit and commute to CIA, or students who commute from their parent's or relative's home, also have food and other expenses. An estimate of these costs is also included in the Cost of Attendance.

View Cost of Attendance numbers for your individual enrollment status (incoming student, returning student) and residential status (commuter, on-campus housing, off-campus housing) at [cia.edu/admissions/tuition-fees/cost-of-attendance](http://cia.edu/admissions/tuition-fees/cost-of-attendance).

## Disbursement of Financial Aid

Financial aid awards will not be disbursed or posted to your student account until the Office of Financial Aid has received your signed Financial Aid award letter confirming acceptance of the award. You can also accept your financial aid awards online using NetPartner at [netpartner.cia.edu](http://netpartner.cia.edu).

Disbursement will be made to your student account after the start of each semester when your financial aid file is complete.

For your financial aid file to be considered complete, you must submit all required and requested forms to the Office of Financial Aid and be registered for classes. Please follow the instructions and paperwork included with your billing statement to deduct all awards from your account balance.

## Veterans' Benefits

The Cleveland Institute of Art is approved for Veterans Affairs (VA) education benefits and is a "Yellow Ribbon" school with no limit on the number of students who may utilize Yellow Ribbon benefits. The Office of the Registrar certifies education benefit recipients' enrollments to the VA each semester the recipient is in attendance. New students must be accepted for admission to the BFA program (see specific degree requirements in [Section 6](#)) and have made an Admissions deposit; continuing students must have registered for courses for the next semester before enrollment certifications can be submitted.

Certification processing to the VA begins in July for the fall semester and in December for the spring semester. Chapter 33 (Post-9/11 GI Bill®) and Yellow Ribbon tuition benefits are disbursed directly to CIA and are applied toward the student's tuition and fees. Benefits for students attending under Chapter 35 (Survivors' and Dependents' Educational Assistance) are sent directly to the student. Benefits are normally disbursed four to six weeks after certifications are received by the VA.

### Additional information for Chapters 33 and 31 Benefits Payments

CIA, in compliance with the Veterans Benefits and Transition Act of 2018, allows Chapter 33 (Post-9/11 GI Bill®) and Chapter 31 (Vocational Readiness & Employment) education benefit recipients to participate in the course of education at CIA for a period of time before payment is disbursed by the U.S. Department of Veteran Affairs, starting

on the date CIA receives the benefit recipient's Certificate of Eligibility or VA Form 28-1905 and until either 1) CIA receives payment from the VA, or 2) 90 days have elapsed following CIA's certification or invoicing of tuition and fees to the VA. In the event of delayed disbursement, these Chapter 33 and Chapter 31 recipients will:

- Not be assessed a late fee
- Not be required to borrow funds to pay the interim balance for which the VA is responsible
- Maintain access to course registration
- Retain full use of library and campus resources

If a Chapter 33 or Chapter 31 recipient has a balance that exceeds their expected VA contribution, the student must pay the difference by the stated registration deadline each semester.

### Veteran Student Priority Registration

Veteran students at CIA who are scheduling for sophomore or junior courses enjoy priority registration, as defined by having access to registration before the rest of their classes, starting on the date at which the senior class is open to register. To take advantage of this priority registration opportunity, rising and current sophomore and junior veteran students should contact the Registrar's Office via email at [registrar@cia.edu](mailto:registrar@cia.edu).

Questions regarding VA benefits should go to the Registrar at 216.421.7321 or [registrar@cia.edu](mailto:registrar@cia.edu). Questions regarding academic advising should go to [emendez@cia.edu](mailto:emendez@cia.edu). Questions regarding financial aid should go to Financial Aid office at [financialaid@cia.edu](mailto:financialaid@cia.edu). Questions regarding disability services should go to Amanda Calabro at [aecalabro@cia.edu](mailto:aecalabro@cia.edu).

## Student Accounts

Student accounts are maintained by the Student Accounts Office, located in the Room 122M. Payments for supplies or items purchased on campus, tickets for student events, and other activities on campus are also taken at the Student Accounts Office.

All students must be financially cleared by July 15th for the Fall Semester, and December 15th for the Spring Semester. Late fees will be assessed if not cleared by these dates. Financially cleared means tuition and fees paid in full, or you are enrolled in a monthly payment plan, or you have secured enough financial aid to cover your entire student account balance. Payment may be made online at [my.cia.edu](http://my.cia.edu) (student must grant parental access via FERPA permissions) with Mastercard, Visa or Discover (convenience fees are added) or via ACH (no added fees). Paper checks may be sent to The Cleveland Institute of Art at 11610 Euclid Ave. Cleveland, OH 44106. An updated schedule of all tuition and fees is located at [cia.edu/tuition](http://cia.edu/tuition).

A “hold” on the release of grades or transcripts is placed on any student’s account that shows an unpaid tuition balance or unpaid debts to any college department or CWRU department from which CIA students or the college receives services that are unpaid at the end of each semester. For detailed information on tuition and fee payments or questions about your account, please see the Student Accounts Administrator.

You may also participate in a payment plan to spread your tuition and fee payments throughout the semester. See details on this option by going to your Transact Portal that you access through your [my.cia.edu](http://my.cia.edu) account.

## Refunds

Full-time and part-time students who withdraw from individual courses (not a complete withdrawal from CIA) will not receive a prorated refund for that course(s). Full-time tuition covers a credit load from 12 to 18 credits.

You should contact the Office of Financial Aid before you withdraw from a course. Since the number of credits you earn each semester affects your progress toward your degree, withdrawing from a course has an effect on your financial aid standing. Withdrawal from a course may also require that you return aid received to either CIA or another funding source, so consultation with the Office of Financial Aid is highly recommended. If you are considering withdrawing from all your

courses it is also recommended you consult with the Student Accounts Office to review your account with you before you withdraw. If you anticipate a refund check for any reason, contact the Student Accounts Office.

## Withdrawals

See the academic withdrawal policy on [page 20](#) of this document.

## Residence Hall Contracts

Your 200.00 housing fee reserves your place in housing and is non-refundable. If you live on campus in one of CIA’s residences, your contract is binding for both fall and spring semester.

If you take a leave of absence, study abroad, or are separated from CIA during a semester, you will not be charged the early termination fee but will be charged for housing based on the college’s payment/reimbursement schedule.

## Financial Aid

### Submitting the FAFSA

Links to all Office of Financial Aid forms and helpful information on the types grants, loans, work-study, etc. are found at: [cia.edu/financialaid](http://cia.edu/financialaid).

**Notification of Financial Aid Package**  
**Financial aid awards will not be posted to your account until all forms, signatures, certifications and the verification process are complete.**

Be attentive to deadlines and forms that need your signature. Be sure to submit them to the Office of Financial Aid on time.

### Eligibility and Standards of Satisfactory Academic Progress (SAP) for Need-based Financial Aid

To receive financial aid from federal, state and institutional aid programs at the Cleveland Institute of Art, you must make reasonable academic progress toward your degree. This includes maintaining at least a 2.0 cumulative grade point average (GPA) and successfully completing 67% of the classes attempted each year.

Additionally, you must earn your degree within 150% of the standard time to earn a BFA degree at CIA. For example, the standard time to earn a degree at CIA is eight semesters; 150% of that time frame would be 12 semesters (six academic years). To remain eligible for federal aid, you must earn your BFA within six years (includes years attended at other schools). Please note: CIA merit and need-based aid is limited to up to eight semesters

(less for transfer students). States like Ohio, Pennsylvania and others also limit their funding to eight semesters.

Students who fail to maintain the required cumulative grade point average (GPA) for their CIA merit scholarship will be placed on a warning, probation, or reduction status. Students with a warning or probation status are still eligible for their CIA merit scholarship for the subsequent semester, despite their not having met the minimum required cumulative GPA. They will be notified in writing of their status and of the GPA target that they need to achieve in the subsequent semester in order to retain their scholarship. Students placed on a reduction status are no longer eligible for their CIA merit scholarship. These students are evaluated on a case-by-case basis to receive funds from CIA to help offset a portion of the CIA merit scholarship for which they are no longer eligible. The CIA funds awarded will be less than the original amount of the CIA merit scholarship.

Please note: in all instances where, following a warning, probation, or reduction status, students are able to achieve the requisite cumulative GPA for their CIA merit scholarship (and they have not exceeded the allotted timeframe for CIA merit scholarship eligibility), their CIA funds will be fully reinstated.

### Disbursement of Funds and Bill Payment

Awards on your Financial Aid Award letter will not disburse and post to your student account until the Office of Financial Aid receives a signed award letter accepting the award(s) or you have accepted your awards online through NetPartner. You must also complete all required paperwork and other forms, including the Master Promissory Note (MPN) and Entrance Counseling for Federal Direct loan(s) available at:

[studentloans.gov](http://studentloans.gov). You (and a parent if you are a dependent student) will need your FSA ID and password to sign into the website. Disbursement of aid to your student account occurs after the start of each semester when your financial aid file is complete. The financial aid file is complete when all required forms:

- have been completed accurately,
- submitted to and have been processed by the Office of Financial Aid,
- and you are registered for classes.

Private loans do not appear on your Student Account billing statement as "preliminary aid," and will appear on your billing statement only after the funds are received from the lender (bank) and posted to your account. Please follow the instructions included with your billing statement to ensure that you have deducted all of your awards (including loans) from your account balance.

Billing statements are available through each student's myCIA account. After logging into your myCIA account, click on the Business Affairs tab; on the left, click "View My Statement/Pay My Bill." Questions pertaining to your billing statement or about making payments should be directed to the Office of Student Accounts, located in room 122M, phone number 216.421.7318.

### **Federal Work-Study Program (FWS)**

FWS is a campus-based, federally funded program that provides aid awarded to students who have demonstrated need as determined by the FAFSA. Funding from this award must be earned through employment and is payable by monthly direct deposit. It can be deducted from the student's billing statement if written authorization from the student is given.

Most work-study jobs are on campus, but there are some off-campus jobs that qualify for work-study. It is your responsibility to apply for on-campus or off-campus work-study jobs. Work-study jobs are posted online in CollegeCentral. Contact the CIA Career Center for more information about CollegeCentral.

If you secure a FWS job, you must complete and submit a W-4 form and an I-9 form before working. A copy of a photo ID and a Social Security card are required. A birth certificate or passport can be substituted. These documents must be originals. Paychecks are deposited directly into your bank account.

### **Scholarships**

The Cleveland Institute of Art offers many merit-based scholarships. Scholarships are awarded through our academic departments, the Office of Admissions and the Office of Financial Aid. Some sophomores, juniors and seniors receive more than one scholarship. Scholarships do not need to be repaid.

CIA merit-based scholarships awarded to incoming students are based on merit (a student's grades, class rank); test scores; talent and artistic ability, demonstrated through your portfolio. Newly admitted freshmen and transfer students are automatically considered for CIA merit-based scholarships when their application for admission and other admission documents are reviewed. No separate scholarship application is required.

CIA merit-based scholarships awarded include:

- Full-tuition CIA Cleveland Metropolitan School District and CIA New Bridge Scholarships
- CIA Gund Family Scholarships (ranging from \$16,000 to \$24,000)
- CIA Dean's Scholarships (ranging from \$6,500 to \$11,500).

Scholarship recipients must be enrolled full-time. CIA merit-based scholarships are renewable, provided recipients maintain the minimum cumulative grade point average (GPA) as outlined in each scholarship recipient's scholarship award letter.

Students who fail to maintain the required cumulative grade point average (GPA) for their CIA merit scholarship will be placed on a warning, probation or suspended status. Students with a warning or probation status are still eligible for their CIA merit scholarship for the subsequent semester despite

their not having met the minimum required cumulative GPA. They will be notified in writing of their status and of the GPA target that they need to achieve in the subsequent semester in order to retain their scholarship. Students placed on reduction status are no longer eligible for their CIA merit scholarship. These students are evaluated on a case-by-case basis to receive funds from CIA to help offset a portion of the CIA merit scholarship for which they are no longer eligible. The CIA funds awarded will be less than the original amount of the CIA merit scholarship.

Please note: In all instances where, following a warning, probation or suspension status, students are able to achieve the requisite cumulative GPA for their CIA merit scholarship (and they have not exceeded the allotted time frame for CIA merit scholarship eligibility), their CIA merit scholarship will be fully reinstated and the CIA funds will be revoked.

### **Department Scholarships and Awards**

During the spring semester, individual academic departments award scholarships to students currently enrolled at CIA. Award winners typically are chosen by faculty from each department.

Some academic departments offer scholarships that are both merit- and need-based. To be considered for department scholarships which are either merit, merit- and need-, or need-only, students must submit their FAFSA by March 1.

Students are only eligible for any type of CIA financial assistance for four years.

### **Part-Time Employment**

Part-time jobs as well as freelance projects are also available. Freelance, internship, summer, and other opportunities are posted on CollegeCentral. This online site is maintained by the CIA Career Center. You may obtain your login and password information to access CollegeCentral from the Career Center, located in room 120.

# Section 3: Academic Policies, Procedures and Services



# Statement and Policies

## Statement on Freedom of Artistic Expression

CIA believes in freedom of artistic expression. Artistic freedom is vital to both the cultural and political health of our society. It is essential to a democracy that values and protects the rights of the individual to espouse his or her beliefs. The college's responsibility for and dedication to securing the conditions in which freedom of artistic expression can flourish extends to all forms of artistic expression, including fine arts, design, literature and performance.

The opportunity to display or perform works of art at CIA is made available through several academic processes and procedures in which faculty members, students and other duly appointed individuals exercise their best professional judgment. Among these procedures are selection of gallery shows by the Gallery Committee; selection of artwork for student shows by selected appointed outside jurors; and performances/presentations as part of approved curricula. Such authorized displays or performances, no matter how unpopular the work might be, must be unhindered and free from coercion. Members of the CIA community and guests must reflect in their actions a respect for the right to communicate ideas artistically and refrain from any act that would cause that right to be abridged. At the same time, CIA recognizes that the right of artists to exhibit or perform does not preclude the right of others to take exception to particular works of art. However, this latter right must be exercised in ways that do not prevent a work of art from being seen and must not involve any form of intimidation, defacement, or physical violence.

The Cleveland Institute of Art rejects the claim of any outside individual or agency of the right to dictate the appropriateness or acceptability of the display or performance of any work of art in its facilities or as part of its educational programs.

## Non-Discrimination Policy

The Cleveland Institute of Art is committed to providing a learning, working and living environment that promotes personal integrity, civility and

mutual respect, and is free of discrimination.

In accordance with the provisions set forth by Title IX of the Education Act of 1972 (and its amendments), Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1968 (and its amendments), and other federal regulations, Cleveland Institute of Art does not discriminate on the basis of race, color, creed, national or ethnic origin, sex, sexual orientation, age, or disabilities in employment practices, administration of educational policies, admission, scholarship and loan programs, and other college-administered programs and activities.

## Physical Challenges

CIA's buildings and facilities are equipped to accommodate students, faculty, staff and visitors with physical disabilities. However, CIA is not a barrier-free campus. Students with special needs or concerns should contact the Office of Academic Services. Visitors should contact the Facilities Management and Safety Office.

## Student Conduct

Refer to the Policies and Procedures in the Student Handbook available on my.cia.edu.

## Assessment

The Cleveland Institute of Art, like other colleges and universities, is required by its accrediting associations to evaluate the success of its curriculum on a regular basis; this process is called "assessment." During a student's time at CIA, they will participate in a variety of assessment activities. Students will likely encounter their first assessment activity during new student orientation, and the BFA exhibition and oral presentation will be their last assessment point as a student. There are other times in students' college careers (and as CIA graduates) when they will be part of the college's ongoing assessment program. Student participation in assessment activities will be very helpful in ensuring that CIA's programs and services meet current needs and those of future students. Assessment looks at student work as part of the evaluation of the college's education program. Assessment in no way affects student grades, and there is no way to prepare for assessment tests or reviews. The faculty uses this information to evaluate the courses they teach and their curricula and to make any changes indicated by the assessment information.

## Course Expectations

### Course Syllabi

At the beginning of each course, students receive a syllabus that contains attendance policies, the course description, schedule of topics to be covered, assignments, expected outcomes, grading guidelines, behavioral expectations, materials needed and other information about the faculty member and course that provide a full picture of the course and its requirements. The syllabus may be distributed by paper or electronically and will be conveyed during the first meeting of the class. Students should expect that faculty will conduct their class in accordance with the published course information. In addition, the Office of Academic Affairs maintains a file of all course syllabi.

### Course Attendance

Students are expected to attend all sessions of the classes in which they are registered and to attend all associated lecture programs and meetings. Progress as an artist depends not only on completion of assignments but also on full participation in dialogue with studio and academic classes. All absences will count towards a student's absence total for the semester. Students are responsible for all missed class material, including assignments and tests, when absent from class. Each faculty member is required to take, and to maintain records of, class attendance. CIA's absence limits are as follows:

Course Type	Absence Limit
Course meeting once a week	No more than 3 absences per semester*
Course meeting twice a week	No more than 6 absences per semester
Independent Study	Participation and attendance expectations are at the discretion of the faculty member.



**\*note: for studio courses that meet in 2 sessions over 1 day, missing one of the two sessions will be counted as 0.5 absence**

A student who has missed the maximum absences per semester, as outlined above, must meet with their Academic Advisor to discuss their options. To uphold the integrity of the educational content and curricula, absences exceeding the limit as outlined above will result in failure of the course. Students must notify their faculty member if they will miss a class, and should contact their instructor(s) as soon as possible after an unavoidable absence. To protect a student's privacy, written documentation of an illness, injury or obituary is not required nor requested. An absence from a final critique or exam will result in automatic failure of the project or exam.

Faculty may factor tardiness into determining if a student is absent or not. Tardiness policies should be stated on the course syllabus.

#### **Absence Due to Religious Observance**

Students who expect to miss classes or activities due to religious observances should notify their faculty members well before the expected absence. Absences due to religious observances count toward the total number of absences for the semester. Students are responsible for the missed work.

#### **Absences Due to Extenuating Circumstances**

The absence limits as described above, are adequate for emergencies, minor illnesses, doctor's appointments, transportation issues, etc. In the case of extenuating circumstances that would cause a student to exceed the absence limit, the student should contact Academic Services. A student who is hospitalized or has an extended illness is asked to give HIPPA permission to a specific advisor in Academic Services so they can communicate with their medical provider regarding the student's illness and assist as needed. When protracted absence has been caused by illness or other extenuating circumstance, students may be given the privilege of making up lost work by arrangement with, and at the discretion of the instructor. Students approved to exceed the absence limit due to extenuating circumstances are still responsible for completion of any course requirements missed during their absence.

#### **Extracurricular Life and Class Attendance**

At CIA, we value students' total educational experience, including its curricular, co-curricular, and extracurricular components. All departments, academic and other, are encouraged to minimize the scheduling during established class meeting hours of events at which student participation is required or desired, including but not limited to extra class meetings, professional development opportunities, field trips, and other organized activities. When conflicts exist, all parties (students, faculty, and staff) should work together so that the student can meet his or her academic obligations and participate in extracurricular events. If agreement about an appropriate accommodation cannot be reached, the student's obligations to classes meeting on their posted schedules will take priority.

#### **Class Trips**

All students attending instruction-related trips or tours that require travel away from CIA must sign an approved release form in advance of the trip that declares they will not make a claim against the college or its personnel/representatives for injury or damage sustained while on the trip. Release forms should be returned to the faculty member leading the trip before the event. All CIA policies are in effect during sponsored excursions away from campus.

#### **Coursework and Assignments**

Coursework (including in-class projects, homework and written assignments) is assigned by instructors in relation to the requirements and learning objectives for each specific course. Coursework completed for one instructor's class may not be submitted for credit for another instructor's class unless approval has been granted in writing by all instructors involved. Instructors may approve such a written request based on the following considerations:

1. The proposed project is interdisciplinary in nature and concept, and actively seeks to work across instructional areas in order to integrate a range of media, forms and/or techniques;
2. The scope of the proposed project is ambitious and will satisfy learning objectives and requirements in different but complementary ways for each class;
3. The objectives and requirements must be clarified in writing by the student and all instructors involved;

4. The student understands that such a project will be evaluated separately by each instructor involved;
5. The student must also define how and where the different and complementary aspects of their proposed project fulfill separate requirements for each class. This will define the grading criteria for individual instructors to assign separate grades for the larger project.

#### **Course Credit**

##### **Credit Definition and Accumulation**

All credit-bearing courses offered by the Cleveland Institute of Art are offered on a semester credit hour basis. The Cleveland Institute of Art operates on a semester system comprised of fall and spring terms. Each term is at least 16 weeks in length, which includes final examinations and studio critiques. A credit hour is formally defined as 1) one hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately 15 weeks for a semester. At CIA, this is further defined as:

1. A three-credit Studio course translates to 5 hours of scheduled class time per week plus 4 to 6 hours of preparation and homework.
2. A three-credit Liberal Arts course translates to 2.5 hours of scheduled class time per week plus 6 hours of preparation and homework.

For internships, three semester hours are earned for a minimum of 120 hours on the job. For information on specific courses or guidance on scheduling, contact Academic Services.

Completion of the College's degree requirements in four years assumes that a student consistently carries the normal credit load of 15 to 18 credits per semester. Students with a GPA of 3.5 or above may schedule more than 18 credit hours in a semester, up to a maximum of 21 credits, and will be charged the per-credit rate for the number of credits taken over 18. They must see an academic advisor to get permission to register for more than 18 credits.

The number of credits accumulated toward the BFA degree is evaluated regularly by the Registrar's Office. Students with credit deficiencies must meet with an Academic Advisor. It is the

student's responsibility to maintain standard progress toward the degree and keep track of curriculum requirements. Degree audits are available online through myCIA.

### **Credit by Portfolio Review (CPR)**

The intent of the Credit by Portfolio Review (CPR) process is to allow students an opportunity to have a body of work completed outside of scheduled course requirements reviewed for possible credit within the CIA curriculum. It is NOT designed to enable students to avoid taking a required CIA course or to achieve credit for a course that they have failed or for which an "Incomplete" has turned to an "F." Students interested in CPR should contact Academic Services for information and the CPR form.

The Chair of the appropriate major will conduct the review and provide written documentation of the outcome. If credit is awarded, the Registrar will notify the student of the application of this credit to the program of study and completion of degree requirements. Students may not request a review under this process for the same course more than once.

Applications for CPR for students must be made within the first semester of enrollment at CIA. Work already used to gain credit for another course or by other means may not be used to gain credit through CPR.

All Foundation requirements must be completed before students will be allowed to begin the final year's coursework associated with preparation for the BFA culminating project. Thus, it is critical that if students wish to apply for CPR for any Foundation course, they complete this process before finishing the third year of the degree program.

A fee of \$100 per credit awarded will be charged for the Credit by Portfolio Review process.

### **Pre-College Credit**

CIA's annual summer Pre-College Program is open to all students who will be entering their sophomore, junior or senior year of high school. These two two-week long residential programs are designed to reflect the life of an art student attending a college of art and design. Students who successfully complete this program earn three undergraduate credits per course from the Cleveland Institute of Art. For more information, visit [cia.edu/precollege](http://cia.edu/precollege).

### **Transfer Credit**

Credit for college courses taken before enrollment at CIA is evaluated at the time of admission to CIA and accepted credits become part of the CIA academic record.

College Board Advanced Placement (AP) credit will be awarded as follows:

- Liberal Arts Credit (including Art History): A minimum score of 3 is required for three liberal arts credits.
- Studio credit: A minimum score of 4 on the AP examination is required for three studio credits. Credits are applied toward one studio elective in the student's major program of study. AP studio credits are never applied toward first-year Foundation requirements.

International Baccalaureate (IB) credit will be awarded as follows:

- Credit will be considered only for subjects taken at the higher level.
- Liberal Arts credit (including Art History): A minimum score of 4 is required for three liberal arts credits.
- Studio credit: A minimum score of 6 is required for three studio credits. Credits are applied toward one studio elective in the student's major program of study. IB studio credits are never applied toward first-year Foundation requirements.

Courses taken at another college or university will be awarded as follows:

- The course and grade achieved must appear on an official college transcript. Credit will not be issued with only the high school transcript. The official college transcript must be presented to CIA's Registrar's Office for evaluation.
- Liberal Arts credit: A final grade of C must be achieved in an appropriate liberal arts-related course.
- Studio credit: Credit will be reviewed by the Registrar's Office. A portfolio review may be required by the appropriate CIA faculty of the work completed in the post-secondary studio course. A final grade of C must be achieved.

Credit for college courses taken before enrollment at CIA is evaluated at the time of admission to CIA and accepted credits become part of the CIA academic record. Transferable courses must be credit-bearing and earned from a historically regionally accredited institution in the U.S. or at an officially recognized institution in a foreign country. If you wish to take a course at

another college and apply the credit toward your CIA degree, you must have the course approved by CIA prior to registering at the alternate school. Start the approval process at the Registrar's Office. If the course description has been previously approved, the Registrar will give you a Transient Student Form which will indicate approval of the course by CIA and can be presented to the college where you take the course. If the course must be reviewed by CIA faculty before it can be approved, you may be required to obtain a syllabus or other information about the course for faculty review. Once the approval is made, you will obtain the Transient Student Form and can bring it to the other college you attend. The Registrar's Office will seek approval from department chairs for transfer course equivalencies where needed.

Actual evaluation of transfer credit requires that an official transcript be received from the college where the course was taken, and that the grade achieved is a "C" (2.0 on a 4-point scale) or better. The Registrar is responsible for determining if the transcript is official and for recording the credit toward the degree requirements. An inventory of approved courses is maintained in the Registrar's Office.

For currently enrolled students, CIA will consider transfer credit toward Liberal Arts courses from any accredited institution in the U.S. that has been passed with a "C" or better ("Pass" or "Satisfactory" grades will not transfer) and fulfills a degree requirement (per faculty approval) at CIA. Current students may gain studio or liberal arts credit for courses taken at a historically regionally accredited institution in the U.S. or at an officially recognized institution in a foreign country if the grade is a "C" or better and the course is pre-approved and fulfills a degree requirement at CIA.

Exceptions to any of the above methods of securing transfer credit must be approved by faculty. The Registrar's Office is the starting point for this process. Official transcripts for all courses taken external to CIA must be sent directly to the Registrar's Office before transfer credit can be applied to your record.

### **Course Substitution**

For a variety of reasons, students may wish to request a course substitution of a specific requirement within their program of study. A course substitution means that a course not specified within the program of study is approved in place of a degree requirement. Students

need to submit a Course Substitution Form and be approved by both the department chair of the appropriate department and the Vice President for Academic Affairs + Chief Academic Officer.

Additional information and forms are available in Academic Services.

### Foundation Program

The Foundation (FNDN) program is designed as a basis for advanced study in every major through studio and liberal arts courses. Transfer students meet with an advisor and plan a timeline for completion of all Foundation coursework.

All students must complete Foundation studio requirements by the end of the third year. Those deficient in Foundation studio courses will not be permitted to begin the senior year thesis/BFA preparation course(s).

### Double Counting and Unique Credit

Unique credits are defined as credits used solely for one area, such as a minor or Liberal Arts. Double counting is when a course is allowed to count toward two different requirements. No course may count twice within the same requirement (such as a major).

- Minors: Each minor must have at least 9 unique credits.
- Liberal Arts: A maximum of 9 credits can count toward the major and the liberal arts requirements. A maximum of 6 credits can count toward the minor and the liberal arts requirements.

### Enrollment and Registration

Enrollment at CIA has three components: course scheduling, tuition payment and completion of required paperwork. These components must be completed each semester before students will be considered enrolled in each semester at CIA. Failure to complete these requirements by the end of the registration period (first week of classes) results in students not being permitted to enroll late and not able to attend classes.

### Enrollment Status

Students who have been admitted to study toward the BFA degree are considered "matriculated" students. Individuals in the process of meeting admission requirements and those whose objective is not a degree are classified as "special" or "nonmatriculated."

Students may enroll as full-time (minimum of 12 credit hours per semester), part-time (fewer than 12 credit hours in a semester) or on a special non-degree basis. Any desire to change enrollment status should be discussed with an advisor in Academic Services. A change from full-time to part-time or non-degree status may affect eligibility for scholarships and/or financial aid.

### Certification of Enrollment

The Registrar is responsible for certification of enrollment and verification of degrees awarded. Documentation needed to prove enrollment status is available at the Registrar's Office or by contact registrar@cia.edu via your CIA email.

### Registration

All students must register regardless of the financial aid being received or anticipated. Students may not attend classes until their financial obligations to CIA have been satisfied.

Course scheduling for the upcoming semester for continuing students occurs in April for fall semester and November for spring semester. Advisors are available to assist in course scheduling.

Scheduling courses means that the tuition bill and other registration materials will be available to students on myCIA. Students who have reserved courses and are in good standing may use their CIA library card between semesters.

New students who are attending the College for the first time (including those who took college-level courses before graduating from high school) receive their course schedules during the month before their first semester at CIA. Those with transfer credit, AP, IB, CLEP or other college-level coursework should consult with an advisor in Academic Services during the summer to determine if any adjustments should be made to their first semester schedule of classes. Students who enter CIA as transfer students will have their transcript(s) and portfolio evaluated by the Registrar, the Foundation chair, and the chair of the major department (if placement beyond the first year is sought) for determination of transfer credits and year placement. Transfer students placed beyond the first year will meet with an advisor in Academic Services prior to the start of the semester of entry to determine their first schedule of courses.

The Registrar's Office reserves the right to Administratively drop students.

### Adding, Dropping or Withdrawing from a Course

Students may add or drop courses through myCIA until the fifth day of the term. Students who wish to take more than 18 credits in a semester must see an advisor to determine eligibility. No refunds or additional charges will be incurred if students remain within 12 to 18 credit hours. See the refund policy in [Section 2: Financial Matters](#).

Dropped courses will not appear on the transcript. Courses from which students withdraw between the end of the drop/add period and the end of the withdrawal period appear on the transcript as a "W" (weeks 2 through 10 of the term); withdrawals after the specified 10th week period (see the Academic Calendar) will appear as an "F." See Academic Calendar for specific dates. If the course withdrawal takes place after the midterm grades are recorded, a "W" will appear on the transcript and the mid-term grade will be recorded.

Course withdrawal forms must be completed and are available from Academic Services. The form must be signed by the Student, the Registrar and an Academic Advisor. Withdrawal after the 10th week will not be permitted unless there are extenuating circumstances.

It is the student's responsibility to be sure that they are meeting their graduation requirements. Those who are unsure about dropping or withdrawing from a course are highly encouraged to meet with their academic advisor before taking that action. If the course from which a student withdraws is required in their curriculum, the course must be repeated. Withdrawing from a course may affect current or future scholarship and/or financial aid eligibility. The student should contact a financial aid counselor for guidance on this point. It may also delay their graduation date.

### Class Standing

Students are assigned class standing based on the number of credits earned.

First-Year students have earned less than 30 credits. Second-Year students (sophomores) have earned 30-59.9 credits. Third-Year students (juniors) have earned 60-89.9 credits. Fourth-year students (seniors) have earned 90+ credits.

### Non-Attendance

Students may have up to one year (2 semesters) without enrollment if a

student does not enroll for a third consecutive semester, the student will be withdrawn and inactivated. Withdrawn students are subject to readmission and all policies therein.

## Withdrawal and Leave of Absence

In some cases, it is in the best interest of the student to take time off from Cleveland Institute of Art for a period of time. Students have the option to withdraw from the institution or take a temporary leave of absence. To understand the best option for you, please speak with your academic advisor, the Financial Aid Office, and Student Accounts to understand the curricular and financial impact of this decision. If a student is considering taking time off from the college, the student should still continue to go to class until they have decided. If a student has made the decision to separate from the college, it is imperative that the student begin the withdrawal process with the Registrar within 10 days of the last class attended.

Students and their families should be aware that the requirement to return federal, state, or CIA-funded assistance often results in a balance due to the college. The student and/or family is responsible for paying any balance resulting from the return of federal, state, private, or CIA-funded assistance.

### Student-Initiated Withdrawal

Students can initiate withdrawal from the college for personal or medical reasons by submitting a Withdrawal Form, available in the office of Academic Services. If a student has made the decision to withdraw from the college, it is imperative that the student begin the withdrawal process with the Registrar within 10 days of the last class attended. The last day of attendance is defined as the last day a student attends class for Federal Purposes. Reasons for withdrawing are documented for purposes of evaluating CIA's quality of service and in consideration of special or extenuating circumstances.

Students who withdrew from the institution in good standing and who are interested in returning to CIA are required to complete a formal application for readmission, as outlined in the Readmission policy in the catalog. Students who are reinstated will be expected to follow the curriculum in place at the time of their return.

If, at the time of withdrawal, the student is on academic probation or is separated from the institution,

stipulations may be applied for readmission. These may include, for instance, coursework at another institution, documentation from a medical professional of readiness to resume a full course of study, or an appeal to the Financial Aid Office for not meeting the criteria for Satisfactory Academic Progress (SAP).

### Administrative Withdrawal

CIA strongly encourages students to initiate the withdrawal process. However, Administrative Withdrawal results when a student has failed to register for the current term, does not complete payment or stops attending classes without official notification to Academic Services. The college is required to return federal funds if a student stops attending classes for 14 consecutive days and will therefore initiate the student's withdrawal on the 14th day.

When administratively withdrawn, students will be charged for tuition, applicable fees, and room based on the schedule described in the Withdrawal Refund Policy.

### Leaving Housing (Withdrawal)

Residential students who withdraw from the Institute are subject to the cancellation terms of the Campus Housing Contract. Residential students will have to vacate housing within 72 hours of submitting their withdrawal paperwork. This process begins with working with housing staff to formally check out of the residence hall and turn in keys and ID. Students who do not complete their check out will be charged for improper check out.

### Academic Implications of a Withdrawal or a Leave of Absence

In cases where students withdraw before the withdrawal deadline (end of week 10 of the semester), their courses will appear on the transcript with a "W" grade designation. There will be no academic credit earned. In cases where the student withdraws after the withdrawal deadline (end of week 10 of the semester) their courses will appear on the transcript with "F" grades. Any exception to this policy would occur when a "late withdrawal" is approved by the Vice President of Academic Affairs following a successful student petition.

Such withdrawals are only approved in exceptional cases.

### Withdrawal Refund Policy

When a student withdraws from any college, the U.S. Department of Education (USDOE) has very strict rules that the financial aid office must follow to

determine the amount of funding that the student "earns" as of the date of the student's withdrawal. Funds that are not earned must be returned to the USDOE and other sources of funding. These rules require that the college determine the last date the student attended classes. At CIA, the last date of withdrawal is the last date the student attended class as reported by faculty on CIA's Student Information System-Attendance Records. Students who withdraw from all courses and leave any CIA-operated residence will be charged for tuition, applicable fees, and room based on the following schedule:

- 10% of tuition, applicable fees, and room charges will be billed if the withdrawal date (last date student attended class) is during the first or second weeks of the semester.
- 50% of tuition, applicable fees, and room charges will be billed if the withdrawal date (last date student attended class) is during the third or fourth weeks of the semester.
- 75% of tuition, applicable fees, and room charges will be billed if the withdrawal date (last date student attended class) is during the fifth through eighth weeks of the semester.
- 100% of tuition, applicable fees, and room charges will be billed if the withdrawal date (last date student attended class) is after the eighth week of the semester.
- Meal and/or CaseCash charges will be calculated by Case Western Reserve University.

The date of withdrawal (last date student attended class) is provided to the Office of Financial Aid to determine the percentage of the term the student completed. Based on the date the student last attended class, the Financial Aid Office is required by USDOE to determine how many days of the semester passed when the student stopped attending class. The number is divided into the number of days in the semester in which the student was attending to determine the percentage of the semester that the student completed. If the withdrawal occurs after 60% of the term has elapsed, no return of federal funds is required. If less than 60% of the semester has elapsed at the date of withdrawal, the Office of Financial Aid calculates the return of funds using a federally prescribed formula. Funds will be returned in the following order:

- Federal Direct Unsubsidized Loans
- Federal Direct Subsidized Loans
- Perkins Loans
- PLUS Loans

If funds remain after repaying all loan amounts, the remaining funds are repaid



to the Pell Grant and Supplemental Educational Opportunity Grant (SEOG) programs. If funds remain after paying all federal loan and grant funds, the remaining funds are repaid to state aid programs, private programs, and any CIA-funded sources of financial aid.

Students and their families should be aware that the requirement to return federal, state, or CIA-funded assistance often results in a balance due to the college. The student and/or family is responsible for paying any balance resulting from the return of federal, state, private, or CIA-funded assistance.

Questions about the student's financial responsibility should be referred to the office of Student Accounts. Any balance dues resulting from the recalculation of tuition and fees and the reduction of aid is due and payable in full. A revised tuition statement will be sent to the student once costs and aid are adjusted. Payment options are available. Withdrawal from CIA does not relieve their financial responsibility to the college.

Because tuition is normally assessed on a comprehensive basis of full-time status, refunds are not issued when a student withdraws from one or more courses while remaining enrolled at CIA.

#### **Leave of Absence (LOA)**

A student in CIA who is in academic good standing may apply to receive permission to take one or two terms (up to 1 academic year) of leave of absence, provided that the student departs in academic good standing at the end of a term and returns to the same level and major, returning at the beginning of the new semester. Students who wish to return in a new major must go through the change of major process as outlined in the catalog. Such permission will not be granted to first-year students during their first term of enrollment. CIA assumes that students who take leaves of absence will inform their parents or guardians in good time that they intend to do so. The college does not notify parents or guardians that a student has taken a leave of absence.

For a fall-term leave of absence, a student is requested to submit a petition by July 15. Since a student's plans often change during the summer, however, a petition for a leave that is received on or before the first day of the term will be considered on a case-by-case basis. For a spring-term leave of absence, a student's petition must be received on or

before the first day of the term in the spring.

#### **Leaving Housing**

Residential students who take a leave of absence from the Institute are subject to the cancellation terms of the Campus Housing Contract. Like students who withdraw, residential students who take a leave of absence after the beginning of the semester will have to vacate housing within 72 hours of submitting their leave of absence paperwork. This process begins with working with housing staff to formally check out of the residence hall and turn in keys and ID. Students who do not complete their check out will be charged for improper check out.

#### **Canceling a Leave**

A student may cancel a leave of absence for either term as late as the first day of classes in the term for which the leave has been requested.

#### **Total Terms of Leave**

A student is eligible for a total of two terms of leave of absence.

#### **Returning From a Leave**

Permission to take a leave of absence normally includes the right to return, with prior notification to the Registrar but without further application, at the beginning of the term specified in the student's leave petition. Students must notify the Registrar's Office in writing of their intent to return by August 1 for fall and December 15 for spring, and register for courses prior to the first day of classes. Failure to return from a leave at the designated end of the leave will result in the student being administratively withdrawn from CIA.

#### **Financial Aid**

Students taking leaves of absence who have received long-term loans will be sent information about their loan repayment obligations, which in most cases begin six months after the last day of formal enrollment at Cleveland Institute of Art. A student taking a leave of absence who is receiving financial aid through CIA must consult with a counselor in Student Financial Services before leaving CIA.

An exception to military personnel: Members of the U.S. armed forces receiving military benefits who are called to active duty will be granted a formal LOA for the duration of their active service. They should contact the Registrar when ready to resume their studies.

#### **Readmission**

Students who withdrew from CIA or have let an approved leave of absence

expire, may apply for readmission by completing the Application for Returning Students, available online from the Admissions Office.

Students who have attended another college that is not a CIA-affiliated program or were academically dismissed are required to complete the Application for Returning Students, and to submit transcripts from all colleges attended during their time away from CIA, a statement about their return to CIA, and a portfolio. Transfer credit will be considered upon submission of an official transcript from the college where the coursework was taken. Students who were academically dismissed from CIA must complete the requirements in their dismissal letter in order to be considered for readmission. These requirements may include, for example, coursework completed at another institution or documentation from a medical professional of readiness to resume a full course of study.

The deadline to apply for readmission for the fall semester is August 1, and December 15 for the spring semester.

Students accepted for readmission will be held to the current catalog requirements at the time of readmission.

#### **Non-Degree Students**

Students who are interested in taking classes at CIA but do not wish to pursue a degree must complete a non-degree student application. All other students should follow our standard admission procedures and criteria. For guidance on how to assemble your application materials, we suggest contacting one of our CIA Admissions counselors.

#### **Independent Study**

Students with a cumulative GPA of 2.5 or higher are eligible to propose a semester long independent study course, equivalent to three credits of a liberal arts or studio elective. Normally, independent study courses are available to enable students to pursue a topic of interest that is not available in the curriculum. There is a limit of one three-credit independent study per semester; a maximum of six credits of independent study are permitted in any major program. In certain circumstances, due to the proposed project scope, a 1.5-credit independent study may be appropriate, and the accompanying course expectations will be adjusted accordingly. Independent study credits are graded, and cannot be taken on a Pass/Fail basis. In accordance with accrediting agency guidelines for coursework, the following expectations

are in place with respect to time commitments per week:

#### Studio credit

One semester hour of credit is earned for a minimum of 1.667 contact hours (100 minutes) of classroom instruction and 2.0 to 2.667 (120 to 160 minutes) of outside classroom preparation.

#### Liberal Arts credit

One semester hour of credit is earned for a minimum of 50 minutes of classroom instruction and 40 minutes of outside classroom preparation.

Normally, for a three-credit experience, students should expect to meet with their faculty sponsor for the equivalent of one hour weekly throughout the entire semester. Students should initiate the independent study process by meeting with an advisor in Academic Services. Proposals must then be approved by a faculty sponsor, the department chair of the area where the credit will be applied, and the Vice President of Academic Affairs + Chief Academic Officer. An approved proposal is submitted to the Registrar so it can be added to students' course schedule.

Faculty sponsors of independent study will mentor students throughout the semester and evaluate their coursework.

#### Cross Registration

Courses not offered at CIA or not available at a suitable time may be available at another college in the Cleveland area.

CIA has agreements with local colleges that enable matriculated, full-time students in good standing to take one course during each fall and/or spring semester at any one of these colleges as part of their full-time load (minimum of 12 credits at CIA and a maximum of 18 total credits including credits at the other college) at no additional cost. Permission is granted by the college offering the course on a space-available basis. Credits are transferable to CIA if they meet CIA degree requirements and have a grade of "C" or better. Credit is transferred but grades for these courses are not calculated into the CIA GPA. See the Registrar for cross-registration procedures. To date, CIA has agreements with Case Western Reserve University, John Carroll University, Cleveland Institute of Music, Cleveland State University, and Cuyahoga Community College (all three campuses).

#### Off-Campus Study

Off-campus experiences are normally recommended during sophomore or junior years.

#### Eligibility

To be eligible for off-campus study, students are required to be in good academic standing at the time of application and have a cumulative GPA of at least 2.5. They must also be in good social standing with the college, with no outstanding judicial sanctions. Finally, they may have no outstanding Incomplete grades at the time of application or departure.

#### Study Abroad

Students who wish to take courses at a college or university outside the U.S. may do so over a summer, semester, or in some cases, a year.

CIA has agreements with several art and design colleges outside the U.S. All students may participate in programs offered by other U.S. colleges/universities, or enroll directly in an overseas college/ university. In some cases, students will pay tuition directly to the other institution, while for others an exchange will be made where a student from an overseas school will enroll at CIA while a CIA student attends their college. In these exchanges, CIA students pay the tuition to CIA, and can utilize their CIA financial aid package. Tuition and fees associated with direct enrollment at another college, either a U.S.-affiliated program or an independent college/ university, will vary greatly. Availability of U.S. financial aid will depend on approval of the overseas college to receive U.S. financial aid funds. Generally, CIA scholarships and grants cannot be used to pay costs of direct enrollment at another college. For information about opportunities, costs, course approval, and to begin the study abroad process, contact the Assistant Dean of Student Affairs or find more information on the myCIA study abroad page.

#### Summer Study Options

Summer study opportunities are available through many programs throughout the U.S. and overseas. Information on these and all opportunities may be obtained through the Office of Academic Services.

Students who wish to take a summer course(s) at another college with the intent of transferring that course to your CIA degree, must contact the Registrar's Office, identify the course, and have it reviewed and approved before taking the course. Courses at other institutions that have not been

approved before enrollment and/or earned a grade below "C" will not be considered for transfer toward the CIA degree.

#### Grades

##### Letter Grades

Letter grades are a means by which faculty members communicate their professional assessment of students' work. The primary purpose of assigning grades is to provide a realistic standard of reference by which students can measure their progress while enrolled at CIA.

Grades are reported twice each semester: mid-term grades after the first eight weeks, and final grades at the close of the term. The mid-term grade is a preliminary indication of progress to date.

Semester and cumulative grade point averages are reviewed by Academic Services each term to determine each student's academic status. Each transcript includes the semester Grade Point Average (GPA) and the cumulative GPA. Letter grades have the following meaning:

**A, A-:** Work of consistently outstanding quality, which displays originality, and often goes beyond course requirements;

**B+, B, B-:** Work of consistently good quality, demonstrating a high level of proficiency, knowledge, and skills in all aspects of the course;

**C+, C, C-:** Satisfactory work that meets the requirements of the course and conforms to the standards for graduation;

**D+, D, D-:** Work deficient in concept or execution but acceptable for course credit in all courses;

**F:** Work unacceptable for course credit and does not meet the standards for graduation.

Grade	Value	Credit Value	Value for GPA
A	4.0	3.0	12.0
A-	3.0	3.0	11.1
B+	3.0	3.0	9.9
B	3.0	3.0	9.0
B-	2.7	3.0	8.1
C+	2.3	3.0	6.9
C	2.0	3.0	6.0
C-	1.7	3.0	5.1
D+	1.3	3.0	3.0
D	1.0	3.0	3.0
D-	0.7	3.0	2.1
F	0	3.0	0

### Mid-term Grades

CIA records mid-term grades for each class. These grades are available to students online through myCIA and are used for advising purposes by both faculty and academic advisors. They are not calculated in the GPA, nor are they included as part of the student's permanent transcript.

### "Incomplete" Grade

An "Incomplete" grade should be requested only for serious extenuating circumstances, not simply for failure to complete course requirements on time.

Requests for "Incomplete" grades must be student-initiated by means of completing an Incomplete Grade Request Form available from Academic Services. Instructors may not issue an "Incomplete" grade without students' request or permission.

In circumstances in which students are unable to be present on campus, the Director of Academic Services or the Registrar may request an "Incomplete" grade from an instructor on the student's behalf, but only if the student has first communicated their agreement to the "Incomplete." Mid-term Incomplete grades are permitted at the discretion of faculty members without the student's request or permission.

Students on Academic Probation are not permitted to request Incomplete grades from any of their instructors.

Incomplete grade revisions are due by the end of the fourth week of the semester following that in which the Incomplete grade was issued. Incomplete grades not revised by the deadline will revert to failures. Incomplete grades may not be issued if the student is planning to withdraw from the college prior to the start of the subsequent semester. If a student withdraws before the incomplete is resolved, the grade will default to a failing grade.

Requests for extensions for Incomplete grades will not be permitted.

Incomplete grades could affect financial aid for the following academic semester. For financial aid purposes, the sooner the Incomplete grade is revised, the sooner the financial aid award can be adjusted or finalized.

If, at the time a student requests an Incomplete grade, the faculty determines that the student has missed too much class time such that the course cannot be successfully completed by the end of the end of the

fourth week of the following semester, an Incomplete may not be permitted. Faculty members are not responsible for re-teaching missed material during the incomplete period. If the request is made within the prescribed period for course withdrawal without penalty, the student will be advised to withdraw from the course. If the request is made after the prescribed period for course withdrawal has passed, the grade will be assigned in accordance with the work completed. In either case, students will be advised of the next opportunity to repeat the course.

Depending on the course, there may be a fee assessed for access to facilities or if materials are required for completion of the course's incomplete grade.

Faculty are responsible for informing the Registrar of grade revisions.

### Grades Excluded from the Calculation of the CIA Grade Point Average (GPA):

- Grade of "W" due to withdrawal after the drop/add period;
- "Incomplete" grade;
- "Audit," "Satisfactory," or "Pass" grades;
- Grades received in courses that were transferred to CIA from another college toward the CIA degree (see Transfer Credit);
- "F" grades in courses that were repeated and satisfactorily passed.

### Course Repeat

Students who receive an "F" grade may repeat the same course at CIA. The original grade will remain on the record for the semester in which it was earned, but it will not be included in the GPA. The repeated course and the new grade will be recorded in the semester in which it was repeated.

If a course is repeated more than once, only the grade achieved in the first attempt will be eliminated from the GPA calculation.

Note that if a course is failed at CIA and repeated elsewhere, the credit (upon approval) will transfer toward the CIA degree. The actual value of the grade earned elsewhere is not included in the calculation of the GPA at CIA however, and the original "F" grade is not removed from calculation of the GPA.

Students may repeat a course that they passed for a higher grade. Both grades will be shown on the transcript, but only the higher of the two grades will be calculated in the GPA. Credit toward

graduation for a repeated course may be counted only once. Federal financial aid regulations disallow funding for repeated courses that have been passed; therefore students must carry a minimum of 12 credits of unrepeat courses during the semester in which they repeat a passed course.

### Grading Errors

Grade revisions are only permitted to correct errors. **They cannot be given for additional work submitted.** If a student believes that there was an error in a grade awarded, they must contact the faculty member who awarded the grade and the faculty must complete an "Error in Grading" form, available to faculty from the Registrar. The completed form must be signed by the faculty member's department chair. The grade correction must be recorded by the end of the semester following the term in which the course was taken.

### Auditing a Course (AU grade)

Students who wish to audit (to take a course for no credit) will be charged tuition and fees at the same rate as charged if it were taken for credit. A course registered as an audit cannot be changed to credit after the eighth week of the semester. Similarly, a course registered for credit cannot be changed to audit after the eighth week of the semester.

### Academic Standing and Dismissal Policy

**Standards of Academic Performance: In order to remain in good academic standing, students must earn a minimum semester GPA of 2.0 and a cumulative GPA of 2.0.**

- Students who do not achieve a **semester GPA** of at least 2.0 will be placed on Academic Probation. They will be required to meet regularly with an adviser and adhere to a learning contract. Students on Academic Probation may not request an Incomplete grade in any of their courses.
- Students who do not achieve a **cumulative GPA** of at least 2.0 are subject to dismissal. Likewise, students whose semester GPA is below 2.0 for two consecutive semesters are also subject to dismissal.
- Students who earn a GPA of 1.00 or less in their **first semester of enrollment** will be dismissed from the college. Further, students who earn a GPA between 1.1 and 1.9 in their first semester of enrollment are subject to dismissal.

### Appeal of Dismissal

Students who are dismissed and who believe there are extenuating circumstances affecting their academic standing may appeal to the Vice President of Academic Affairs and Dean of Faculty, whose decision will be final. Appeals must be in writing and be received by the Vice President by the deadline specified in the dismissal letter. It is highly recommended that students consult with the Director of Academic Services about the date before filing an appeal.

### Readmission Following Academic Dismissal

Students who were academically dismissed from CIA and do not appeal, or are denied their appeal, may apply for readmission if they have successfully met the stipulations detailed within their dismissal letter. These may include, for instance, coursework at another institution or documentation from a medical professional of readiness to resume a full course of study. Questions about any of these requirements should be directed to the Director of Academic Services.

### BFA Thesis Continuation

Students who finish course requirements but need to continue to work on their BFA thesis using CIA facilities or in consultation with CIA faculty are required to register for GEN490 BFA Thesis Continuation, a zero-credit-hour course, and are required to pay a fee. This fee continues the student's association with CIA and enables use of CIA facilities and access to CIA faculty while working toward completion of the BFA thesis. The fee is listed on the fee schedule at [cia.edu/tuition](http://cia.edu/tuition). Continuation of work on the BFA thesis without registration as a full-time (12 credit minimum) student may have implications for scheduling of the student's loan repayments. Contact the Financial Aid Office for further information.

### Double Majors

To double major, students must apply to, and be accepted by both majors. Completing both programs may take longer than four years, depending on the combination of majors. Extending beyond four years may have financial implications.

A minimum 2.5 cumulative GPA is required at the time the student declares a double major.

### Pursuing degree requirements

Students must start the process by notifying Academic Services of their

intent to double major. An advisor will discuss with them the process and provide an overview of how the two majors will fit together.

If, following this initial meeting, students choose to continue with the double major process:

- Academic Services will create a combined program of study for them.
- Department chairs of both majors will approve the program of study, which will be a binding document of student's academic requirements.
- Department chairs of both majors will sign the Declaration of Double Major form that accompanies the program of study.
- Student will submit the signed Declaration of Double Major form and program of study to the Registrar, who will make an official record of the action.
- In the event of scheduling conflicts, the department chairs of both majors and the student must come to a workable agreement to resolve the conflict.

If a student decides to discontinue their double major at any point, they will need to meet with an advisor in Academic Services and complete a Declaration of Single Major (from Double Major) form.

### Applying for degree certification

Students with a double major should consult with the department chairs of both majors, the Registrar, and a Financial Aid Counselor before applying for degree certification. There are financial aid implications if a student is certified as graduated from one major and returns to complete the second major. In most instances, students should apply for concurrent graduation from both majors.

### Financial aid and scholarship implications

Federal Title IV financial aid programs are intended to assist students in completing their first bachelor's degree. If a student completes the requirements for one major, applies to graduate and is certified by the Registrar as having been awarded that degree, they will have fulfilled the intent of the Title IV programs and will no longer be eligible for any need-based funding from government sources. In this case, the student will be able to continue enrollment at CIA to complete the second major, but will not be eligible for any financial aid grants from governmental sources (see below). Unless there is a special circumstance that warrants it, or the student expects

to self-finance continuing enrollment for the second major, they should not apply for graduation until requirements for BOTH majors have been completed.

Federal and State financial aid (including loans) for which the student is eligible will continue provided they maintain eligibility in all ways required (financial and academic) as long as the student has not been certified as having completed and graduated from one of the majors.

As the student nears the completion of at least one of the majors, they are strongly encouraged to meet with a Financial Aid counselor to remind them that the student is pursuing a double major, are nearing completion of one major, and discuss what the best action would be as the student plans to complete the second major.

### Change of Major

Request Students who wish to apply to change their major are required to meet with an Academic Advisor. It is recommended to apply for changes to your major in the semester prior to when the change will go into effect. Students entering CIA with an undeclared major need to follow the change of major request process by March 1st of their first year.

Changes to major will require some, or all, of the following:

1. Meeting with your Academic Advisor to create a new academic plan
2. A portfolio review by the major you wish to enter
3. Completing a Course Substitution Request
4. Meeting with Financial Aid to review financial implications

Students can initiate the process by submitting a Change of Major Request at [my.cia.edu/ICS/Academic\\_Support/Academic\\_Services](http://my.cia.edu/ICS/Academic_Support/Academic_Services). Admission to the new major is not guaranteed and is subject to approval based on portfolio review and capacity.

### Degree Requirements

Candidates for the BFA degree from Cleveland Institute of Art are required to have completed between 120 and 123 semester credit hours, depending on their major field of study. Approximately one-third of these credits are in liberal arts or general studies, with the balance in studio areas (including major studio courses). Individual departments (majors) may have specific course requirements among the liberal arts or



studio electives. Requirements to complete a degree in each major can be obtained from Academic Services and in this catalog, [Section 6: Degree Requirements](#).

In addition to meeting credit and curriculum requirements, degree candidates are also required to present a BFA thesis exhibition for evaluation by faculty and peers. Students are eligible to present their BFA if they have nine or fewer credits outstanding toward their BFA degree.

To qualify for graduation, students must have at least a 2.0 cumulative GPA in their major studio courses, and an overall 3.6 GPA of 2.0.

Students should regularly throughout their course of study, meet with their academic advisor and review their degree audit that is available on myCIA to stay informed of their remaining degree requirements. If it is projected that the student will have nine or fewer credits outstanding toward degree completion at the end of the fourth year, the BFA review will be scheduled. Note that any student who is projected to be short any number of credits by the end of their fourth year (the semester in which the BFA review will take place) will be ineligible for consideration for the Cleveland Institute of Art President's Traveling Scholarships.

Students with credit deficiencies may opt to postpone their BFA review until the deficiencies are completed so they can be eligible to participate in the President's Traveling Scholarship competition and the Commencement ceremony.

### Graduation and Commencement

Students who will complete all degree requirements by the end of the spring semester of their last year at CIA and have satisfied all outstanding obligations to the college, are eligible to participate in the Commencement ceremony. CIA holds its Commencement ceremony in May. While a student may complete degree requirements at the end of the fall semester, there is no ceremony in December.

During their final fall semester, students are required to complete the Application for Graduation, available online through myCIA. Completion of this form notifies the Registrar to include the student in all communication concerning preparation for graduation.

Students with more than nine credits outstanding at the end of their final year

and those who have not presented their BFA Exhibition will not be permitted to participate in the commencement ceremony.

All students eligible for graduation are charged a graduation fee, regardless of participation in Commencement, as part of their tuition and fees in their last semester of enrollment. This fee covers various Commencement expenses, including but not limited to cap and gown purchase and printing of diplomas, announcements, tickets and programs. Measurements for caps and gowns and confirmation of names for diplomas are collected in the Graduation Application. Caps and gowns are distributed during Commencement rehearsal. Graduation announcements and tickets to the Commencement ceremony are distributed by the Registrar's Office to the graduating students approximately one month before graduation.

Any student with an outstanding account balance with any department or office will not receive their diploma until all obligations have been satisfied. Graduates with a tuition balance, unreturned library materials or equipment checkout will not be allowed to participate in Commencement ceremonies.

As part of graduation and the commencement ceremony, CIA is pleased to recognize students who graduate with honors, utilizing the following Latin academic achievement designations of distinction.

- Summa cum laude ("with highest honor") - Designated for students who earn a cumulative GPA between 3.9 and 4.0
- Magna cum laude ("with great honor") – Designated for students who earn a cumulative GPA between 3.7 and 3.8999.
- Cum laude ("with honor") - Designated for students who earn a cumulative GPA between 3.5 and 3.6999.

### Student Records

The Family Educational Rights and Privacy Act (FERPA) affords eligible students certain rights with respect to their education records. (An "eligible student" under FERPA is a student who is 18 years of age or older or who attends a postsecondary institution at any age.) These rights include:

#### 1. The right to inspect and review the student's education records within 45 days after the day the Cleveland Institute of Art (CIA) receives a request for access.

A student should submit to the Registrar, Dean, or head of the academic department, a written request that identifies the record(s) the student wishes to inspect. The school official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the school official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

#### 2. The right to request the amendment of the student's education records that the student believes is inaccurate, misleading, or otherwise in violation of the student's rights under FERPA.

A student who wishes to ask the school to amend a record should write the school official responsible for the record, clearly identify the part of the record the student wants changed, and specify why it should be changed.

If CIA decides not to amend the record as requested, a school official will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

#### 3. The right to provide written consent before CIA discloses personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

CIA discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official typically includes a person employed by the college 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 CIA who performs

an institutional service of 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 his or her tasks. A school official typically has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the CIA.

#### 4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by the CIA 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 20202

#### Directory Information

FERPA allows institutions to identify certain types of information called 'directory information' that may be disclosed without student consent.

Cleveland Institute of Art has designated the following information as directory information and will release this information upon request, unless the student has submitted a request to restrict directory information to the Registrar's Office.

- Student name
- Address (local, permanent, cia.edu email)
- Phone number (permanent and cell)
- Class standing (first-year, sophomore, etc.)
- Enrollment status (full-time, part-time, not enrolled)
- Major (Animation, Ceramics, etc.)

- Date(s) of attendance
- Anticipated degree date
- Academic awards
- Degree awarded and date degree awarded from CIA
- Participation in officially recognized activities

#### Restricting Release of Directory Information

According to FERPA, a student can request that the institution not release any directory information about him/her. Institutions must comply with this request, once received, if the student is still enrolled.

At CIA, students who wish to restrict the release of all directory information about themselves must contact the Registrar's Office for the appropriate form.

Students who wish to restrict directory information should understand that their names will not appear in any university publications, with exception of the Commencement program at the appropriate time. Also, employers, credit card companies, scholarship committees and the like will be denied any of the student's directory information and will be informed that we have no information available about the student.

#### Transcripts

For former students, transcripts may be requested [cia.edu/registrar](http://cia.edu/registrar).

For current students, transcripts may be requested via myCIA.

Transcripts are issued if the student's accounts are in good standing with all administrative offices and institutional departments.

Transcript fees are as follows:

- Print and pick up at CIA: \$6
- Electronic: \$6
- USPS mailed, domestic: \$8.50

- USPS mailed, international: \$11
- FedEx, domestic: \$36
- FedEx, international: \$61

**\*Please note that all transactions using a credit card are charged a 5% processing fee.**

#### Change of Mailing Address

A change of mailing address (permanent or College) or phone number must be filed with the Registrar. Receipt of financial aid materials and other important correspondence will depend on CIA having the student's correct contact information. Students must complete an Address Change form on myCIA.

Information sent to students by email is sent only to the student's official CIA email address.

#### Change of Name

For legal name changes, students must provide the Registrar's Office with a copy of their Social Security card and one of the following: a copy of the marriage certificate, the name-change court order or their new driver's license. All items must indicate the new legal name. Students who wish to be known at CIA by another (referred to as "Campus") name may complete a Campus Name change form found on myCIA. The "Campus" name will be used on internal documents (e.g. class rosters), but the legal name will be used in all external correspondence and records (e.g. financial aid) that are associated with their social security number if the name is not legally changed.

Students bear full responsibility for any consequences resulting from their failure to report promptly a new address or a name change.

# Section 4: Support Services

## Academic Support Services

### Academic Advising

The Office of Academic Services, located in room 120, provides academic advising on a walk-in basis and by appointment. Students have the opportunity to meet with an academic advisor about curriculum planning, course selection and other academic decisions. Students who are deficient with respect to course credits or on academic probation will be required to meet with an academic advisor before prescheduling courses for the next semester.

Students are expected to read and understand the academic policies explained in this catalog and the Student Handbook and to accept ultimate responsibility for the decisions they make. In no case will a degree requirement be waived or an exception granted because individuals profess ignorance of regulations or assert that an advisor or another authority did not inform them of academic policies or procedures. Students are encouraged to meet with an academic advisor whenever they have a question or concern, and they are expected to review in a timely manner materials and notices sent to them.

### Accessibility & Disability Services

Accessibility & Disability Services (ADS) provides accommodations and academic support services that ensure equal access to education and programs, facilities and services for students with documented learning, psychological and/or physical disabilities.

In addition, staff members offer study skills and time management workshops, provide ongoing advising and arrange tutoring for Liberal Arts courses.

Students who request services due to a diagnosed disability must provide relevant and current documentation before accommodations can be provided. The ADS staff works with students and their faculty members to determine reasonable accommodations to meet the documented needs. Accommodations are reviewed each semester.

New students with documented disabilities should register with DS through the summer stART online program. They will then arrange for a consultation with DS staff prior to the Fall Orientation, at which time appropriate accommodations will be

established. Continuing students should contact DS staff as soon as they complete their course prescheduling each semester so as to provide sufficient time for accommodations to be reviewed and arranged. Students with documented learning disabilities are accommodated by specialized support materials, including the following:

- Voice recognition software and audiobooks

As available to all students, CIA refers students who need assistance with text-to-speech, brain mapping, goal setting, and time management, to the following resources:

- Text-to-speech via operating systems, browser plugins, apps, etc., such as iOS, Read Aloud, Speechify, etc.
- Brain mapping via online tools and apps such as Coggle, Lucidchart, MindMUP, Popplet, etc.
- Goal setting and time management apps, such as Strides, ToggI, etc.

Students registered with DS can also receive, as appropriate:

- Extended testing time
- Distraction-reduced testing setting
- Read aloud exams administered in controlled surroundings
- Note-taking assistance

Further, the Writing + Learning Center, which is available to all students who need assistance with writing, also serves as the main hub for specialized software for students with documented learning disabilities.

### Writing + Learning Center

Staff of the Writing + Learning Center can assist you with the following:

- Generating ideas and developing brainstorming strategies to get started on an assignment
- Organizing ideas, crafting a thesis statement, restructuring an essay, clarifying and expanding key points, following citation guidelines, refining grammar and word choices, etc.

You can use the Center's resources throughout your CIA career, from developing your first essays to polishing your BFA thesis. Appointments are not necessary, but if the Center staff are busy, you may be asked to wait for help or return at another time. Most sessions last about 30 minutes. The Center is staffed by second-, third- and fourth-year students who have both experience with writing at the college level and training in various aspects of how to tutor writing. Faculty and staff supervise the students and work directly with

students who need help. Visit [my.cia.edu/writingcenter](http://my.cia.edu/writingcenter) for this semester's drop-in hours or to schedule a remote appointment.

### Career Center

The Career Center is dedicated to providing students and alumni with the necessary tools, resources and strategies that will assist them in identifying and reaching their personal career goals. Services include:

- One on one career advising
- Assistance with resume and cover letter writing
- Assistance with finding and applying to Federal Work Study opportunities
- Guidance on job search strategies, networking and interview techniques
- Connections to alumni for career exploration and information
- Annual Spring Break City Treks that allow students the opportunity to explore careers and lifestyles outside of the Cleveland area
- Assistance in obtaining a credit- or noncredit-bearing internships
- Support for Creativity Works, a self-initiated, entrepreneurial internship program for Visual Art and Craft majors
- Assistance with preparation for Internship Fair and Career Fair networking events
- Graduate School Fair and assistance with graduate school applications
- Lifelong access to services to assist in career transition
- Access to College Central, a comprehensive job board for CIA students and alumni

For a full description of the Career Center's services, go to [cia.edu/careercenter](http://cia.edu/careercenter).

### College Central

This comprehensive online system offers listings of opportunities including campus work-study jobs, internships, freelance, competitions, residencies, and full-time career positions. The system allows students and alumni to upload a resume and portfolio so that potential employers can view their work and contact them for possible employment. [collegecentral.com/cia](http://collegecentral.com/cia)

It is strongly recommended that students who are looking into freelancing use a contract when arranging for the job. Guidance on creating a contract is available.

The Career Center lists on-campus and approved off-campus work-study jobs, and assists students in completing the forms that are required before students can qualify for employment.

### Internships

An internship is a work-related learning experience that provides students or recent graduates with an opportunity to gain important knowledge, experience, and skills in a particular field. Internships can be paid or unpaid, part- or full-time, credit- or non-credit-bearing. Unpaid internships must meet the standards set out by the US Department of Labor.

The Career Center can assist students in their searches for internships. It's recommended that the search be started at least one semester before the student wants to begin the experience. International students are eligible for internships, and must meet with the Dean of Student Affairs to obtain work approval before beginning a job off-campus. All students must meet the eligibility requirements of class standing and GPA before they can begin an internship. Contact the Career Services Specialist for details.

A **credit-bearing internship** is part of the academic program, and must offer a learning component which advances the student's skills in their field. It is a formal collaboration among the student, employer, CIA faculty, and the Career Center. Particulars about how an experience can qualify for academic credit, the number of credits possible, charges for earned credit, and how to set up a credit-bearing internship are found at [my.cia.edu/careerservices](http://my.cia.edu/careerservices).

A **non-credit-bearing internship** is less formal, but the Career Center encourages interns and employers to follow the general credit-bearing internship guidelines to maximize the success of the experience. The Career Services Specialist is available to address issues concerning the specifics of an internship.

The Career Center exercises reasonable precautions to qualify all internship opportunities, and strongly advises students to research and screen potential employers carefully. Students are welcome to check with the Career Center about any employer with which they are not familiar.

## Personal Support Services

### Personal Advising

The college years mark a time when students may face new challenges and undergo significant personal and social changes that can affect their academic performance, career plans, personal life, or relationships. Understanding and adjusting to these challenges and changes is not always easy, and students often seek help from others. If students are experiencing concerns that are affecting their ability to keep up with classes or maintain a good social balance, help is available from the Student Affairs staff. Students are welcome to stop by and discuss their concerns or just talk. If additional assistance is needed, or if these professionals feel that they don't have the expertise to meet the student's needs, they will refer the student to

University Counseling Services (UCS). CIA staff will accompany students to UCS if requested. University Counseling Services (UCS) is located in 220 Sears Building in the quad area of Case Western Reserve University (CWRU). A counselor is available 24/7 at 216.368.5872. First-time appointments are scheduled for about 60 minutes to give time for the student to explore their concerns, thoughts, and feelings with a counselor. These appointments are usually scheduled within 14 days of the initial request. Students with immediate needs are seen ASAP for a 30-minute assessment meeting. Consultation for emergency situations is available without an appointment.

UCS is staffed by psychologists, social workers, and consulting psychiatrists who specialize in working with college students. Workshops, seminars, and groups are offered each semester on topics such as anxiety management, drug/alcohol education, women's issues, stress management, and eating disorders. The cost of most services is included in the mandatory health services fee; some specialty services may require an additional fee.

### Health Services

All full-time students are required to pay a Health Services fee (see [cia.edu/tuition](http://cia.edu/tuition)). This fee entitles students to both health care and professional counseling services through Case Western Reserve University (CWRU). The CWRU University Health and Counseling Services (UHCS) at 2145 Adelbert Road provides comprehensive care for CIA students. For a complete list of services, see [students.case.edu/health](http://students.case.edu/health).

CWRU also has a medical insurance plan available for students who do not have other insurance coverage ([students.case.edu/medicalplan](http://students.case.edu/medicalplan)). The charge for this plan is automatically added to each CIA student's account unless proof of other health insurance coverage is provided at the time of payment of each semester's bill. If proof is provided, the charge is withdrawn.

All new students are required to complete medical and immunization histories through an online system. Information on this process is included with summer orientation materials. Medical histories are kept on file at UHS as a basis for meeting future medical needs. Fulfilling the requirements listed on the medical and immunization history forms prior to enrollment is necessary to file claims against insurance.

UHS is now using an online process to update the health history. Information on this process and login procedures are sent to new students before they enroll. [students.case.edu/health](http://students.case.edu/health)

### Veterans' Benefits

The Cleveland Institute of Art is approved for Veterans Affairs (VA) education benefits and is a "Yellow Ribbon" school with no limit on the number of students who may utilize Yellow Ribbon benefits. The Office of the Registrar certifies education benefit recipients' enrollments to the VA each semester the recipient is in attendance. New students must be accepted for admission to the BFA program and have made an Admissions deposit; continuing students must have registered for courses for the next semester before enrollment certifications can be submitted.

Certification processing to the VA is done through the Registrar's Office after students are enrolled. Post-9/11 (Ch.33) and Yellow Ribbon tuition benefits are disbursed directly to CIA and are applied toward the student's tuition and



fees. Benefits for students attending under Ch. 35 are sent directly to the student. Benefits are normally disbursed 4–6 weeks after certifications are received by the VA.

Questions regarding VA benefits should be directed to the Registrar by email ([registrar@cia.edu](mailto:registrar@cia.edu)).

### Chapters 33 & 31 Benefits Payments

CIA, in compliance with the Veterans Benefits and Transition Act of 2018, allows Chapter 33 and Chapter 31 education benefit recipients to participate in the course of education at CIA for a period of time before payment is disbursed by the U.S. Department of Veteran Affairs, starting on the date CIA receives the benefit recipient's Certificate of Eligibility or VA Form 28-1905 and until either 1) CIA receives payment from the VA, or 2) 90 days have elapsed following CIA's certification or invoicing of tuition and fees to the VA.

In the event of delayed disbursement, these Chapter 33 and Chapter 31 recipients will:

- Not be assessed a late fee
- Not be required to borrow funds to pay the interim balance for which the VA is responsible
- Maintain access to course registration
- Retain full use of library and campus resources

If a Chapter 33 or Chapter 31 recipient has a balance that exceeds their expected VA contribution, the student must pay the difference by the stated registration deadline each semester.

### Veteran Student Priority Registration

Veteran students at the Cleveland Institute of Art who are scheduling for sophomore or junior courses enjoy priority registration, as defined by having access to registration before the rest of their classes, starting on the date at which the senior class is open to register. First-year veteran students are registered for courses by the Registrar's Office, just as is the entire first-year class.

To take advantage of this priority registration opportunity, rising and current sophomore and junior veteran students should contact the registrar's office via email at [registrar@cia.edu](mailto:registrar@cia.edu).

International Students  
CIA is approved by the U.S. Department of State to issue documentation that will enable non-immigrant students to secure an F-1 student visa. Questions and problems regarding immigration matters of other international student concerns should be directed to the International Student Advisor.

F-1 students are responsible for ensuring that they maintain valid status while enrolled at CIA. Advising concerning academic course loads, travel outside the U.S., employment during and after enrollment at CIA, and other visa issues is available from the International Activities Advisor. All students on an F-1 visa must report to the Dean of Student Affairs at least once each semester.

International students participate in many activities and are leaders in several student organizations. The international student orientation helps students become part of the CIA community, and the International Club (whose members consist of students from other countries as well as the U.S.) plans festivals, celebrations, and "adventures" throughout the year.

### Information Technology Support

CIA's Information Technology department supports technology in the learning environment, including computer labs. Students are responsible for using the technology resources on campus in an appropriate manner. The rules and regulations concerning use of computing resources on campus and the consequences of misuse, including illegal file sharing, are detailed in the CIA Student Handbook.

All full- and part-time students receive a CIA email account. Students are expected to use their CIA email in all correspondence with administrative staff and faculty, and to retrieve broadcasts and notifications about events, deadlines, activities, and emergencies on campus. Messages from CIA will not be sent to other email addresses. Failure to read a message in a timely manner does not absolve students from being responsible for knowing the content of or following the instructions or timelines indicated in a message.

Students should go to the "Technology" tab at [my.cia.edu](http://my.cia.edu) to find information on software discounts, links to instructions on how to set up CIA email, access to equipment available to check out, and other student systems.

The myCIA portal includes access to CIA's emergency alert system e2Campus, via the alerts tab. All students are automatically enrolled in e2Campus using their CIA email address, but can add their contact points by adding additional email addresses, text, and voice numbers to receive emergency messages.

Requests for technology support can be submitted to [support@cia.edu](mailto:support@cia.edu).

### Digital Output Center

The Digital Output Center (DOC) is a CIA service bureau specializing in fine art reproduction and display graphics for artists and designers. It was created by artists for artists, and is dedicated to producing work that matches the creative vision of its patrons. With our expert staff providing guidance and assistance to patrons in understanding file preparation, color management, and media choices, the DOC is as much a learning experience as it is a production facility.

Users of the DOC can rest assured that their work is being printed according to industry standards and methods used by artists, museums, and creative professionals to produce their own digitally printed material. Archival prints produced with pigmented, 10 color ink sets provide stunning color, dynamic range and print permanence on a wide variety of papers, films, canvas, and fabrics. This service is provided at the cost of production to CIA students, faculty and staff, and is a wonderful resource for producing and presenting digital work of all types.

Print job logs and account details can be tracked and managed at [papercut.cia.edu](http://papercut.cia.edu), and work can be submitted online at [my.cia.edu/doc](http://my.cia.edu/doc).

### Equipment Checkout

The Equipment Checkout provides the CIA community with technology resources for loan on both the individual and institutional level. Through our reservation and loan system, Equipment Checkout serves students and staff by making specialized technology available for use in daily assignments and instruction. Available equipment includes beginner to advanced digital photo and cinema cameras, film cameras, lighting equipment, tripods, sound gear, Wacom tablets and pens, laptops, projectors, and other related technology for use on your creative assignments. Equipment is available to all students and staff through an online checkout system.

To learn more, visit the Equipment Checkout at [my.cia.edu/checkout](http://my.cia.edu/checkout).

### **Cleveland Institute of Art Jessica R. Gund Memorial Library**

**“Helpful, Awesome, Amazing, Friendly, Magical”** are some of the expressions used to describe the Gund Library with its collections and services developed specifically for the Cleveland Institute of Art community.

The library contains:

- print books, exhibition catalogs, and bound journals;
- access to nearly 300,000 ebooks;
- subscriptions to magazines that provide insight to current topics in art and design;
- graphic novels, pop up books and board games;
- access to over 5 million digital images for study and download;
- sound recordings, videos, DVDs, and access to over 25,000 streaming video titles;
- access to online databases and full text resources covering every imaginable area of study;
- and an extensive collection of over 1,770 artists' books (books made by artists as works of art).

In addition, the library holds CIA's institutional archives.

The library supports the college's accredited degree programs, with a special focus on providing materials for studio- intensive instruction and is international in scope. The library documents the major participants, events, and trends of international contemporary art, design, photography, craft, and new media; includes theory and technical information as well as visual resources; and makes available a variety of professional, legal, and business information for artists.

The librarians provide instruction on how to do research, select and search databases, cite sources, and evaluate websites and information sources, as well as how to locate and borrow materials in other area libraries. Library staff members are always available to answer questions and provide personalized assistance.

The Gund Library participates in a local consortium that includes all of the libraries of Case Western Reserve University as well as the Cleveland Institute of Music and the Rock and Roll Hall of Fame Library and Archives. CIA shares an online catalog with these

libraries, and students may borrow materials from these partner libraries.

The Gund Library also participates in OhioLINK, a statewide consortium of 118 Ohio academic libraries owning nearly 50 million items. CIA students may use the OhioLINK online catalog to request materials from any member library to be delivered, within a few days and at no charge, to the CIA library for their use. Through OhioLINK, CIA students have access to over hundreds of multidisciplinary digital databases as well as huge numbers of ebooks, digital images, videos, and digital music files.

Lastly, Cleveland is a very library-rich community with award-winning public libraries. CIA is located within walking distance of the specialized libraries of the Cleveland Museum of Art, Cleveland Clinic, Cleveland Botanical Garden, Cleveland Museum of Natural History, and the Western Reserve Historical Society. Cleveland Public Library and Cuyahoga County Public Library both have nearby branches and provide additional resources.

The library is attractive, functional, and filled with art; it has plenty of study tables and lounge seating, two group study rooms, as well as computers, scanners, and printers.

# Section 5: Student Life



## Housing

### On-Campus Housing

Primarily first- and second-year students live on campus in CIA-owned housing. Living on campus for your first two years eases the transition of moving away from home while learning the necessary skills of living on your own.

### Residency Requirements

All unmarried, first-time college students who are under 21 years of age are required to live in the residence hall for their first two academic years. Students with parents or guardians within Ohio's Cuyahoga County are considered to be within commutable distance to the college.

All first-year students living in the residence halls are required to join the Case Western Reserve University meal plan (a variety of meal plans are available). Most students select CaseCash, which enables them to use the funds on their student ID card, like a debit card, in area restaurants and shops.

Students new to CIA who are 21 years of age or older are not given priority to live in on-campus housing. If students in either of these categories desire to live on campus, they will be put on a waitlist according to the date of their housing deposit. If there is housing available after mid-July, those on the waitlist will be assigned housing.

**First-year students** live in the Uptown Residence Hall, located on Euclid Avenue, within view of the CIA campus, moCa Cleveland and the Uptown development.

**Second-year students** live in Euclid 117 Apartments, just across the street from our academic campus.

Limited availability to additional upper-class students is also available in these apartments. Any upper-class student who wishes to live in a CIA apartment can participate in the upper-class student Apartment selection held in the spring. Get there early. Spaces are first come, first serve.

### Off-Campus Housing

If you are not required to live in the on-campus housing and want to live off campus, Student Life + Housing offers a list of apartment search engines and provides a "roommate wanted" board to assist you in finding a CIA roommate(s). In addition, Student Life + Housing holds workshops in the spring to assist

students in the transition from living on-campus to moving off campus.

Information and forms concerning on- and off-campus housing can be found at [cia.edu/housing](http://cia.edu/housing).

### Recreational Facilities

Each residence hall has its own fitness room for residential students only.

You can purchase a semester or annual membership at CWRU's physical fitness facilities near campus.

([studentaffairs.case.edu/athletics/facilities/membership.html](http://studentaffairs.case.edu/athletics/facilities/membership.html)) The Veale Recreation Center at 2158 Adelbert Road includes four multi-purpose courts; a six-lane indoor track; Veale Natatorium and Donnell Pool; a multipurpose aerobics room; a cardio exercise room; weight room; nine racquetball courts; two squash courts; and a rock-climbing wall. Facilities for track, basketball, baseball, volleyball, tennis and intramural sports are also available.

Another option popular with students (a month-to-month membership available) is 1-2-1 Fitness, located on Adelbert Street on the CWRU campus ([onetoone.case.edu](http://onetoone.case.edu)).

## Activities

### Student Activities

Looking for something to do on campus? The Office of Student Life + Housing offers a variety of events and programs for you to take advantage of. For example the CIA Activities Board (CAB) hosts activities such as movie nights, improv nights, and drag bingo. If you are into tradition, we have that too! For more than 75 years, CIA students have planned the Student Independent Exhibition (SIE) and no school year since the 1940's would be complete without the student Halloween event. Our end-of-the-year event, the Pink Pig, is also something that you will not want to miss.

Looking for a way to build leadership skills? The Office of Student Life and Housing offers students opportunities to develop leadership through involvement in clubs and organizations, participation in the emerging leaders program, and serving the greater Cleveland community. In fact, you could end up with one of the coveted Gnomes of Leadership for your efforts in this area!

Please see the Student Life + Housing Office for all the offerings.

### Athletic Activities

Need to get out of the studio and stretch those legs? Are you a high school athlete looking to relive the glory days? Stop by Student Life + Housing for information on how to play intramurals at CIA. In conjunction with CWRU, sports ranging from ultimate Frisbee to flag football are at your fingertips. Please see Student Life and Housing to find out how to participate.

### Student Organizations

Student Leadership Council (SLC) invites you to make a difference on campus! Composed of representatives from academic departments, student groups and other concerned students, SLC meets twice a month to discuss issues they face on campus. They then serve as a bridge between the student body and the faculty and staff.

All recognized student groups receive funding through the Student Leadership Council for their individual events. Student Organizations submit budget requests for activities, speakers, trips, and other fun things. The budget process for the following year begins in February of the previous year.

### Student Clubs

There are a variety of organizations and clubs at CIA. If you're interested in starting a club or organization that does not yet exist, contact Student Life + Housing to get a club application form and find out more about the process. Approved student groups receive funding from SLC to support their activities. Depending on the membership, clubs may be more or less active each year.

### Bad Movie Club

Who does not love a great "bad" movie? This organization only shows the best movies public content can provide. It also allows for great commentary about them. Come laugh—or cry—at the weekly showings in all of their "bad" glory.

**Black Scholars and Artists**  
The BSA vision is to create an environment of diversity through the expression of art and education while uplifting all cultures and ethnicities. Activities include art critiques, speakers, game nights and other social events.

### CIA Activities Board (CAB)

Need a lift? Jump on the CAB wagon and help plan or just participate in great acts like comedians, illusionists, musicians, as well as activities like Drag Bingo, Tour de Thrift (our annual

thrifting trip to prepare for Halloween), an annual T-shirt design contest or a dodgeball tournament. CAB is also responsible for the planning of great CIA traditions like the Halloween Party and Pink Pig, our annual end-of-year celebration.

### Community Outreach Team

Students at CIA love to serve the community. The Community Outreach Team provides opportunities for service in the University Circle neighborhood and in the greater Cleveland community. Some of the past activities include painting window scenes for the children at Ronald McDonald House, raising money for holiday presents and toiletries for a women's and children's home, walking and chalking at the Greater Cleveland AIDS walk, passing out candy for neighborhood children at the Trunk or Treat at Halloween, and making dinner for the residents of the Hope Lodge. The Community Service Club also hosts an Alternative Spring Break service trip where students do a week's worth of service in New Orleans! Les bon temp rouler!

### Glass Guild

If you are into potlucks and molten hot glass (at the same time!), then this group is for you. Glass Guild not only comes together to talk about their work, it also brings in guest artists to talk to students about different techniques in glassblowing. Best part: You do not have to be a major to enjoy the fun.

### Industrial Designers Society of America (IDSA) Student Organization

The IDSA is a chapter of the national organization of Industrial Designers. Throughout the year, IDSA members will host guest speakers, drawing nights and social activities for all students, despite being centered on Industrial Design. Additionally, students from IDSA participate in the annual conference and other professional development opportunities.

### Intersivity

Intersivity is a student group that gathers weekly to bring together Christian art students. The purpose of Intersivity is to promote the spiritual life of CIA students by providing opportunities for Christian spiritual growth through worship, fellowship, training and service. Intersivity is a local chapter of the larger Intersivity organizations on many campuses. Ask about their PB+Js!

### Latinx Heritage and Appreciation Club

LHAC's main goal is to foster a safe space for those of Latinx/Hispanic descent and those who aim to further educate themselves about the Latinx culture. The group will make sure to spread awareness about the issues that occur within the community, along with encouraging Latinx/ Hispanic individuals to grow in their creative careers.

### Photo Club

CLICK! Photo Club is a group that discusses the field of photography and critiques each other's work, brings in guest artists to talk to students (Photography majors or not), and sponsors trips to see shows in the area and other cities like Chicago and New York.

### Student Holiday Art Sale Committee

Want to make some money? The Student Holiday Sale in early December is an annual event where for \$10 you can rent a table and sell your work. Students from a variety of departments come together to sell merchandise the weekend before final crits in fall semester.

### Student Independent Exhibition (SIE)

More than 75 years old, the Student Independent Exhibition is a time-honored tradition and one of the exhibitions featured in the college's Reinberger Gallery each year.

The exhibition is sponsored by the Student Leadership Council and offers students the opportunity to introduce their work to the public for viewing and/or sale. Show rules, jury selection, publicity, exhibition design and installation, and the opening reception are organized and coordinated by students. All majors are encouraged to submit work for exhibition consideration.

### ZIP Club

The ZIP Club's annual "zine" is an opportunity for students within the CIA community, regardless of major or year, to collaborate on a zine based on a singular theme. The zine allows for students to learn the pipeline of illustrating and formatting artwork intended for print, which is an essential skill to learn before entering the art industry. It also gives students an outlet to work with peers outside of their departments in a friendly and fun extracurricular environment. The zine is a printed project that is available for free to all CIA students (while supplies last).

## Supporting Student Enrichment

### Cinematheque

Founded in 1986, the Cleveland Institute of Art Cinematheque presents new and classic motion pictures—foreign films, independent movies, thematic film series, touring retrospectives, second-run films, and special guests—50 weekends of the year in CIA's Peter B. Lewis Theater.

Approximately 250 different feature films (or full-length programs of short films) are shown every year (over 450 separate screenings). Many offerings are local premieres. Movies are projected from 35mm film and DCP. The New York Times has called the Cinematheque "one of the country's best repertory movie theatres."

Cinematheque screenings are open to the general public (attracting thousands of moviegoers every year) and require an admission fee. But CIA students can attend 48 any Cinematheque presentation for the discounted member price simply by showing their CIA ID at the box office.

The Cinematheque publishes a bi-monthly film schedule. Online listings are available at [cia.edu/cinematheque](http://cia.edu/cinematheque).

### Continuing Education + Community Outreach

We offer professional enrichment opportunities for art educators through teacher workshops and our Summer Teacher Residency program, both of which offer CEUs or graduate-credit. CECO coordinates CIA's summer Pre-College program for high school students who want to experience life as an art student. In addition, CECO is the regional host of the Scholastic Art + Writing Competition for Cuyahoga, Geauga, and Lake counties.

As part of our outreach, CECO partners with organizations and schools to offer in-school and after-school programming and interactive community events to neighbors in surrounding areas.

For more information, visit [cia.edu/continuinged](http://cia.edu/continuinged).

### Galleries at CIA

The mission of the Reinberger Gallery is to serve the Cleveland Institute of Art in exhibiting and fostering the understanding of the finest modern and contemporary art at the highest possible scholarly standards. The programs of Reinberger Gallery adhere to the overall mission of the college, embracing its

values of academic excellence, social justice and freedom of expression.

The gallery is dedicated to creating exhibitions that illuminate and reinforce contemporary art, including new media, animation, installation and performance, video, drawing and painting, sculpture, design and craft. The gallery recognizes that the enhancement of the aesthetic experience is essential to fostering understanding of works of art.

Ancillary programs furthering its aesthetic role, such as artist lectures, panel discussions, gallery tours, films and internships have been part of the gallery's mission since the early 1990s.

The gallery seeks to enrich educational, cultural and artistic communities regionally, nationally and internationally through short-term artist residencies, newly commissioned works of art, and institutional collaborations while being

accessible to a public that ranges from scholars to young children.

#### Public Events

Throughout the year, CIA hosts a wide variety of events that celebrate the diversity of visual art. You're invited to join us.

For more information, visit [cia.edu/events](https://cia.edu/events).

# Section 6: Degree Requirements

**Overview of BFA Degree Requirements**

**First-Year Foundation Requirements**

**Liberal Arts Requirements**

**Minor Requirements**

**BY MAJOR:**

Animation

Interior Architecture

Craft + Design

Life Sciences Illustration

Drawing

Painting

Game Design

Photography

Graphic Design

Printmaking

Illustration

Sculpture + Expanded Media

Industrial Design

Industrial Design:

Transportation Track

# Degree Requirements

The Cleveland Institute of Art grants the Bachelor of Fine Arts (BFA) degree. A BFA degree is the standard undergraduate degree for students seeking a professional education in art. The BFA degree differs from a Bachelor of Arts degree in that a much higher proportion of the program consists of a studio practice component.

At CIA, the BFA degree requires completion of 120 semester credit hours. Approximately 1/3 of these credits are in Liberal Arts, with approximately 2/3 in studio courses.

## Common Requirements

To be able to graduate, all students must fulfill common requirements in:

- Foundation
- Liberal Arts
- BFA Thesis Exhibition
- Professional Practices
- Engaged Practice

## Additional Degree Requirements

- A minimum of 120 completed credits
- A minimum cumulative GPA of 2.0
- Resolution of all Incomplete grades
- All letter graded courses must be passed with a D- or higher

In addition to the requirements listed above, student must have a minimum of 12 credits in electives for completion of the degree.

## Minors/Double Majors

Also included in this section is information related to the completion of Minors (15 credits) that students may elect to complete in specific Liberal Arts areas of study. A minimum of 9 credits must be upper division (300-400) for a minor. For information on completion of a double studio major, see p. 24.

## Double Counting Credit

Unique credits are defined as credits used solely for one area, such as a minor or Liberal Arts.

- Minors: Each minor must have at least 9 unique credits.
- Liberal Arts: A maximum of 9 credits can count toward the major and the liberal arts requirements. A maximum of 6 credits can count toward the minor and the liberal arts requirements.

## Student Responsibility

It is the responsibility of each student to ensure all requirements are met for the degree to be awarded. A student may not shift this responsibility to an advisor or staff member.

See pgs. 24-25 for additional information on degree requirements for graduation and commencement.

## A. First-Year Foundation

All students must complete Foundation studio requirements by the end of the third academic year. Those deficient in Foundation studio courses will not be permitted to begin the senior year thesis/ BFA preparation course(s). See page 41 for requirements.

## B. Liberal Arts

Liberal arts courses supplement the studio curriculum throughout every academic program at CIA. Additionally, CIA's curriculum includes specific liberal arts requirements that are "distributed" throughout your years in your major program.

Some major programs have specific courses assigned to specific distributed requirements. See the major program course requirements, immediately following this section of the catalog. See page 42 for requirements.

## C. BFA Thesis Exhibition

All students must create a body of work, install an exhibition of this work, and present it to a BFA faculty advisory committee, at the end of your final year at CIA. Specific requirements of this body of work vary from program to program; your faculty will review specifics with you. This capstone project is built into every program, and a grade is assigned.

## D. Professional Practices

All students must successfully complete a Professional Practices course. Three tracks of the course are available, based upon your career goals. For complete course descriptions for each track, please see [Section 7: Course Catalog, Professional Practices + Engaged Learning \(PPEL\)](#).

## E. Engaged Practice

### Definition

Engaged Practice (EP) is a 3- credit requirement of the BFA degree program through which students have an opportunity to learn through experience by working on projects with external partners or clients, or in the public sphere. These experiences provide a distinctive element to the baccalaureate education at CIA, developing skills and personal attributes such as collaboration, communication, and professionalism well in advance of graduation.

All undergraduate students are required to complete a minimum of three (3) credit hours of Engaged Practice prior to graduation, through:

- An EP-designated course at the 200, 300, or 400 level
- A qualifying internship in the sophomore, junior or senior year, or:
- Alternate pathways, for example, a student-initiated or BFA project

Engaged Practice courses, internships and alternate pathways are those that provide all of the following requirements:

- A structured learning experience
- A project with an external partner or client, or in the public sphere

- A project that is informed by the curriculum of the college, i.e., art, design, humanities, or the social sciences
- Faculty guidance and mentorship
- A critical reflection component

## Courses

This graduation requirement may be satisfied by a course within a student's required core curriculum, within a student's major, or through an elective course. The course may be a studio or Liberal Arts course. Major programs, departments or the Professional Practices and Engaged Learning (PPEL) hub may offer designated Engaged Practice courses. Only 200-, 300- and 400-level courses may fulfill the 3-credit hour EP graduation requirement. Although EP-designated courses in Foundation or first-year Liberal Arts do not fulfill the EP graduation requirement, they will be noted on the student transcript. EP-designated courses carry the notation (EP) after the course title. Some EP-designated courses are included in the annual Catalog, but for a complete and updated listing, please consult each semester's course schedule of offerings.

## Internships

Qualifying internships may be offered through the Career Center, academic departments, or the Engaged Practice hub. Only qualifying internships that are taken for credit in the sophomore, junior and senior years may fulfill the EP graduation requirement. For more information, contact your faculty advisor, your department chair, and/or the Career Center, see page 28.

## Alternate Pathways

Other pathways to fulfill the requirement are approved on a case-by-case basis, such as a qualifying independent project or the BFA thesis project. Sophomore, junior or senior students must apply for EP credit by the pre-scheduling deadline for the semester they plan to undertake these experiences. For more information on how to apply, consult the Registrar or Academic Advising.

## Credits and Transcript

While the EP graduation requirement is 3 credit hours, students may elect to complete additional EP credits, as desired. All Engaged Practice credit is reflected on student transcripts, documenting that students have completed qualifying, professionally engaged experiences with external partners or clients.

## Liberal Arts Minors

### Creative Writing (15 credits)

The minor in Creative Writing supports students who wish to explore writing and storytelling across genres and forms. Students in the minor will practice writing techniques that apply to many artistic and professional contexts, while creating original works in areas such as screenwriting, fiction, graphic storytelling, poetry, hybrid forms, and more. Students will also analyze and interpret literary movements, critical contexts, and connections to contemporary issues. Minor requirements consist of LLC 203 Writing and Inquiry III: Narrative Forms; three Creative Writing courses of students' choice, such as Screenwriting, Graphic Narratives, Art of the Personal Essay, Fiction Writing, and others; and LLC 490 Creative Writing Senior Seminar, in which students will complete a substantial, original writing project and a critical introduction. See page 57 for specific requirements.

### Visual Culture (15 credits)

The minor in Visual Culture helps students develop advanced critical skills that will complement their work as artists and designers. It emphasizes knowledge of art history, theory, and criticism; skills in writing and research; and the ability to make connections between Visual Culture and other areas. It contributes to the progress of students in their majors, while preparing them to pursue graduate study, write criticism, work in galleries and other professional settings, and more. It requires the completion of ACD 305 Visual Culture and the Manufacture of Meaning and four additional Visual Culture courses of a student's choice. Areas of study include photography, film, and new and expanded media; non-western art; contemporary issues in art, design, and craft; art criticism; popular and mass culture; philosophy and aesthetics; and critical theory and methods of analysis. See page 58 for specific requirements.



# First-Year Foundation Requirements

Newly admitted students begin in our Foundation program, a year-long introduction to forms, methods, media, and concepts crucial to your future academic and professional success. The program is designed to build a community of peers across disciplines and prepare you to study within your major.

All students must complete Foundation studio requirements by the end of the third academic year. Those deficient in Foundation studio courses will not be permitted to begin the senior year thesis/ BFA preparation course(s). Completion of the Safety Labs are required for use of CIA facilities and equipment. Failure to complete the Safety Labs may result in a registration hold.

## Required Courses

FNDN 110 2D Design	3 credits
FNDN 110L Safety Lab I	0 credits
FNDN 111 3D Design	3 credits
FNDN 111L Safety Lab II	0 credits
FNDN 120 Digital I	3 credits
FNDN 121 Digital II	3 credits
FNDN 130 Observational Drawing	3 credits
FNDN 131 Life Drawing	3 credits
FNDN 150 Studio Discovery	3 credits

# Liberal Arts Requirements

Liberal Arts courses at the Cleveland Institute of Art help all students succeed as well-rounded artists and designers. With small class sizes and devoted faculty, our Liberal Arts courses enhance students' work in the majors. They focus on critical thinking, creative problem-solving, writing and communication, art history, storytelling, and professional skills. They include courses in six subject areas:

- Art/Craft/Design History + Theory
- Humanities + Cultural Studies
- Natural Science
- Quantitative Reasoning
- Social Science
- Writing
- Professional Practices

Liberal Arts courses supplement the studio curriculum throughout every academic program at CIA. Additionally, CIA's curriculum includes specific liberal arts requirements that are "distributed" throughout your years in your major program. Some major programs have specific courses assigned to specific distributed requirements. See the major program course requirements for details.

## Art, Craft & Design History + Theory Requirements

AC 150 Critical Issues in Visual Culture	3 credits
AC 250 Themes & Movement in Art Design History	3 credits
300-level AC course (Contemporary Art, Design & Media)	3 credits
300 or 400-level AC or AH course (Open Elective)	3 credits

## Distribution Requirements

Humanities or Cultural Studies (HC)	3 credits
Natural Science (NS)	3 credits
Quantitative Reasoning (QR)	3 credits
Social Science (SS)	3 credits
Open Liberal Arts elective	3 credits

## Writing Requirements

WR 101 Writing & Inquiry I	3 credits
WR 102 Writing & Inquiry II	3 credits
WR 203 Writing & Inquiry III	3 credits
Writing Intensive (WR)	3 credits

## Professional Practices

PPEL 398A/B/C	3 credits
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# Animation (ANIM)

## Core Requirements

ANIM 201 Concept Development	3 credits
ANIM 209 Intro to Animation	3 credits
ANIM 220 Drawing for Animation	3 credits
ANIM 307A Intro to 3D Animation	3 credits
ANIM 308 Body Mechanics for Animation	3 credits
ANIM 313 Narrative Production I	3 credits
ANIM 313A Narrative Production II	3 credits
ANIM 345 Intro to 3D Modeling	3 credits
ANIM 401 BFA Research & Preparation	3 credits
ANIM 413 Narrative Production III	3 credits
ANIM 420 Animation Portfolio Reel & Shorts	3 credits
ILL 367 Storyboarding & Sequential Art	3 credits
IME 402 BRA Thesis & Exhibition	3 credits
WR 318 Screenwriting*	3 credits

## Animation Elective (choose 1)

**3 credits**

ANIM 310 Motion Graphics
ANIM 347 3D Texture Mapping & Digital Lighting

### Note:

\*WR 318 fulfills the Liberal Art Writing Intensive requirement.

# Craft + Design (CRDS)

## Core Requirements

CRDS 200 Creativity + Process	3 credits
CRDS 201 Design + Process	3 credits
CRDS 300 3D Digital Making	3 credits
CRDS 301 2D Digital Making	3 credits
CRDS 400 BFA Research + synTHESIS	3 credits
CRDS 401 BFA synthesis Presentation	3 credits
AH 376 American Crafts Hist OR AH 362 Design/Craft Modern Culture*	3 credits

## Ceramics Introductory Electives (choose 1)

**3 credits**

CER 204 Intro to Ceramics  
CER 200 The Potter's Wheel  
CER 243 Handbuilding Form  
CER 252 Table for Two  
CER 260 Monumental Clay

## Glass Introductory Electives (choose 1)

**3 credits**

GLS 240 Glass Concepts: Casting  
GLS 242 Glass Concepts: Hot Sculpting  
GLS 243 Glass Forming Survey  
GLS 243H Hot Glassblowing + Forming  
GLS 245 Intro Warm Glass + Lampworking  
GLS 260 Glass as Surface: Drawing & Imagery

## Jewelry + Metals Introductory Electives (choose 1)

**3 credits**

MET 245 Intro to Enamel + Metal  
MET 249 Intro to Jewelry + Metals  
MET 206 Fabrication  
MET 259 Forming

## Major Electives (choose 6)

**18 credits**

Select 6 major electives from CER, GLS, or MET not already used in the major (except for repeatable courses).

### Note:

\*AH 362 OR AH 376 fulfills the open AC or AH Liberal Arts requirement.

# Drawing (DRG)

## Core Requirements

DRG 215 Illusionism: Intro to Drawing	3 credits
DRG 216 100 Drawings	3 credits
DRG 221/321 Drawing Beyond Observation	3 credits
DRG 360 Systems Drawing	3 credits
DRG 415 Drawing in Context	3 credits
DRG 430 Advanced Drawing: BFA Capstone	3 credits
VAT 200 Image + Form I	3 credits
VAT 202 Image + Form II Reproducibility: 2D or 3D	3 credits
VAT 300 Aesthetics, Style + Content	3 credits
VAT 327 Hybrid Approaches to Drawing + Painting	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 493B BFA: Statement + Exhibition	3 credits
WRHC 373 Art of the Personal Essay*	3 credits

## Drawing Studio Elective (choose 1)

**3 credits**

DRG XXX- any DRG course not already used in the major  
IND 285 Communication Skills  
INTA 285 Communication Skills I  
BMA 250 Anatomy of the Artist  
PRI 200 Intro Printmaking: Line + Sequence  
PRI 201 Intro Printmaking: Color + Form  
PTG 240 Watercolor Plus

## VAT Studio Elective (choose 2)

**6 credits**

Select two courses from VAT, PRI, PTG, DRG, or SEM not already used in the major (except for repeatable courses).

### Note:

\*WRHC 373 fulfills the Writing Intensive Liberal Arts requirement.

# Game Design (GAME)

## Core Requirements

ANIM 209 Intro to Animation	3 credits
ANIM 307A Intro to 3D Animation	3 credits
GAME 215 Intro Game Design	3 credits
GAME 216 Intro to Video Games	3 credits
GAME 318 Level Design	3 credits
GAME 320 Game Media Production (EP)	3 credits
GAME 321 Game Media Production II	3 credits
GAME 322 Intro to Game Development	3 credits
GAME 345 Intro to 3D Modeling	3 credits
GAME 347 3D Texture Mapping Dig Lighting	3 credits
GAME 401 BFA Research + Preparation	3 credits
GAME 408 Serious Game Design	3 credits
GAME 430 Spec VFX/Simulation + Virtual Reality	3 credits
GDS 200 Graphic Design for Non-Majors	3 credits
IME 402 BFA Thesis + Exhibition	3 credits
WR 318 Screenwriting*	3 credits

### Note:

\*WR 318 fulfills the Writing Intensive Liberal Arts requirement.

# Graphic Design (GDS)

## Core Requirements

ANIM 310 Motion Graphics	3 credits
GDS 203 Typography I	3 credits
GDS 204 Typography II	3 credits
GDS 265 Design for Communication I	3 credits
GDS 266 Design for Communication II	3 credits
GDS 305 Web Design/Interactive I	3 credits
GDS 305B Web Design/Interactive II	3 credits
GDS 320 User Experience/User Interface Design	3 credits
GDS 365 Design for Comm: ADV Studio I	3 credits
GDS 366 Design for Comm: ADV Studio II	3 credits
GDS 367 Contemporary Marketing	3 credits
GDS 341 Package Design	3 credits
GDS 465 BFA Thesis	3 credits
GDS 466 BFA Seminar	3 credits

## Elective (choose 1)

GDS 420 User Experience/User Interface Design	<b>3 credits</b>
PHV 295 Intro to Photography	

# Illustration (ILL)

## Core Requirements

GDS 200 Graphic Design for Non-Majors	3 credits
ILL 201 Digital Techniques I	3 credits
ILL 202 Digital Techniques II	3 credits
ILL 205 Illustration I	3 credits
ILL 265 Character Design + Development	3 credits
ILL 305 Illustration II	3 credits
ILL 370 Industry + Business	3 credits
ILL 389 Community Projects (EP)	3 credits
ILL 405 Illustration III	3 credits
ILL 494 BFA Preparation	3 credits
ILL 495 Portfolio/Visual Essay	3 credits
IME 402 BFA Thesis + Exhibition	3 credits

## Illustration Elective (choose 1)

**3 credits**

ILL 320 Picture Book Illustration
ILL 363 Illustration for Publication
ILL 367 Graphic Novels + Sequential Art

## Visual Arts Elective (choose 1)

**3 credits**

Select one DRG, PTG, SEM, or PRI course not already used in the major (except for repeatable courses)

ILL 260 Layout Rendering Techniques
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# Industrial Design (IND)

## Core Requirements

GDS 237 Graphics for Design	3 credits
GDS 238 Graphics for Design	3 credits
IND 235 Industrial Design 1.1	3 credits
IND 236 Industrial Design 1.2 (EP)	3 credits
IND 239 Materials & Processes*	1.5 credits
IND 240 Materials & Processes*	1.5 credits
IND 280 Ergonomics*	3 credits
IND 285 Communication Skills	3 credits
IND 286 Communication Skills	3 credits
IND 303 3D Modeling 1.1	3 credits
IND 304 3D Modeling 1.2	3 credits
IND 335B Industrial Design 2.1	3 credits
IND 335C Industrial Design 2.1	3 credits
IND 336B Industrial Design 2.2	3 credits
IND 375 Marketing & Design*	3 credits
IND 403 3D Modeling 2.1	3 credits
IND 404 3D Modeling 2.2	3 credits
IND 435B Industrial Design 3.1	3 credits
IND 436 Industrial Design 3.2	3 credits

## Notes:

\*IND 375 fulfills the Humanities & Cultural Studies Liberal Arts requirement.

\*IND 280 fulfills the Social Science Liberal Arts requirement.

\*IND 239 and IND 240 fulfill the Open Liberal Arts requirement.

# Industrial Design- Transportation Track (INDT)

## Core Requirements

ANIM 454T Modeling for Concept Vehicles 1	3 credits
ANIM 455T 3D Modeling for Concept Vehicles 2	3 credits
GDS 237 Graphics for Design	3 credits
GDS 238 Graphics for Design	3 credits
IND 235 Industrial Design 1.1	3 credits
IND 236 Industrial Design 1.2 (EP)	3 credits
IND 239 Materials & Processes*	1.5 credits
IND 240 Materials & Processes*	1.5 credits
IND 250T Transportation Design 1.1	3 credits
IND 251T Transportation Design 1.2	3 credits
IND 280 Ergonomics*	3 credits
IND 287T Communication Skills: Transportation	3 credits
IND 288T Communication Skills: Transportation	3 credits
IND 303 3D Modeling 1.1	3 credits
IND 304 3D Modeling 1.2	3 credits
IND 350T Transportation Design 2.1 (EP)	3 credits
IND 351T Transportation Design 2.2	3 credits
IND 352T Automotive Design Language 1.1	3 credits
IND 353T Automotive Design Language 1.2	3 credits
IND 375 Marketing & Design*	3 credits
IND 450T Transportation Design 3.1	3 credits
IND 451T Transportation Design 3.2 (EP)	3 credits
IND 452T Advanced Automotive Design	3 credits
IND 453T Advanced Automotive Design	3 credits

## Notes:

\*IND 375 fulfills the Humanities & Cultural Studies Liberal Arts requirement.

\*IND 280 fulfills the Social Science Liberal Arts requirement.

\*IND 239 and IND 240 fulfill the Open Liberal Arts requirement.

IND 250T, IND 251T, IND 350T, and IND 351T apply toward the open electives.

# Interior Architecture (INTA)

## Core Requirements

INTA 231A Space & Planning Fundamentals	3 credits
INTA 231 B Architectural Drawing & Documentation	3 credits
INTA 232A Retail, Restaurant & Store Design	3 credits
INTA 232B Materials, Research & Space Planning	3 credits
INTA 285 Communication Skills I	3 credits
INTA 286 Communication Skills II	3 credits
INTA 331 Intermediate Problems (EP)	3 credits
INTA 332 Retail Design & Brand Design	3 credits
INTA 333 Autocad	3 credits
INTA 385 Architecture & Communication Skills III	3 credits
INTA 390 Sustainability: LEED & Detailing	3 credits
INTA 431A Senior Thesis Problem (EP)	3 credits
INTA 431B Senior Thesis Problem (EP)	3 credits
INTA 432A BFA Survey	3 credits
INTA 432B Advanced Problems (EP)	3 credits

# Life Science Illustration (LSI)

## Core Requirements

GDS 265 Design for Communication I	3 credits
GDS 266 Design for Communication II	3 credits
IME 402 BFA Exhibition	3 credits
LSI 114 Principles of Biology I*	3 credits
LSI 115 Principles of Biology II*	3 credits
LSI 250 Anatomy for the Artist	3 credits
LSI 253 Natural Science and Zoological Illustration (EP)	3 credits
LSI 254 Intro to Digital Biomedical Illustration (EP)	3 credits
LSI 260 Line: Information Visualization	3 credits
LSI 264 Digital Color: Style + Representation in Science (EP)	3 credits
LSI 345 Intro to 3D Modeling	3 credits
LSI 346 Intro 3D Animation	3 credits
LSI 353 Advanced Concepts + Methods	3 credits
LSI 356 Surgical Illustration	3 credits
LSI 357 Cellular + Molecular Illustration	3 credits
LSI 359 Interactive Narratives	3 credits
LSI 405 BFA Thesis Research	3 credits
WR 213 Writing for the Sciences*	3 credits

## Recommended Science Electives

LSI 116 (CWRU BIOL 116) Anatomy and Physiology I	3 credits
LSI 117 (CWRU BIOL 117) Anatomy and Physiology II	3 credits

### Notes:

\*LSI 114 fulfills the Natural Science Liberal Arts requirement.

\*LSI 115 fulfills the Open Liberal Arts Elective.

\*WR 214 fulfills the Writing Intensive Liberal Arts requirement.

Life Sciences Illustration majors may complete a CWRU Science Elective in place of 3 credits of CIA Open Elective. LSI 116 and LSI 117 substitute for 2 Open Electives.

# Painting (PTG)

## Core Requirements

PTG 221 Intro to Painting: Painting History 1828-Present	3 credits
PTG 232 Beyond Observation	3 credits
PTG 333 Painting after the Photo	3 credits
PTG 335 The Practice of Painting	3 credits
PTG 421 Senior Studio: BFA Research	3 credits
PTG 422 Painting Seminar: Contemporary Issues in Painting	3 credits
VAT 200 Image + Form I	3 credits
VAT 202 Image + Form II: Reproducibility	3 credits
VAT 300 Aesthetics, Style, + Content	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits
WRHC 373 Art of the Personal Essay*	3 credits

## Digital Studio Elective (choose 1)

**3 credits**

PHV 201 Digital Photo Imaging for Non-Majors
PHV 295 Photo I: Intro to Photography
PRI 276/376/476 Expanded Print: New Imaging
VAT 327 Hybrid Approaches to Drawing and Painting: Digital Media

## VAT Studio Elective (choose 2)

**6 credits**

Select two courses from VAT, PRI, PTG, DRG, or SEM not already used in the major (except for repeatable courses)

### Note:

\*WRHC 373 fulfills the Writing Intensive Liberal Arts requirement.

# Photography (PHV)

## Core Requirements

AH 323 History of Photography Survey	3 credits
PHV 201 Photo 2: Digital Photo Imaging	3 credits
PHV 267 Photo Major 2.1 Narrative Structures	3 credits
PHV 268 Photo Major 2.2 Sophomore Seminar	3 credits
PHV 270 Fine Art Silver Print	3 credits
PHV 292 Fundamentals of Studio Lighting	3 credits
PHV 295 Photo 1: Introduction to Photography	3 credits
PHV 297 Video I	3 credits
PHV 325 Photo Major 3.1 Contemporary Color: Theory + Practice	3 credits
PHV 330 Photo Major 3.2 Visual Thinking	3 credits
PHV 395 Photo 3: Advanced Digital Projects	3 credits
PHV 350 Photo, Archive, Book & Portfolio	3 credits
PHV 495 Photo Major 4.1 BFA Thesis+ Research	3 credits
IME 402 BFA Statement + Exhibition	3 credits

## Electives (choose 2)

**6 credits**

Select two PHV courses not already used in the major (except for repeatable courses)

### Note:

\*AH 323 fulfills the Open Art, Craft, and Design History Liberal Arts requirement.

# Printmaking (PRI)

## Core Requirements

PRI 200 Print: Image Construction I: Line & Sequence	3 credits
PRI 201 Print: Image Construction II: Form & Color	3 credits
PRI 376 Expanded Print: New Media & Imaging	3 credits
PRI 377 The Liberated Print	3 credits
PRI 440 Propaganda, Media, Dissemination (EP)	3 credits
PRI 445 Contemporary Issues in Printmaking	3 credits
PRI 450 Printmaking: Advanced Topics	3 credits
VAT 200 Image & Form I	3 credits
VAT 202 Image & Form II: Reproducibility: 2D or 3D	3 credits
VAT 327 Hybrid Approaches to Drawing & Painting: Dig Media	3 credits
VAT 300 Aesthetics, Style, & Content	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits
WRHC 373 Art of the Personal Essay	3 credits

## Artist's Book (choose 1)

**3 credits**

PRI 232 or PRI 332 or PRI 432 The Artist's Book Now: Narrative & Form

## VAT Studio Elective (choose 1)

**3 credits**

Select one course from VAT, PRI, PTG, DRG, or SEM not already used in the major (except for repeatable courses)

### Note:

\*WRHC 373 fulfills the Writing Intensive Liberal Arts requirement.

# Sculpture + Expanded Media (SEM)

## Core Requirements

SEM 231 Intro Sculpture & Expanded Media	3 credits
SEM 232 Intro Sculpture Fabrication	3 credits
SEM 317 3DMEM	3 credits
SEM 326 Time-Based Strategies	3 credits
SEM 429 Sculpture + Expanded Media: BFA Research	3 credits
SEM 430 Sculpture + Expanded Media: BFA Res & Exhibition	3 credits
VAT 200 Image & Form I	3 credits
VAT 202 Image & Form II: Reproducibility: 3D	3 credits
VAT 300 Aesthetics, Style, & Content	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits
WRHC 373 Art of the Personal Essay	3 credits

## Electives (choose 3)

**9 credits**

Select three courses from SEM not already used in the major (except for repeatable courses)

### Note:

\*WRHC 373 fulfills the Writing Intensive Liberal Arts requirement.



# Creative Writing Minor

## Core Requirements

WR 203 Writing & Inquiry III

3 credits

WR 490 Creative Writing Seminar

3 credits

## Electives (choose 3)

**9 credits**

At least 6 credits must be upper division (300-400 level).

QR 250 Graphic Medicine

WR 318 Screenwriting

WRHC 310 Science Fiction & Fantasy

WRHC 311 Poetry Writing Workshop

WRHC 314 Interactive Fiction

WRHC 315 Topics in Creative Writing

WRHC 319 Graphic Narratives

WRHC 324 Writing Across Gender

WRHC 330 Story Hour

WRHC 373 Art of the Personal Essay

WRHC 392 Fiction Writing

# Visual Culture Minor

## Core Requirements

AC 305 Visual Culture and Manufacture of Meaning

3 credits

## Electives (choose 4)

12 credits

AC 316 Issues in Design: Theory & Culture

AC 321 Race and Representation in Contemporary Art & Culture

AC 334 African American Art

AC 343 Modernism in Latin American Art

AC 359 The Body: From the Historic to the Contemporary

AC 380 Issues in 20th and 21st Century Art

AC 383 Conceptual Art: History and Theory

AC 387 Media Arts & Visual Culture: Installation

AC 388 Media Arts & Visual Culture: Interactive Zones

ACHC 322 Social Cinemas

ACHC 374 World Cinemas

ACHC 389 From the Front Row

AH 323 History of Photography Survey

AH 324 Introduction to African Art

AH 362 Design & Craft in Modern Culture

AH 365 Art of China

AH 372 Asian Art Survey

AH 373 Art of East Asia

AH 376 American Crafts History

HC 209 Survey Contemporary Music

HC 325 Avant Garde Film

HC 311 Sound Art and New Media

WRHC 319 Graphic Narratives

# Section 7: Course Catalog

## BY ACADEMIC DEPARTMENT:

Animation	Liberal Arts: Art/Craft/Design History + Theory
Ceramics	Liberal Arts: Humanities/Cultural Studies
Craft + Design	Liberal Arts: Writing
Drawing	Liberal Arts: Professional Practices
Foundation	Liberal Arts: Quantitative Reasoning
Game Design	Liberal Arts: Social Sciences
Glass	Liberal Arts: Natural Sciences
Graphic Design	Life Sciences Illustration
Illustration	Painting
Industrial Design	Photography
Integrated Media	Printmaking
Interior Architecture	Sculpture + Expanded Media
Jewelry + Metals	Visual Arts

# Art/Craft/ Design History + Theory

## Critical Issues in Visual Culture AC 150

This discussion-style course will introduce students to the following: critical theories and methods of analysis for interpreting modern and contemporary visual art and culture; major themes in visual culture, including trends and issues specific to design. **3 credits.**

## Themes and Movements in Art and Design History AC 250

This course examines significant developments and themes in art and design history from the pre-modern through modern periods. While selected movements, chronologies, and works from standard surveys of art history will be touched upon where pertinent, the course will take varied approaches to overarching debates, narratives, and theories: e.g., the persistence of classicism and its continued symbolic meaning in art, architecture, and the city; and the representation of the body since antiquity; and social and political identity and visual expression. **3 credits.**

## Visual Culture and the Manufacture of Meaning AC 305

This course will introduce students to critical theories and methods of analysis for interpreting contemporary visual art and culture. Topics include: formalism and stylistic analysis; semiotics and structuralism; Marxist theory; biography; psychoanalytic theory; feminist analysis and gender studies; postcolonial theory; post structuralism and postmodernity; and media arts studies (electronic/digital technologies). Select interpretive frameworks employed in the "manufacture of meaning" will be situated historically and discussed fully and critically, using seminal writings. **3 credits.**  
Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

## Issues in Design: Theory & Culture AC 316

What exactly is the "culture" of design? We will explore the interdisciplinary aspects of contemporary design practice and theory in relationship to the complexities of culture and society, especially with respect to urban environments. We will move from conventional considerations of the history of modern and postmodern art and design, to a broader contemporary understanding of design with respect to globalization, consumerism, technological change, sustainability, infrastructure, city planning, urban design and alternative trends. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250. **3 credits.**

## Race and Representation in Contemporary Art and Culture AC 321

This seminar-style course considers the relationship between race and representation in visual art and culture during the last three decades using contemporary methods including multi-culturalism and postcolonial theory. We will discuss and analyze examples of contemporary art as well as popular culture drawn from advertisements, animation, film, the internet, installation and performance art, sculpture, photography, television, and video. The focus will be on American culture, but discussions will also include the cultural contexts of Africa, the Caribbean, Europe, and Latin America. In addition to the primary focus on the representation of race, questions of class, sexuality, and gender will also be considered. Questions to be addressed include: Is race largely a biological or cultural phenomenon? How are "white" and "mixed-race" understood as racial categories? How have artists of different races dealt with racial identity and representation? Do popular media such as commercial advertisements and music videos convey prevailing notions of racial stereotypes? Prerequisites: AC 150 and AC 250 or Corequisite: AC 250. **3 credits.**

## African American Art AC 334

This course covers African American art from the late 1700s to the present emphasizing the formal qualities of art as well as the social and cultural contexts within which it was created. Lectures and assigned readings are drawn from the scholarship of art history, literature, anthropology and history. We examine works by U.S. Artists of African descent and others

who engage aspects of African American life and culture. Prerequisites: AC150 and AC250 or Corequisite: AC250. **3 credits.**

## Modernism in Latin America AC 343

Whether one considers constructivist sculpture, architectural design, photography, painting, printmaking or decorative arts, much of the 20th century art production in Latin America countries is best understood in terms of the struggle to assimilate, redefine and/or resist styles and concepts of "modernism." In this course, we will consider how 20th century Latin American art and artists have been interpreted vis-a-vis trends in Europe and the United States, paying particular attention to how issues of cultural and economic exploitation created unique types of personal and national identity. In addition to analyzing the works of such well-known artists as Diego Rivera, Frida Kahlo, David Alfaro Siqueiros, Jose Clemente Orozco, Wifredo Lam and Oscar Niemeyer, classes will be arranged thematically to better explore developments in various media and to draw distinctions among the arts of various countries, especially Mexico, Puerto Rico, Cuba and Brazil. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250 **3 credits.**

## The Body: From the Historic to the Contemporary AC 359

This course explores one of the most important themes of art: the body. Discussions will center on a complex range of ideas and values associated with the body as depicted in painting; sculpture; photography; installation; performance; video; etc. We will examine shifting presentations with a consideration of what such work tells us about the views and circumstances they may reflect. These investigations will be undertaken through a variety of lenses: formal; political; social; personal, etc. We will consider the role of authorship and cultural context in shaping a work. While the historical evolution and foundations of art work centering on the body will be reviewed, the focus of the course is on work made since 1945 to the present. Additional topics: the traditional nude; conceptions of beauty; power relationships; conceptions of gender, race, class; gaze theory; identity and performance; etc. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250. **3 credits.**

## Issues in 20th and 21st Century Art and Design

### AC 380

This special topics course explores global trends in 20th and 21st century art, craft, and design. It focuses on critical issues and artistic practices that are central to contemporary art and allied fields. Each section will have a distinct emphasis, such as art, design, and environmental perspectives, performance art, socially-engaged practices, interactive media, digital photography and video, conceptual approaches to craft, and theories and practices that are emerging in the field. Course activities will include readings and discussion, presentations, and research assignments. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Conceptual Art

### AC 383

This theme-based art history course is designed to give students an in-depth, semester-long investigation into the art movements and ideas that informed Conceptual Art's development in the 1960s and 1970s as well as its impact on contemporary art making in the decades that followed. This course will cover, but not be limited to, the so-called heyday of Conceptual Art in the 1960s and 1970s, a focus on which would otherwise reinforce the traditional modernist art historical framework that defined styles in part by limiting them to a specific time period. Significant time in the class will be devoted to investigating examples of conceptually-informed art created in the 1980s, 1990s and the early 21st century, underscoring the impact of Conceptual Art's legacy for art, craft and design today. The course will investigate the philosophies that informed conceptual art that allowed artists to problematize the conditions and encounters with art; the conventions of its visuality, and the circumstances of its production. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Japanese Visual Culture

### AC 386

This course will explore all aspects of Japan's visual culture, island by island, theme by theme. Special attention will be devoted to Japan's major cities, and the most important cultural sites, including temples, shrines, gardens, and parks. We will discuss the history of Japan, traditional Japanese culture, and current Japanese pop culture. Student assignments will focus on the history of Japanese illustration, including ukiyo-e, manga, and anime. The course lectures

will introduce these topics, as well as present an examination of all traditional Japanese art forms, from temple architecture to the tea ceremony.

Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Media Arts and Visual Culture: Installation

### AC 387

This course investigates the emergence, prominence and impact of the installation as a new medium in contemporary art. "Media arts" or "new media" include but are not limited to video and experimental film, performance, interactive art, digital media, and especially the installation, which itself embraces a wide range of media. We will focus on the growth of the installation from "environments" in the 1960s into a distinct artistic medium used widely since the 1980s. We will discuss the work of many recognized artists and some less familiar artists from around the world as well as corresponding theories of media within the broader field of visual culture. Using a wide range of installations as examples, particular attention will be given to the implications that new media, especially digital media, have for the creative process and the critical social issues that they raise.

Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Media Arts & Visual Culture: Interactive Zones

### AC 388

What is "interactivity"? A recent publication is titled Total Interaction, but what does that mean? In this course we will look closely at the history, theory, and practice of the interactive as a facet of contemporary art, design, and media culture. We will explore thematic zones or territories of the interactive both real and imagined, including: cybernetic systems, sci-fi and popular culture, visionary design, interactive animations and massive multi-player games, convergent technology, responsive environments, and "A.I." (i.e., artificial intelligence). A previous course in modern and contemporary art or visual culture is assumed for all participants. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## History of Photography Survey

### AH 323

This is a photo historical survey course. Lectures are presented on leading photographers throughout the history of photography from its earliest beginnings

to the present within a context of cultural, art historical, social and political trends. Students develop skills in critical thinking, writing and research through lectures, group discussions, reading and writing assignments along with the production of a comprehensive research paper. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## An Introduction to African Art

### AH 324

This art history course provides an introduction to the visual art traditions of sub-Saharan Africa from ancient cultures to the present. Lectures and readings are drawn from art historical scholarship as well as from other disciplines (anthropology, archaeology, visual culture studies) that provide a sense of the social, political and religious contexts within which the art was created and used. The study of African art from a Western perspective presents questions that are covered in class: When and under what circumstances did "Africa" as a concept emerge? Did Africans consider their works "art" in the same sense that Westerners use that term? How did Western museums acquire African art and how does that inform the way we understand African works? In what ways did colonialism, the spread of Islam and Christianity, pan-Africanism and post-colonial movements affect artistic production? How do we understand modernism in an African context? Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Neo-Expressionism/Neo-Geo

### AH 342

This course will explore neo-expressionism, neo-geo and postmodern art (painting, sculpture, performance, photography) of Germany, Italy, England, and the United States from 1971 to the present. We will survey two major developments in art making and cultural theory taking place in Europe and America. The first is art as anti-modern (neo-expressionism) - a return to history, to representation, to narrative, to the figure, and of the artist/self. The second is art after "the death of the author" (postmodernism) - or the end of the individual "author"/artist (as the unique source of meaning of art) and the birth of the reader/viewer. In analyzing these developments, the course will survey the work of a number of artists. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Design and Craft in Modern Culture

### AH 362

This course is an introduction to graphic and three-dimensional design from the Industrial Revolution to the present. We will examine modern and contemporary artists, styles, and objects across the design and craft disciplines, including finely crafted furniture and other objects designed for public and private spaces (architectural details and ornamentation, wallpaper, textiles, lamps, kitchenware, etc.); decorative objects such as ceramics, metalwork, and glass; objects of mass production and consumer culture (cars, trains, cameras, corporate and residential furnishings, electronic goods, etc.); art posters, private press books and illustrations, and innovative forms of communication graphics. Special consideration will be given to the social and cultural meanings of objects, issues related to the design and craft fields as professional occupations, and the art historical and theoretical relationships of the various design and craft disciplines beyond medium (material) specific concerns.

Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Art of China

### AH 365

The primary goal of this course is to explore the art and culture of China (including mainland China and Taiwan). Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand Chinese art and civilization, we will look at art objects from terra-cotta pottery of the Neolithic period, bronze vessels, Buddhist murals and sculptures of the Tang era, literati paintings and imperial tastes of medieval China up to contemporary art. Subjects such as women artists and performing arts will be also discussed in this course. As the semester progresses, some additional readings may be assigned.

Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Asian Art Survey

### AH 372

This course serves as a “survey” or a window for the art of multiple cultures. This lecture/exercise/discussion-style course explores the art and visual culture of Asia, focusing on India, Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand the art and civilization of these three countries, we will look at art objects ranging from ancient archeological finds,

medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. The content of this course will be generally divided into pre-Modern, Modern & Contemporary eras in which art and visual culture will be discussed with geographic perspectives. As the semester progresses, some additional readings and films may be assigned. Each student is encouraged to find examples learned in this course and apply them to his/her intellectual development. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250

**3 credits.**

## Art of East Asia

### AH 373

This lecture/discussion-style course is to explore the art and visual culture of East Asia, focusing on Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand the art and civilization of these two countries, we will look at art objects from ancient archeological objects, medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## American Crafts History

### AH 376

This course will necessarily focus on American crafts. However, an effort will be made to incorporate other expressions (especially non-western) into the mix too. For example, there are readings in Adamson on the Scandinavian slöjd system, Bauhaus aesthetics, the Japanese concept of mingei, the Indian notion of svadharma, the Mande blacksmiths of West Africa, and subversive (feminist) stitchery, in addition to writings by Anni Albers, Karl Marx, Frank Lloyd Wright, Ellen Gates Starr, George Nakashima, Carole Tulloch, Garth Clark and many more. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Issues in Art, Craft, and Design

### AH 425

This special topics course explores trends in the history and theory of art, craft, and design, with substantial consideration of practices and perspectives from before 1960. The course may be completed for credit up to three times under distinct topics. Course activities will include readings and discussion, presentations, and

research assignments. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## Indigenous Cultures

### AHSS 360

This will be a lecture based, Anthropology course that focuses on the three major civilizations of Pre-Hispanic Latin America; the Aztec, Maya, and Inca. We will study the three civilizations to understand the complexity of New World cultures, and to understand what their legacy to the Americas is today.

Apply as a social science or non-Western Art History elective.

Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

## India: Culture & Society

### AHSS 380

Once the jewel in the crown of the British Empire, India has some 5,000 years of artistic tradition and architectural heritage. This course focuses on the essential role of the visual in India's ancient and modern cultural and religious traditions. The creation and nature of visual imagery are explored in sculpture, temples, palaces, persons, symbols, times and places. From bustling cities to remote villages and pilgrimage sites, from beggar to Brahmin to Hindu gods and goddesses, the course explores the “divine image” in India. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**



# Animation

## Concept Development I ANIM 201

A core requirement to learn digital painting in motion, scene design, character development, technical direction, and related animation production pipeline standards for developing animated stories, shorts, films, and animated cinematography. This course examines the media production requirements for animation students in applied professional studios. This course serves to develop the animator's core mechanics and vocabulary in the broad areas of animation integrated workflow (story conception, storyboarding, animatics, motion studies, character flow and design, scene, set, and props (look artists), technical direction, and summary of post-production flow) to meet industry expectations and professional output.  
**3 credits.**

## Intro to 2D Animation ANIM 209

This course is an introduction to 2D animation with a focus on gaining fundamental knowledge and the application of the 12 principles of animation. Students will discover the importance of applying timing, spacing, weigh, squash & stretch, pose to pose, anticipating, exaggeration and more to their drawings to create the illusion of life.  
**3 credits.**

## Drawing for Animation ANIM 220

Drawing for Animation is an essential course for anyone who is interested in visual storytelling. This course will teach students how to draw ideas, actions, and gestures that effectively communicate a story. Students will draw from live models in costumes, animals in motion, and create characters that capture storytelling poses. An emphasis will be placed on exaggeration, silhouetting, line of action, balance, and gesture: all of which are needed to communicate a character's attitude and story. This course is highly recommended for animators and illustrators.  
**3 credits.**

## Acting + Directing ANIM 231

Acting & Directing is an intense production course designed for aspiring art directors, screenwriters, and actors who wish to pursue a career in film

and/or animation. The course requires both performance and cinematic practice. Directors will create and produce short scenes taking on the full responsibility of creating clear communication using the audio/visual language of cinema and focusing on the developing and execution of performance on screen. Beyond just holding the responsibility of successful execution of a project, directors will also switch roles with the actor, working from the other side of the lens to better understand the acting process and what kind of specific direction an actor needs to perform according to another director's vision.  
**3 credits.**

## Experimental Animation ANIM 240

This course will introduce students to the history and experimental techniques used in the animation industry. Students will learn how to bring stories to life through stop-motion, charcoal drawings and mixed-media animation. Students will learn how to build sets, rig puppets, and use technology such as the green screen/lighting studio and cameras. This course serves as a great introduction to non-traditional animation for students who are interested in bringing physical materials to life.  
**3 credits.**

## Specialized Animation Production ANIM 300

This course provides students with the ability to focus on a specific area of the animation production pipeline to research, produce a body of work and learn advanced techniques through individualized assignments. Books and supplies to be determined by instructor.  
**3 credits.**

## Intro 3D Animation: Character ANIM 307A

This is an introductory course in 3D animation as an art form, with an intensive focus on the use and development of characters in animation. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a "character" in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, demonstrations, artist research, studio assignments, in-class lab time, and group critiques.  
**3 credits.**

## Body Mechanics for Animation ANIM 308

Students will animate scenes from planning to polish through their choice of 2D or 3D animation. In this course, we will learn how to set up character rigs for animation, body mechanics, facial animation, acting and motion studies. Students will be required to compete in monthly animation competitions and produce polished animated scenes in the medium of their choice for their reel. Pre-requisites: ANIM 209.  
**3 credits.**

## Motion Graphics ANIM 310

An advanced project-based course whose goal is to create finished broadcast- or web-ready animation or motion graphics pieces. Emphasis will be on learning After Effects. This course covers contemporary issues in motion graphics and broadcast design. In this class, students will visualize, develop, and realize various creative solutions for tasks in 2D and 2.5D animation projects. Concept development, visual storytelling, montage theory, typography, sound design, and principles and meanings of movement will be explored. Ultimately, the student will be expected to produce two complete pieces.  
**3 credits.**

## Motion Graphics II ANIM 311

Motion Graphics II is an advanced project-based course that builds on the principles of design and motion covered in ANIM 310 Motion Graphics. Emphasis will be placed on image creation, transitions, compositing, typography, sound, design and movement in 2D, 2.5D, 3D and/or live action based productions.  
**3 credits.**

## 3D Rigging and Problem Solving ANIM 312

Students will learn technical skills associated with navigating the 3D Animation and VFX pipelines. This course covers aspects of 3D production that bridges the gap between 3D modeling and 3D Animation. Exercises will include creating character rigs, using 3D simulations, and discovering technical solutions while using a variety of software and tools available. Pre-reqs include coursework in 3D Modeling or 3D Animation using Autodesk Maya.  
**3 credits.**

## Narrative Production I

### ANIM 313

This course will focus on students working in teams to create assets in the pre-production phase of development for an animated short film. This will include story development, asset development (character design, environment design, prop design, color scripting, 3D modeling, rough animation and 2D and or 3D character rigging).

Tools students need include: drawing materials, working knowledge of Maya, working knowledge of Adobe Animate, TVPaint or Toon Boom Harmony; working knowledge of film and cinematic language; working knowledge of digital painting using Adobe Photoshop. Books and supplies to be determined by instructor.

**3 credits.**

\* While there is not a prerequisite course for this class, juniors must exhibit knowledge in these areas gleaned from courses that were taught during their sophomore year. Required for all junior Animation majors.

## Narrative Production II

### ANIM 313A

This course will focus on the production and post production phases of the animated film that was begun the previous semester in Narrative Production I. This includes 2D or 3D Animation, Lighting/Texturing, Editing, Compositing, Special FX Animation and Sound Production. Tools students will need include: working knowledge of Maya, working knowledge of Adobe Animate, TVPaint or Toon Boom Harmony; working knowledge of film and cinematic language; working knowledge of Adobe After Effects.

Required for all junior Animation majors. Prerequisite: ANIM 313 credits.

**3 credits.**

## Intro to 3D Modeling

### ANIM 345

The course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design Major, are required to work with subjects appropriate to their major field of study for concept development and for long term portfolio objectives. Projects include concepts

and workflow for constructing a virtual 3D surface by: (1) defining the visual problem within a concept sketch in pre-production, (2) utilizing specific introductory modeling methods to build the 3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling.

**3 credits.**

## 3D Texture, Mapping, Digital Lighting

### ANIM 347

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures, maps, and materials. Poly count limits, and how to "bake" extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using "Levels of Detail" with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood, and narrative through the materials, and lighting. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication/presentation and technical skills.

**3 credits.**

## Community Projects: Animation Production (EP)

### ANIM 350

Students will animate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student's development in problem solving, meeting client demands, communication skills, organization, effective time management and teamwork and collaboration. This course will be an introduction to real-world projects and challenges.

**3 credits.**

## Storyboarding + Sequential Art

### ANIM 367

Students will be introduced to the craft of storyboard creation, cinematography, and its specific application within the pipeline of the Animation Industry. Offered spring.

**3 credits.**

## Animation Internship (EP)

### ANIM 399-499

Elective credit can be given on a case-by-case basis for student internships developed through the Career Services Office, with advance permission of instructor and department chair. Fulfills Engaged Practice requirement.

**3 credits.**

## BFA Research + Preparation

### ANIM 401

This course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA Thesis, strong conceptual skills developed through a professional planning and a good researched idea are core to this process.

**3 credits.**

## Narrative Production III

### ANIM 413

Students learn how to fully develop a narrative based concept for production. In this class, students will: 1. develop their ideas, 2. write a script based on those ideas, 3 credits. deconstruct their script in order to fully understand their proposed piece, 4. rewrite their script, 5. produce, review and edit storyboards, and finally, 6. produce, review and edit an animatic based on their storyboards. This is a project-based learning experience designed to help students develop narrative based work, and will be especially helpful for seniors doing BFA project development. **3 credits.**

## Animation Portfolio Reel & Shorts

### ANIM 420

This course is a requirement for Animation students but also recommended for any student interested in the entertainment industry. Students will build and present a professional portfolio while learning career search and interviewing skills. Students will have the opportunity to create animated shorts and refine their best work. Each student will leave this course with a professional portfolio and a demo reel in their area of expertise. **3 credits.**

## 3D Modeling for Concept Vehicles 1

### ANIM 454T



This course focuses on 3D Modeling for Concept Vehicles 1 (Automobiles, Sci-Fi, Fantasy & Tactical). For students focused on transportation, animation or game design, 3D modeling is essential in developing and translating ideas into data that can be used for industry applications.

Course content will provide a foundation in 3D modeling using rapid polygonal and hard modeling techniques. An emphasis will be placed on documentation of basic surfaces, designing around a package and/or free-form exploration in order to support Industrial Design (Transportation Track), Animation or Game Design content development for the auto and entertainment industries. Studio lab time will include lectures, demos, in-class exercises, project support and one-on-one instruction. Intro to 3D Modeling (Game/Animation) is required. Prior 3D modeling experience is helpful. Required of senior Industrial Design majors (Transportation Track), recommended for Animation and Game Design majors and open to any students.

**3 credits.**

### **3D Modeling for Concept Vehicles 2**

#### **ANIM 455T**

This course is a continuation of 3D Modeling for Concept Vehicles 1 and is focused on vehicle modeling such as Automobiles, Sci-Fi, Fantasy and Tactical. For students focused on transportation, animation or game design, 3D modeling is essential in developing and translating ideas into data that can be used for industry applications. This course will provide further instruction in 3D modeling using rapid polygonal and hard modeling techniques. An emphasis will be placed on documentation of basic surfaces, designing around a package and/or free-form exploration in order to support Industrial Design (Transportation Track), Animation or Game Design content development for the auto and entertainment industries. Studio lab time will include lectures, demos, in-class exercises, project support and one-on-one instruction.

Prior 3D modeling experience is required, specifically courses like Intro to 3D Modeling (Game/Animation). Required of senior Industrial Design majors (Transportation Track), recommended for Animation and Game Design majors and open to any students.

**3 credits.**

# Ceramics

## Ceramics: Image, Pattern + Surface in Clay

**CER 202-302-402**

This class will concentrate on the integration of form and surface using drawing, painting, pattern and mark making on ceramics. We will use ceramic materials, print processes, decals and digital imagery on both two and three dimensional clay objects. We will research historical and current ceramic works and the technology of image making on clay to invent a personal narrative. Required of all Ceramic Majors. Open to all.

Prerequisites: Some clay working experience is suggested.

**3 credits.**

## Intro Ceramics: Material + Making

**CER 204**

Clay appears in all cultures throughout history. This malleable material simultaneously achieves our needs of utility and self-expression, merging form and surface. In this introductory course, students will develop skills in forming methods including hand building, extrusion, slab construction and the potter's wheel. We will look at the rich history of ceramics across cultures spanning thousands of years to inform our explorations in forming and surfaces. Students will gain an understanding of ceramic materials through testing and making.

**3 credits.**

## Ceramics: Color

**CER 235-335-435**

Color is one of the most expressive and emotional elements of art and design. We use color to communicate feelings, create mood, warn of danger, attract attention and to feel comfort. When combined, colors tell a story, create patterns and images. This course will focus on color in ceramics. The combination of color, pattern and surface will be explored through assigned and proposed projects. Throughout this course students practice glaze formulation and testing to work towards a personal pallet of colors used in their own work.

**3 credits.**

## Ceramics: The Potter's Wheel + Production

**CER 240-340-440**

Students will work in series and iterations to create sets, vessels, server ware and presentation pieces in clay. The potter's wheel is an important tool

for artists and designers who want to assemble forms using multiple parts. Production techniques will enable students to create multiples, work efficiently and develop a distinct style. Glaze making, glazing and kiln firing will be incorporated into this course. Lectures on historical and contemporary ceramic works will be included to further help students create a personal direction. **3 credits.**

## Ceramics: Advanced Handbuilding

**CER 243-343-443**

This course will explore basic and advanced hand-building techniques to explore individual investigation of clay for personal ideation and concepts. We will make glazes, fire kilns and explore ceramic history. We will cover all types of work from utility to sculpture and its relationship to site and place. The class will research and test various ceramic materials, clay bodies and surface treatments.

**3 credits.**

## Ceramics: Design

**CER 245-345-445**

Design is everywhere. Everything you see and everything you touch is the result of design. Nature is designed. Natural systems work together in harmony to provide light, sustenance, pollination, shelter and procreation. Our Built environment provides these same things; sometimes in harmony and often in opposition. Ceramics stands firmly, contributing to shelter, light and sustenance. A brick, a lamp, a bowl. These things were designed in various forms over millennia and are recognized by everyone for their purpose. In this course, we will examine the design of historical objects and the forms they take. With this knowledge, we will design contemporary objects for the contemporary world we live in.

**3 credits.**

## Ceramics: Mold Making + Multiples

**CER 248-348-448**

This class will be engaged with the concepts of multiples in the making of functional, sculptural and design works. Mold making, slip casting, press molds and other production techniques will be utilized. Emphasis is on design and exploration of form through modeling by hand and machine. 3D modeling and digital fabrication may be explored. There will be lectures that address technical issues and artworks made of clay, both historical and contemporary. **3 credits.**

## Ceramics Architectonic Clay + Ceramic Sculpture

**CER 250-350-450**

We will use clay to explore natural and man-made forms as they relate to the body, architecture, ritual and culture. Students will utilize hand-building techniques, constructing abstract and representational objects, sculpture and vessels. Work will be informed by natural systems, the man-made environment, the human form and the endless possibilities of clay. We will explore firing processes, clays, and glazes.

**3 credits.**

## Ceramics: Table for Two: Evolving Rituals of Food

**CER 252-352-452**

We will focus on the human experience of eating, and the rituals and modes of communication involving community, food and drink. The potter's wheel will be our primary means of fabrication for the creation of objects, parts and multiples. Glaze formulation, surface techniques and firing of kilns will be incorporated in this class.

**3 credits.**

### **Ceramics: Vessel Utility**

#### **CER 253-353-453**

This course will investigate the historical and contemporary forms of the ceramic vessel/ pot. The dual nature of works that function, as receptacles for meaning and narrative as well as domestic work for the table or presentation will be researched. Construction techniques to be covered will include hand building and the potter's wheel along with a variety of surface treatments and firing methods. **3 credits.**

### **Ceramics: Production Processes**

#### **CER 257-357-457**

This course will explore production as it pertains to ceramics. Working by hand and implementing processes such as mold making, jiggering, CNC milling, and digital tools, students will produce multiples. Our focus will be on designing a "collection" for small batch manufacturing. Topics include design, entrepreneurship, pricing and marketing of your work. **3 credits.**

### **Monumental Clay**

#### **CER 260-360-460**

This course will explore the physical and conceptual aspects of monuments and their place in public spaces. Utilizing hand- built structures, thrown vessels and cast multiples we will fabricate large-scale tiles, murals, installations and objects. Surface considerations both traditional and non- traditional will be influenced by historical or contemporary events. Allowing drawing and mark making to develop a relationship to mass and volume. The class will also address clay in various forms, such as fired and unfired. Some previous ceramics experience is required. **3 credits.**

### **Ceramics: Environmental**

#### **CER 265-365-465**

This course explores ceramics in our built environment. We will design and make tile and murals for interiors and public spaces. Projects will include tile and murals for interiors and public spaces, outdoor sculpture and installation art. **3 credits.**

# Craft + Design

## Creativity + Process

### CRDS 200

Creativity and process are essential to craft + design careers. Inspiration, ideation, research, and material exploration all contribute to novel and unique creative solutions. Students gain an understanding of materials and address various themes in the Craft + Design practices through models, multiples, and experimentation. The course affords the integration of skills and knowledge from foundation studies including drawing, design, color, digital synthesis, and collaboration in Craft + Design practices.

**3 credits.**

## Design + Process

### CRDS 201

Thoughtful design and technical processes are integral to contemporary studio practices. Emphasis is placed on visual and conceptual aspects of materials, and material processes. Design integrates material and process to allow exploration of inherent physical properties that bring content and depth to the function and meaning of material. Students continue the process of research and ideation using common themes, and explore through material experimentation. Each artist's personal vision begins to emerge. A range of fundamental techniques are explored and practiced, stressing the practice of the maker. Ideation, modeling, and documentation are practiced as an important part of the creative process. **3 credits.**

## 3D Digital Making

### CRDS 300

The integration of computer aided design (CAD) with contemporary making continues to expand the possibilities of the Craft field. Digital making addresses a range of new materials and technologies toward innovative applications in Craft. Projects integrate design and output experiences toward exploration of new materials, patterns, molds, templates, models, and objects. The seminar/studio course includes weekly seminar discussions, presentations, and reviews as well as dedicated work in the studios, labs, and major spaces. **3 credits.**

## 2D Digital Making (EP)

### CRDS 301

Two-dimensional digital technologies, imaging, new materials and processes afford unique applications within Craft + Design. Projects integrate the use of digital technology for the development of image, pattern, and texture. Students learn and apply new skills with imaging tools and explore how they translate into various materials and surfaces. Fulfills Engaged Practice requirement by requiring students to work with external makers space, and an external partner. **3 credits.**

## BFA Research + SynTHESIS

### CDE 400

Research and synthesis are critical to the development of a thesis. This course is a hybrid seminar/studio for seniors with a focus on self-reflection, research, writing and making. Each Student develops their own thesis project proposal and through research, exploration, and experimentation in various materials and media, a portfolio of work that supports their thesis in response to departmental criteria. The seminar includes discussions, presentations, readings, and writing assignments, which vary to recognize the direction of the group and formal issues and conceptual challenges. A successful mid-year presentation prepares students for the BFA presentation in the spring. Required of all graduating Craft + Design majors. **3 credits.**

## BFA SynTHESIS + Presentation

### CRDS 401

Synthesis and presentation define the culminating experience of the BFA and serves as a foundation for a professional career in Craft and Design. This course continues the hybrid seminar/studio and builds on the research and thesis work developed in the fall semester. The seminar includes discussions, presentations, readings, and writing assignments, which vary to recognize the direction of the group and formal issues and conceptual challenges. The subject, research, and writing for the thesis and BFA statement are finalized during the spring semester with the statement and body of work completed for the BFA presentation. The course also addresses the planning and preparation toward a professional career including goals, resume, documentation, and digital presentations. **3 credits.**

## Internship-Craft + Design (EP)

### CRDS 399-499

Elective credit can be given on a case-by case basis for student internships developed through the career services office, with advance permission of instructor and department Chair. Fulfills Engaged Practice requirement. **3 credits.**

# Drawing

## **Illusionism: Intro to Drawing DRG 215**

Advancing the illusionistic rendering skills developed in the first year, students will be introduced to a variety of theories related to sight and perception. Students will develop skills with several traditional mediums and materials as well as experiment concepts of scale, color, and mark-making. Required for sophomore Drawing Majors.

**3 credits.**

## **100 Drawings DRG 216**

In creating 100 drawings within a single semester, students will move through many forms of drawing, from direct observation to work from photographic sources, from abstraction to the idiosyncratic. Assignments are sequenced to encourage experimentation and play with a wide range of drawing materials and methods. At the conclusion of the course, students will have begun to develop their own point of view, style, and approach to drawing. Required for sophomore Drawing majors.

**3 credits.**

## **Experiments in Drawing: Cartoon as Contemporary Art DRG 230**

Contemporary artists often make projects in response to the concept of the cartoon. As a form, this concept is drawn from a history spanning hundreds of years from 14th c. preparatory cartoons for history paintings to contemporary time-based manifestations including gifs and narrative media. In this course students explore various low-tech 2D drawing approaches to this genre, making both still and time-based projects. Rather than industry-focused models, coursework focuses on exercises and experimental studio-based practices with an emphasis on producing works that reflect the artist's personal vision. Themes to be examined include imaginative figuration, violence, and abstraction. Students will consider the relationship between cartoons in popular culture and less mainstream approaches to the media. Through studio and seminar each student will develop a personal understanding of "cartoon culture" as seen through a contemporary art-making lens.

**3 credits.**

## **Drawing Beyond Observation DRG 321**

This course will explore strategies for representation beyond direct perception, moving past the use of the traditional still life, landscape, or model as subject. How can a drawing describe the world that is beyond the range of our common visual observations? Different approaches to drawing, including free-association, metaphor, and mapping are explored to help define and circumvent personal barriers. Required for junior Drawing majors.

**3 credits.**

## **Systems Drawing DRG 360**

This course will investigate the means by which various systems of drawing and representation function as methods of communication. How do historical, cultural and social contexts frame an artist's ability to send messages through their work? And, like in a game of telephone, in any system of communication it is inevitable that potential problems may occur—misunderstandings, errors, and falsehoods. Can these be absorbed into the content of the work? Illusionistic, abstract, allegorical, diagrammatic, mathematical and idiosyncratic systems of drawing and representation will be investigated through this course, through studio practice, readings, critique and in-class discussion.

Required of all junior Drawing majors.

**3 credits.**

## **Drawing Major Day: Drawing in Context**

### **DRG 415**

What provides the context for a contemporary drawing? Is it the graphic novel or a classical form of figurative representation? Does it find its place in the space of the gallery or on the street? Students will explore the ways in which form and style contribute to the content of their work. Projects are student driven with an emphasis on working with each student to develop his or her ideas through research, exploration, and experimentation. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice. Required for senior Drawing majors.

**3 credits.**

## **Advanced Drawing: BFA Capstone Project**

### **DRG 430**

In this course, each student will develop an independent BFA thesis project in drawing. Coursework emphasizes a deep understanding of the impacts of

process and form as one builds a body of work. Through in-studio work time, vigorous peer-to-peer critique and discussions of relevant readings, each student will refine their approach to their thesis project. Students will situate their work within the post-1960s expanded field of drawing by considering diverse historical and contemporary approaches to the discipline including but not limited to illusionism, abstraction, and diagrammatic approaches. Required of all Senior Drawing majors and open as an elective with the prerequisite of Illusionism or through permission of instructor or Drawing Department Chair.

**3 credits.**

## **Drawing: Internship (EP)**

### **DRG 399-499**

Elective credit can be given on a case-by-case basis for student internships developed through the Career Services Office, with advance permission of instructor and department chair. Fulfills Engaged Practice requirement.

**3 credits.**

# Foundation

## 2D Design FNDN 110

In this fundamental visual composition course, students learn the primary elements and principles of visual language and are introduced to a range of formal and conceptual problems which become increasingly complex as the course progresses. Students are challenged to explore core design principles of visual organization in unique and challenging ways, and to gain the ability to problem-solve through ideation processes, group dialogue, perceptual refinement and skills management. Developing analytical skills and the ability to effectively engage in an ongoing process of critique are also core components of the course. 2D Design involves the planning and organization of the parts within a whole, through a sense of experimentation, risk taking and discovery. This course focuses primarily on 2-dimensional forms but also gradually introduces some elements related to 3-dimensional forms. Material exploration and the development of strong manual skills in regard to visual acuity and craft sensitivity are a key aspect of every assignment. Knowledge and skills gained in concurrent Foundation program areas such as drawing and digital skills are fundamental for communicating ideas and are reinforced in 2D Design.

**3 credits.**

## Safety Lab I FNDN 110L

Design Safety Lab class introduces woodshop safety and basic skills in machinery use. Students learn the fundamental characteristics of wood as a versatile medium, as well as appropriate construction methods for particular applications.

**0 credits.**

## Safety Lab II FNDN 111L

Design Safety Lab class introduces woodshop safety and basic skills in machinery use. Students learn the fundamental characteristics of wood as a versatile medium, as well as appropriate construction methods for particular applications.

**0 credits.**

## 3D Design FNDN 111

This course builds on the experiences of 2D Design with compositional and conceptual problems being explored fully in three dimensions. Form, mass, volume, spatial interactions, material qualities, and physical forces are key factors. Students continue to learn to perceive and control visual relationships within the design structures they make. The aesthetic and conceptual potential of materials and processes (craft) are also vital aspects of this studio course. Creative processes of problem solving through research, investigation and ideation, together with an attitude of discovery, are required for all concept and project explorations. Ideational drawing, model making, material studies, and prototypes contribute to developing ideas to a high and thoughtful level. Various methods and approaches to giving form (such as additive, subtractive, assemblage and joinery) are challenges for every concept explored. 3D Design projects have the potential to be explored as sculpture, functional design, or even as a hybrid. Students are challenged to follow their passions and gain experience in self-directing project outcomes.

**3 credits.**

## Design Safety Lab FNDN 111L

Design Safety Lab class introduces woodshop safety and basic skills in machinery use. Students learn the fundamental characteristics of wood as a versatile medium, as well as appropriate construction methods for particular applications.

**0 credits.**

## Digital I FNDN 120

Digital 1 is a course that introduces foundational digital tools and concepts in art and design. Use of the computer, digital cameras, wacom pens, printers, scanners, and similar digital tools will be covered. Topics include color in additive synthesis (light), color theory, perception, illustration, integration of digital work with non-digital work, file management locally and in the cloud, online communication, and digital presentations.

**3 credits.**

## Digital II FNDN 121

Digital II builds technical proficiency and critical thinking about the role of digital technology. The course offers a common core that reviews file management and digital workflows, covers video editing, time-based images, narrative structures, 3D output of assets from digital models, and forms digital literacy in relation to vocabulary, resources, and digital research. Students will gain experience with basic coding, interactivity, and go more in depth into a particular topic in their chosen track. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments.

**3 credits.**

## Image & Sequence

Digital Image & Sequence is a course that introduces foundational digital painting skills and principles of animation. Focus will be on digital painting and how classical painting translates to digital and how it has influenced modern art, and on fundamental animation principles while also having an opportunity to bring their drawings to life. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments.

## Intermedia

Intermedia is a course that introduces foundational digital applications and methods. Focus will be on integration of media into drawing, design, sculpture, expanded media and sound. Overarching themes will include visual culture viewed through the lens of digital media. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments.



### **Modeling & Fabrication**

Modeling & Fabrication is a course that introduces foundational digital 3D applications and methods. Focus will be on 3D output including digital options and physical options. Various methods covered will include using CNC, laser cutters, casting/mold making, 3D printing, VR/AR, and Computer Graphics. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments.

### **Observational Drawing**

#### **FNDN 130**

The primary goals of Observational Drawing focus on core drawing concepts; basic methods, tools and materials; and an introduction into the language of mark making. Composition and visual analysis are emphasized through drawing from observation, including perspective theories as they relate to objects and environments, and a basic introduction to the figure. Students utilize observational information to develop a broad range of manual and perceptual skills and to develop an ability to translate the three-dimensional world into two dimensions. Students are challenged to develop a strong drawing practice through in-class work, out of class assignments, and ongoing sketchbooks.  
**3 credits.**

### **Life Drawing**

#### **FNDN 131**

Life Drawing continues to build on basic drawing concepts, methods, and materials that were introduced in the previous semester. Emphasis for Life Drawing is on the human figure, with observational drawing from the live model in the classroom, and weekly out-of-class drawing assignments which explore various figurative and perspective concepts. Special attention is given to visual analysis, composition, and expression through drawing from observation, including perspective theories as they relate to objects and environments. The language of mark making is also introduced in a range of wet and dry drawing media and includes an introduction to the use of color in drawing. Students develop a personal and process-based approach to drawing through the use of sketchbooks. Students are challenged to incorporate sketches and research into resolved drawings; to think critically regarding the content and process of drawing; to develop confidence when experimenting with new media; and to develop vocabulary in order to be an active, informed participant in class discussions

and critiques. Prerequisite: FNDN 130 Observational Drawing.

**3 credits.**

### **Studio Discovery**

#### **FNDN 150**

Studio Discovery is an opportunity to explore, discover interests, realize personal inclinations, and investigate new concepts to better understand the wide range of offerings at CIA. This course is integrated into the foundation year and offers an interdisciplinary exposure to studio subjects, mediums, faculty and facilities. Students are encouraged to select topics based on interest with the ultimate goal of informing, affirming, and self-reflecting through the process of discovery.  
**3 credits.**

### **Composition and Storytelling**

Composition and storytelling play a central role in how our work is experienced by the audience and affects how viewers interact with what we create. Students will explore ideas such as point of view, paths of motion, storyboarding, character design, and dynamic composition. This is an opportunity for students to strengthen their understanding and practice of storytelling through various skills and concepts. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **Visual Fieldwork**

At the core, artists and designers are visual problem solvers that creatively engage the world around them. Students will explore information gathering and conducting research as an integral part of the creative process. Students will have an opportunity to integrate research in projects that engage, educate, and communicate to the audience. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **Image Discovery**

While everyone can take a picture, the processes involved in constructing an image are more complex, and the results are more impactful. In this course students will explore new ways to create inventive imagery through a variety of materials and processes. Students will have the opportunity to learn new ways to capture, reproduce and construct images, and gain new ways of questioning, communicating, and discovering contemporary art and design. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **The Series and the Multiple**

Prints, multiples, and editions are woven into the fabric of art and art history. This course will explore the history of duplication with a variety of materials and processes, working in both 2D and 3D mediums. In this hands-on course, students will experiment with new processes, including mold-making, creating reproductions, and use of the Digital Output Center, with the opportunity to create their own series of new works. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **Artificial Landscapes**

The scenes and settings of our favorite fictional stories often connect with us more than the characters and tales that are set within them. From abstract painting and drawing, video game design and animations, students will develop their own narratives to explore elements of unreal architecture and worldbuilding. This course is an opportunity to gain experience in story development while developing the setting for its imaginary world. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **Designing in Context**

Whether on a dinner table, in a city park or in virtual reality, the placement of one's artwork informs how and why a viewer will interact with it. In this course students will explore the concept of site-specific art and design, gaining an understanding on how both the artwork's location and the audience will define its narrative. Students will have the opportunity to work on a project from the design stage to fabrication, gaining experience in all stages of a site-specific project. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

### **Color + Light**

Color and light guide our perceptions of depth, our emotional responses, and our visual pathways. Students will explore characteristics of color and light to increase both skills and critical awareness of the ways these aspects shape engagement and experience. This is an opportunity to experiment with color mixing in both representational and abstract works, to see how color and light can be used to better inform an artwork's meaning. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.



**Conveying the Message**

Throughout history, from the early cave paintings to today's contemporary paintings, art has been used to communicate ideas, information, and other messages. Through exploration into new materials, this course will introduce students on how images, text, materials, and objects can be used to convey meaning. This is an opportunity to better hone the messages one seeks to portray in their own work, taking into account historical, cultural, and social contexts that shape the ability to communicate ideas. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

**Learning to See**

Becoming a successful artist is dependent on one's ability to look with intentionality and care, to see what others might miss. Through new investigations, research, and recording, students will engage with the practice of looking deeply at the world around them, through collages, sketches, mood boards, and photography. This course provides the opportunity to enhance one's sketchbook, using it as a tool for new discoveries, explorations, and a place to play with new ideas, while also finding ways to incorporate new materials and processes within their art practice. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

**Community-Focused Design**

In this hands-on course, students will work collaboratively with their peers and faculty to explore design solutions for a specified project. Starting in the sketchbook and continuing into the making stage, students will work with community partners to capture their vision, values, and ideas. Students engaged or interested in community activism will have the opportunity to gain a greater understanding of the University Circle area where CIA is located, and find new connections to classmates through community focused problem solving. Faculty will guide students through demonstrations, presentations, and group discussions. No previous experience required.

# Game Design

## Intro Game Design

### GAME 215

Introduction to Game Design takes students on an exploration of Gaming Theory and its practice through the development of physical games. Investigation includes game metaphor, story, game mechanics, and chance factors. Students will also analyze games and gameplay including the aesthetics of games and the design of their instructions. In this project based course students will produce fully implemented board games and card games.

**3 credits.**

## Introduction to Video Games

### GAME 216

Game design allows artists to create meaningful play and interactive experiences. This introductory course explores games through the development and creation of 2D video games. The course aims to provide a critical vocabulary and historical context for analyzing games and gaming theory and focuses on the skills and techniques necessary to incorporate game design into an ongoing art practice.

**3 credits.**

## Serious Game Design: Theory + Application

### GAME 308–408

This course introduces the fundamentals of serious or educational game development. The course materials and projects will help students understand how and why games can be used for learning in the fields of health, medicine, science and games for social change. The course exposes students to examples of the current work and research in game design mechanics, game learning mechanics and assessment mechanics; which are integral to development of successful educational games. Students will be exposed to industry-specific serious games (games for learning, corporate training, news games, games for health, science, exergames, military games, and games for social change.) These examples, along with specific lecture topics and materials, will allow the student to understand how to develop their own serious game projects by learning specific research methods for understanding content, players and engagement strategies.

**3 credits.**

## Game Testing + Level Design

### GAME 318

Game Testing and Level Design will be covered as player elements, the game play experience, creating world levels, creating the game interface and creating the atmosphere. In addition, students will learn how to create Game Content for commercial game engines and learn how to set up origination skills for commercial game engines. Students will learn how to create texturing mapping, brushes, light maps etc.

**3 credits.**

## Game Media Production I (EP)

### GAME 320

The course is a project driven course jointly offered between Cleveland Institute of Art and Case Western Reserve University. Students will form production teams and collaborate with them using their talents and expertise to develop a working prototype computer game; having an interactive and immersive experience. Students will take on roles of game producers, developers, artists, programmers, and designers. You will learn to brainstorm, design documentation, assemble resources, create assets, implement the game design, and manage their individual tasks and collective project. The course introduces students to the contemporary challenges posed by the ever-changing technologies used to make and deliver video games on today's sophisticated hardware. This course will bring together an interdisciplinary group of advanced undergraduate students to focus on the design and development of a complete, fully functioning computer game prototype. The student teams are given complete autonomy to design their own fully functional games from their original brainstormed concept and research to a playable finished prototype, i.e., from the initial idea through to the designed game brand. The student teams will experience the entire game development cycle as they execute their projects. An excerpt of example responsibilities include (but not limited to): creating a game idea, writing a story, developing the artwork, designing characters, implementing music and sound effects, programming and testing the game, and documenting the entire project with a formal "Design Document" and demonstration with oral presentation. Fulfills Engaged Practice requirement. Course repeatable for a maximum of 6 credits.

**3 credits.**

## Game Media Production II

### GAME 321

This course serves as a continuation of the fundamentals and theory application of game development. The course materials and projects will help students understand how to further develop game concepts, mechanics, interaction design, and prototype the game through the use of animation and simple interactivity. The course will require students to work individually to design game narratives, concepts, design documents (art assets, technical assets and sounds assets) and demonstrate the playability of the prototype game. The course exposes students to examples of the current work and research in game theory and narrative design, which are integral to development of successful polished games. Students will be exposed to industry-specific games with the requirement to test, analyze and review. These examples, along with specific lecture topics and materials, will allow the student to understand how to continue to develop their own game projects by learning specific research methods for understanding content, players and engagement strategies. This course does not require programming skill or experience per se; however it is understood that the student usage of Unity (in the Game Development SP2014 course,) and/or UDK may be used for projects with limitations on coded interactions and time constraints. If you wish to create a digital game but do not have technical experience to achieve the full results, you will be required to show an animation of the game concept and prototype in action, with narrative, character/environmental style, GUI, HUD, scoring, mechanics, level design, and instructional prompts. Alternately, you may choose to work on a non-digital game, which notes a similar level of complexity. Please note that this course welcomes both digital and non-digital games, but that the requirements and milestones for each type of game will be somewhat different and require the development of design related documentation, assets and research.

**3 credits.**

## Introduction to Game Development

### GAME 322

The course is designed to teach students about the various elements of game development. Students will work to utilize modern tools to develop 2D/3D graphical assets into an interactive game engine through the use of programming. A focus will be applied to skill learning while additional topics and theory will be covered to provide a well-rounded experience.

**3 credits.**

## Introduction to 3D Modeling

### GAME 345

The course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design Major, are required to work with subjects appropriate to their major field of study for concept development and for long term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: (1) defining the visual problem within a concept sketch in pre-production, (2) utilizing specific introductory modeling methods to build the 3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling.

**3 credits.**

## 3D Texture, Mapping, Digital Lighting

### GAME 347

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures, maps, and materials. Poly count limits, and how to “bake” extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using “Levels of Detail” with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood, and narrative through the materials, and lighting. Projects require the student to continually improve upon conceptual problem solving, time management

strategies, communication/presentation and technical skills.

**3 credits.**

## Intro to Real-time Visual Effects & Simulation

### GAME 355

This course is designed to cover concepts used in the visual effects and simulation industry. This includes creating visual particle based effects and dynamic physics based simulations in a real-time rendered environment for games and film. The course material will explore breaking down, understanding, and building several commonly used particle systems used in these roles. Potential assignments include creating volumetric clouds that dynamically move across the sky to collapsing buildings into clouds of dust and rubble. Prerequisites: GAME 347 and GAME 318.

**3 credits.**

## Applied Virtual Reality & Augmented Reality

### GAME 359

This course focuses on the applications of virtual reality and augmented reality as applied to industry standard opportunities in animation, medical education/simulation, architecture and training. The course will cover practical technical processes including importing and exporting of assets and the production pipeline. Students will learn how to create immersive assets and experiences using the latest VR and AR technologies. Prerequisite: GAME 345.

**3 credits.**

## Game Design: Internship (EP)

### GAME 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Services Office with advance permission of the department head. Fulfills Engaged Practice requirement.

## BFA Research + Preparation

### GAME 401

This course is designed to act as a summative experience for the student. The final BFA Thesis Project will be defined by the student and work with a level of professional collaboration. The requirements for the BFA Thesis will be to solve and effectively visually communicate a comprehensive game design prototype. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific year-long project will be expected to determine

successful BFA candidacy. The choice of media and concept will be evaluated on its appropriateness for communicating the message and solving the Thesis problem appropriate to game design and development. The project visualization will be student driven; content needs will be determined by the student and the research into content and industry expectations for successful game design. The emphasis in this course will be on the conceptual development of the content accuracy/relevance and its realization through the design process. The process will fully address research, integration of content, game theory application, target audience, aesthetic and artistic merits, time tracking and scheduling, and ultimately a successful execution of completed prototype. The final work will have the following:

- a two-sentence (Maximum) Thesis Statement,
- a design document process book,
- research paper,
- business-oriented estimates and budget planning for exhibition and materials,
- digital presentation to explain the work, artist statement/project scope statement,
- and the final project depicting the solution for the BFA Exhibition as a prototype game design.

**3 credits.**

## Game Media Production III

### GAME 420

The course is a project driven course jointly offered between Cleveland Institute of Art and Case Western Reserve University. Students will form production teams and collaborate using their talents and expertise to develop a working prototype computer game; having an interactive and immersive experience. Students will take on roles of game producers, developers, artists, programmers, and designers. You will learn to brainstorm, design documentation, assemble resources, create assets, implement the game design, and manage their individual tasks and collective projects. The course introduces students to the contemporary challenges posed by the ever-changing technologies used to make and deliver video games on today's sophisticated hardware. The course will bring together an interdisciplinary group of advanced undergraduate students to focus on the design and development of a complete, fully functioning computer game prototype. The student teams are given complete autonomy to design their own fully functional games from their original brainstormed concept and research to a playable finished prototype, i.e., from

the initial idea through to the designed game brand. The student teams will experience the entire game development cycle as they execute their projects. An excerpt of example responsibilities include (but not limited to): creating a game idea, writing a story, developing the artwork, designing characters, implementing music and sound effects, programming and testing the game, and documenting the entire project with a formal "Design Document" and demonstration with oral presentation.

**3 credits.**

### **Game Media Production IV**

#### **GAME 421**

The course is designed to act as a summative experience, designed to focus student attention on the continuing production development of your BFA Thesis game project. Advisement, lectures and demonstrations to help troubleshoot, solve and increase understanding of the game development and programming process will support student project outcomes. Game industry standards of debugging, game testing, risk assessment, and troubleshooting design issues through production development will be key for student understanding while developing their final game thesis project. The game project visualization and concept will be student driven; content needs to be determined by the student and research/collaboration with all faculty committee advisors. The choice of game concept, style, mechanics, replayability and overall design/development will be evaluated

in the course and in the final BFA Thesis exhibition and defense. This course serves to help the student with continued game production through advice with faculty and appropriate demonstrations and game theory lectures as it relates to the appropriateness of the student games being developed. The faculty retains the right to supplement the course with additional readings, exams, and project exercises to increase understanding and awareness of game industry standards and preparedness.

**3 credits.**

### **Virtual + Augmented Reality**

#### **GAME 430**

This course explores various aspects of special effects/simulation and virtual reality in game design and multimedia. The course aims to provide a critical vocabulary and historical context of the cutting edge of input and output technologies and their application as well as the underlying biology and psychology. Students will learn how to create robust and immersive experiences by combining the elements of graphics, animation, video, and audio using leading industry software. Students will complete various assignments and create projects that demonstrate their understanding of Special VFX, Simulation & Virtual Reality.

**3 credits.**

### **Advanced Digital Sculpting & Modeling**

#### **GAME 445**

This class is an open elective course offered through the game design department introducing artists to the world of new techniques and principles within digital sculpting and 3D modeling while utilizing an array of new digital sculpting software and hardware integration. This course integrates work flows and technology which have been adopted as industry standards in most all 3D production houses. The course also focuses on exploring new media such as Virtual reality Sculpting tools/techniques through digital figurative study and design. This course teaches students how to utilize the traditional principles of sculpting within a limitless digital landscape, better preparing them for an evolving industry they can confidently transition into. The course will implement a number of project based exercises around the principles of form shape texture silhouette design, anatomy and many of the traditional tenets of sculpting & design. Students will leave this course with a confident understanding of not only how to integrate new tools and techniques into their R&D but also how to be flexible and adaptive with new digital tools and emerging media.

Prerequisite: GAME 345..

**3 credits.**

# Glass

## Glass: Color

### GLS 235-335-435

The emphasis of this course will be on Color. The fundamentals of value, balance, and line in both two- and three-dimensional glass work will be explored to further the understanding of Color. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore color applications achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: Intro/ Intermediate Hot Glassblowing or Glass Forming Survey or by permission of Glass chair. **3 credits.**

## Glass Concepts: Casting

### GLS 240-340-440

This course aims at advancing students' knowledge and techniques in creative and intellectual ways as well as fostering new conceptual schemes. Students will be introduced to such methods as sand casting, Pate-de-verre, cold working and kiln casting in the course of pursuing their sculptural goals. In the meantime, students will also practice applying problem-solving skills to making art. By the end of this course, students will have a thorough knowledge and understanding of general kiln forming and acquire more advanced casting techniques. Ultimately, with this technical basis, the course will inspire students to shape and realize an individual visual voice. Hot glass will be possibly conducted as complement. **3 credits.**

## Glass Concepts: Hot Sculpting

### GLS 242-342-442

This class will emphasize free-hand glass sculpting. We will discuss the similarities and inherent differences between traditional glass blowing techniques, and those that are used for hot glass sculpting. Approaches for making finished sculptures from sketches and designs will be at the core of this class. Areas of focus will include idea development, processes for breaking down and deconstructing complex forms, craftsmanship, and material understanding. Assignments will be given to teach techniques and processes, but will also focus on developing the student's own personal vision and narrative. Course may be repeated. Prerequisite: GLS 243 or GLS 243H/343H/443H or by permission of chair. **3 credits.**

## Glass Forming Survey: An Introduction

### GLS 243

The focus of this class is in developing an understanding of how glass as a material works, and how one might use it to realize ideas of design and sculpture. This class will be an introduction to the fundamental techniques of glass working. This includes: glass blowing and hot shaping, glass fusing and casting, flame working, glue fabrication, and grinding, polishing and finishing processes. Required of all incoming 2nd year Glass majors. No previous experience necessary. Course may be repeated. **3 credits.**

## Intro/Intermediate Hot Glassblowing & Forming Processes

### GLS 243H-343H-443H

Emphasis on understanding how to manipulate glass in its molten state. Practice in traditional and nontraditional blowing and hot forming techniques. Instruction on the use of various hand tools and torches. Color application techniques and hot glass skill development at your level. Theory and use of annealing kilns, safety in the studio, teamwork in the hot studio. Open to any skill level. **3 credits.**

## Glass: Context

### GLS 245-345-445

The emphasis of this course will be on Context. The fundamentals of perspective, space, and unity in both two- and three- dimensional glass work will be explored to understand the role that our assumptions about the component parts of an art work plays in the construction of a work and how it is understood by its audience. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore the various forms achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: GLS 243 or GLS243H/343H/443H or by permission of chair. **3 credits.**

## Intro Warm Glass + Lampworking Processes

### GLS 255-355-455

This course will introduce students to the possibilities of glass working through an investigation of the techniques, tools, equipment and materials involved in flame working and kiln working processes. Warm Glass refers to glass processes conducted with heat, but at temperatures under 1500 degrees (casting, fusing, slumping). Students will learn to problem solve glass construction both at the torch and in the kiln. This class will allow students to familiarize themselves with glass as a material, while allowing each student to explore their own artistic voice within the medium. Students will learn to safely manipulate and sculpt molten glass at the torch. The kiln-working aspect of the course will explore moldmaking and kiln operations to manipulate glass into two- and three- dimensional glass objects. No previous experience necessary. **3 credits.**



## **Glass as Surface: Drawing + Imagery**

### **GLS 260X-360X-460X**

The use of glass as a material for self expression has its roots in the studio glass movement, which is only half a century old. Non-traditional methods of creating graphic imagery with powder drawing and screenprinting on flat glass are even newer to the scene. This class is aimed at giving an overview of the contemporary techniques and processes that use glass as a surface for creating imagery. There is much left to be discovered; and experimentation is not only encouraged, but necessary.

**3 credits.**

## **Glass: Form**

### **GLS 265-365-465**

The emphasis of this course will be on Form. The fundamentals of shape, proportions, and scale in both two- and three- dimensional glass work will be explored to further the understanding of Form. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore the various forms achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: GLS 243 or GLS 243H/343H/443H or by permission of chair.

**3 credits.**

## **Glass: Material**

### **GLS 275-375-475**

The emphasis of this course will be on Material. The fundamental methodologies, history, traditions, and cultural context of glass in both two- and three-dimensional glass work will be explored to further understand contemporary glass as material. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore the various forms achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized

in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: GLS 243 or GLS 243H/343H/443H or by permission of chair.

**3 credits.**

## **Glass: Production**

### **GLS 285-385-485**

The emphasis of this course will be on Production. The fundamentals of rhythm, movement, and repetition in both two- and three-dimensional glass work will be explored to further the understanding of Production. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore the various forms achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: GLS 243 or GLS 243H/343H/443H or by permission of chair.

**3 credits.**

## **Glass: Surface**

### **GLS 295-395-495**

The emphasis of this course will be on Surface. The fundamentals of pattern, texture, and repetition in both two- and three-dimensional glass work will be explored to further the understanding of Surface. Students will work on assigned and self-proposed projects, using the four fundamental techniques of glass working, to explore the various forms achievable in glass. Research in developing concepts using glass as a medium for expression, includes work on production practices, one-of-a-kind vessel making and the use of glass to complete sculptural ideas. Students learn safety in the studio and are assigned responsibilities in studio operation. Team approach emphasized in hot shop, building on and from basic working fundamentals. Students will be involved with practical experience in applying to shows and exhibiting works. Prerequisite: GLS 243 or GLS 243H/343H/443H or by permission of chair.

**3 credits.**

## **Glass: Concept, Theory + Practice**

### **GLS 343-443**

Assignments given at all levels 300 and above. Includes research and development of concepts using glass as a media for expression. Practice in hot glass working further advancing fundamentals of blowing off-hand to more advanced techniques surface decoration of vessels and use of hot glass for sculptural ideas. Cold joining using special adhesives; and in cold glass, cutting, grinding and finishing techniques. Emphasis on hot glass in the fall; casting and cold glass in the spring. Safety and General studio operation. Enrollment priority to Craft + Design Majors, intermediate and advanced electives first. First time beginners if enrollment allows.

**3 credits.**

## **Hot Glass: Concept, Theory + Practice**

### **GLS 343A-443A**

Assignments given at all levels 300 Independent projects at 400. Includes research and development of concepts using glass as a media for expression. Practice in advanced hot glass working further building on fundamentals of blowing off-hand to more advanced techniques surface decoration of vessels and use of hot glass for sculptural ideas. Advanced methods for forming, may include hot casting, mold blowing, using multiples; cold joining using special adhesives; and cold glass, cutting grinding and finishing techniques. Emphasis on Hot Glass. Safety and General studio operation. For Craft + Design Majors and Advanced Electives. May be repeated. Prerequisites: One semester of hot glass.

**3 credits.**

# Graphic Design

## Graphic Design for Non-Majors GDS 200

This course is designed to teach the basics of graphic and communication design to non-Graphic Design majors. Students will be introduced to the key graphic elements of hierarchy, grid, typography, and organizing principles of design. While students learn these basics, they will also be introduced to the concepts of User Focus and User Experience design. The assignments are geared to help the students develop strategic thinking skills as they hone their graphic communication skills.  
**3 credits.**

## Typography I GDS 203

This is one of the two central classes in the first year of study in Communication Design (alongside Design for Communication I) In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the 2nd semester, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding.

Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project.  
**3 credits.**

## Typography II GDS 204

Through the use of studied, well designed and competently executed design solutions, we will emphasize the effective and sensitive use of typeforms in complex and sustained communication projects. The attributes of rhythm, proportion, hierarchy, and progression will be investigated, emphasized, and practiced to produce excellent quality professional solutions.

Projects are carried out in varying degrees of execution including sketchbook roughs, presentation sketches, laser comprehensives, and finished art. Thoughtful experimentation with the software and imaging equipment is encouraged to extend and challenge the process. The course objectives will be pursued through assigned projects, explanations, demonstrations, and group critiques. Prerequisite: GDS 203 Typography I or equivalent.  
**3 credits.**

## Graphics for Design GDS 237-238

This course is designed to teach graphic presentation skills for non-majors in the first semester, and to help students create an effective professional presentation package in the second. The first semester focuses on developing an understanding of key graphic elements, including; grid, type and hierarchy. The second semester focuses on students using these elements to develop their personal portfolios and professional presentation packages. The emphasis of the entire course is to teach effective visual presentation skills. All assignments are geared to help the students develop overall presentation abilities, while building a basic understanding of the key elements of graphic and communication design.  
**3 credits.**

## Design for Communication I (EP) GDS 265

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography). In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the 2nd semester, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding.

Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project.  
**3 credits.**

## Design for Communication II GDS 266

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography). In this course, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding.

Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project. Prerequisites: GDS 265 Design for Communication I or permission of spring instructor.  
**3 credits.**

### **Web Design/Interactive I GDS 305**

Through this course, students will learn how to use different software tools to design, implement, and produce a Graphic User Interface. Our efforts will be mostly concentrated on creating web/internet/ interactive projects, as these will allow for the exercise of ideas and tools across the entire design spectrum. Students will have a grasp of the essential technology used for web applications: the Hyper-Text Markup Language (including HTML 5) and Cascading Style Sheets (CSS). You will be introduced to several techniques that will allow you to begin making interactive applications, which include PHP, JQuery and Javascript, as well as looking at user experience and design of apps for smart phone and pads. The course will also include an introduction to designing and creating Epub formats. Prerequisites: GDS 265 Design for Communication I or permission of instructor.

**3 credits.**

### **Web Design/Interactive II GDS 305B**

This class builds and expands the study begun in Web Design/Interactive 1 (Graphic User Interface 1). Students move to more advanced structures and interface ideas. Experimental possibilities are explored as students develop web and portable device designs, furthering the skills learned in the first section of the class. Prerequisites: GDS305 Web Design/Interactive I. Books and supplies to be determined by instructor.

**3 credits.**

### **Hand Made Book GDS 309-409**

This course will encompass an introduction to bookbinding tools and techniques. A hands-on approach to the school's production facilities, giving students the opportunity to work with the potentials and limitations of the reproduction process. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. Prerequisites: None. GDS 203 Typography I and GDS 265 Design for Communication I are strongly recommended. **3 credits.**

### **User Experience/User Interface Design (EP) GSD 320-420**

The technological changes of the past 10 years have expanded the possibilities for graphic interface design

in countless ways. From devices, to wearables, to the Internet of Things, providing an intuitive and enjoyable experience via a Graphic Interface is critical to both attracting and keeping users. User Experience methodology is central to this design revolution. By understanding and employing the key tools of UX methodology (empathy maps, journey maps, information sorting and architecture, etc) designers are able to create

smart, beautiful and useful solutions to contemporary design problems. Employing the core concepts of Graphic Design, such as hierarchy, information and narrative flow, grids, and basic typography are central to successful designs and experiences. This class aims to demystify user experience by having students engage in rapid prototyping of Interfaces using contemporary methods and tools. Students will not only create workable prototypes of their designs and apps, they will rapidly test them with an audience, gather feedback and rework their designs based on that feedback. These experiences will give students a practical and simple introduction to what UX is while also explaining some of the core concepts of usability. Open to juniors and seniors with one year of Graphic Design training or by signature of the instructor. Fulfills Engaged Practice requirement.

**3 credits.**

### **Package Design GDS 341**

This course discusses the vast amount of packaged goods in the marketplace. Students develop the design aesthetic software skills to design, create and prepare art to implement consumer packaging.

**3 credits.**

### **Publication Design GDS 352-452**

This course covers contemporary issues in Publication Design. The aesthetic of type and image remains the most widespread media for graphic designers. Aspects of the printed word and image will be investigated and considered in this class by focusing on the process by which ideas are developed, conceived, written, edited, and ultimately presented. Publication Design will explore projects that will include exercises focused on working within a team, within budgets, with other professionals, and with key vendors. The sequence of the idea is stressed, including how these ideas are presented and revealed through a variety of publishing media.

**3 credits.**

### **Graphic Design: Advanced Studio (EP) GDS 365**

This is the core class for the second year (junior) of study in the major. The class works on client-based projects. All students work on the projects, all students present to clients, and one design is chosen to be realized. During the course, iterations and presentation skills are stressed as students learn how to navigate the crucial relationship with the client. Students work within realistic industry deadlines and adhere to specific current production requirements. Students will realize a number of presentations for clients throughout the year. They practice and realize both hard-copy and digital presentations. Research, empathy, and design skills are stressed. Prerequisites: GDS 203 Typography I and GDS 265 Design for Communication I are strongly recommended. Fulfills Engaged Practice requirement.

**3 credits.**

### **Graphic Design: Advanced Studio GDS 366**

This is the core class for the second year (junior) of study in the major. The class works on client-based projects. All students work on the projects, all students present to clients, and one design is chosen to be realized. During the course, iterations and presentation skills are stressed as students learn how to navigate the crucial relationship with the client. Students work within realistic industry deadlines and adhere to specific current production requirements. Students will realize a number of presentations for clients throughout the year. They practice and realize both hard-copy and digital presentations. Research, empathy, and design skills are stressed. Prerequisites: GDS 203 Typography I and GDS 265 Design for Communication I.

**3 credits.**

### **Contemporary Marketing + Art Direct (EP) GDS 367**

Focuses on using graphic design and visualization skills to communicate ideas in print and in new media. Heavy emphasis on conceptualization. Classroom discussions along with critiques set up to mimic actual creative department environment. Fulfills Engaged Practice requirement.

**3 credits.**



### **Graphic Design: Internship (EP)**

#### **GDS 399-499**

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Services Office with advance permission of the department head. Fulfills Engaged Practice requirement.

### **Graphic Design: BFA Thesis**

#### **GDS 465**

This is the core class for the senior year of study in the major. The class meets weekly for presentations and to develop research skills and strategic practice. This is the research and idea-phase of the BFA thesis presented in the spring. Presentation, research, and ideational skills are stressed.

**3 credits.**

### **Graphic Design: BFA Statement + Exhibition**

#### **GDS 466**

This is the second half of core class for the senior year of study in the major. This is the realization phase of the BFA thesis presented at the end of the semester. Prerequisites: Students must be working toward a BFA in one of the Design Environment departments. Other students may be admitted with permission of the instructor.

**3 credits.**

# Humanities/ Cultural Studies

## Survey of Contemporary Music HC 209

This course will give an overview of avant-garde music written in the twentieth (and twenty-first) centuries, with particular emphasis on the relationships between music and the visual arts. Discussions in class will focus on composers whose work helped define contemporary music while creating aesthetic parallels to the visual arts. Emphasis will be placed on listening to avant-garde and experimental music, and students will be expected to attend several recitals of contemporary music and write about their experiences.  
**3 credits.**

## Reading Topics HC 225

Reading Topics Courses will cover a specific genre of historic or contemporary literature. Examples may include modernist women's writing, science fiction, literature of the African diaspora, blues literature, nature writing, and/or emerging and experimental forms. The topic covered in specific courses designated as such will be listed during the semester when students register. While students may engage in creative assignments during this course, the main goal of this class will be for students to become familiar with reading and assessing a subcategory of literature to consider how global events, political artistic movements shape and influence and are shaped and influenced by writing. Assignments may include short critical analyses, student-led discussions, and independent research. Prerequisite: WR 203.  
**3 credits.**

## Sound Art + New Media HC 311

A course on how visual artists (and some composers) use sound in their works. Works discussed in class will include "stand alone" works of sound art, musique concrete, sound sculptures, installation works (using sound as a main component), radio art, film, and internet-based works. Students will be expected to identify differing qualities of sound, and there will be regular listening and reading

assignments for each class. Students will also be given written assignments, and will have to compose a work of sound art or sound sculpture as a final project.  
**3 credits.**

## Cinematic Time after 1960 HC 320

What does a cinematic image of time look like? Why did this question suddenly seem pressing after the second World War? How has cinematic time been explored by filmmakers and artists in the past 50 years? What possibilities does this exploration open up? These questions will guide our investigation of cinematic time since 1960. We will consider a wide range of films and moving image media in which time takes on strange qualities—where the emphasis is on what is happening in the image, rather than on what has happened or will happen in the next shot.  
**3 credits.**

## Social Cinemas: Politics of Representation + Engagement HC 322

Social is a term used to describe all kinds of art and media today including social media, social practice, and activist media directed toward "social change." This course examines film and video work that demands we think carefully about how the social is defined and represented as an idea, an experience, and a world (or worlds). We will begin by considering Jean Vigo's call for a new "social cinema" in the 1930s. We'll consider how experimental and avant-garde film functioned as a means for organizing social worlds and expressing social critique. We'll ask what Stan VanDerBeek might have meant when he described the rise of a "new social media consciousness" in 1974. And finally we'll look at how contemporary filmmakers and video artists respond to the way the Internet has changed our relationships to one another and to the events that shape our sense of how the larger social world is structured and defined.  
**3 credits.**

## Avant Garde Film HC 325

Film, the quintessential art form of the 20th century, added time and relativity to the artist's palette. This course examines the abstract and non-narrative tradition: films that focus on manipulation of form, motion, and the collage-like collision of images in time (montage). Topics include early Soviet formalists, Dadaist and Surrealist films of the 1920s and 1930s, and American

underground films of the 1960s and 1970s. Students keep a journal of their impressions of each film shown.  
**3 credits.**

## Japanese Expressions HC 328

This course is an introduction to the culture of Japan as it is revealed in the Japanese literary and religious tradition and in modern literary and cinematic expression. Readings will include selections from early Japanese myth and poetry, the diary and early novel forms, and the literary and aesthetic response to influence from China. Appropriate attention will be paid to Noh drama and haiku poetry, writings in the samurai tradition, a modern novel and a Japanese film. The purpose of this course is not to survey the whole of the Japanese experience, but rather to read and view representative examples of Japanese expression with understanding and delight.  
**3 credits.**

## Special Topics in Humanities & Cultural Studies HC 348

This special topics course explores critical issues in the humanities and cultural studies. Each section will focus on distinct topics and disciplines, such as literary studies, film studies, Black studies, Latinx studies, disability studies, queer studies, digital humanities, and cross-disciplinary studies in the humanities. Course activities will include readings and discussion, the analysis and interpretation of texts, presentations, and research assignments.  
**3 credits.**

## World Cinemas HC 374

Writing on film aesthetics in 1930, a year marked by global financial crisis and mounting political conflict, Béla Balázs did not feel it was possible to speak of the "people of the world." But if that day were ever to arrive, he predicted, film would be there "ready and waiting to provide the universal spirit with its corresponding technique of expression." Today we talk about how technology has altered the world, making it feel smaller and infinitely expanded at the same time. But can we still say film holds the promise of universal expression? If not, what does it promise now? What, in other words, do film's techniques of expression correspond to in our contemporary world?

In this course, we will spend time looking carefully at cinematic technique

in films produced all over the world during the course of the medium's history. At the same time we will also look carefully at the ideas and fantasies that animate "world cinema" as a label for certain kinds of films without taking for granted that this phrase always means or has meant the same thing. Why do some critics and theorists embrace this term while others find it inadequate, a bad fit, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations change the way we see film technique and our own unexamined assumptions about how film makes the world available to each of us as viewers? Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.  
**3 credits.**

### Literature of the Americas

#### HC 388

This course will survey the concurrent but separate developments of the literary traditions of North and South America. Taking Columbus' arrival on Hispaniola as our point of anchor, we will work backward to the Pre-Columbian original narrative forms, and forward through the written records of the complex colonial contexts of the literary art in both Americas. We will also trace the divergent results of the influences of European literature, following in each case the developments of such directions as we can identify in the prose and poetry of the colonial and postcolonial periods of each America. Reading widely and also closely, we will consider how best to trace the parallel emergence of these national literatures, seeking in a juxtaposed study what common literary and extra-literary antecedents and shaping forces the texts in both traditions may reveal. We will also inquire into the nature of the distinctions that must be made between these traditions, and into the impact the differences between these literatures may have on the understanding of what we mean by the phrase "American literature."

**3 credits.**

### From the Front Row: Cinema + Critical Writing

#### HC 389

Does writing about a film mean something different from writing other things? What is cinematic representation? Cinema is a cultural phenomenon but what do we mean when we say such a thing? Is film a language? What is critical theory? The aim of the seminar is to encourage undergraduate students interested in cinema to develop better written and

verbal skills within the context of a broader field of cinema studies. Students will debate the essence of cinema and acquire a framework for understanding its formal qualities. In the process, they will learn to experience film as a visual language, explore its similarities to other arts, and analyze its relation to critical dialogue. FROM THE FRONT ROW; Cinema and An Approach to Critical Writing is divided into three sections or thematic discussions with each section intended to follow one another to provide a cumulative sense of the field of study. Some cross-reference is required to initiate debate and discussion.

**3 credits.**

### Children's Literature

#### HC 390

Many adults feel they are familiar with the classic children's books covered in this course, but actually know only sanitized versions, most produced for the movie screen. This class will examine the original texts of several well-known titles as literature and the fascinating and sometimes disturbing stories behind them. Critical reading, thought, research and writing on these texts will be among the key skills covered. Students will read extensively and discuss what they have read in class, create and deliver peer-evaluated presentations, and write a semester research paper related to the topics of the course. They will view several related films during the semester as well. Prerequisite: WR 203.

**3 credits.**

### Art Journalism

#### WRHC 305

In this elective course, students will study various forms and stages of writing about art for publication. In addition to reading and discussing effective examples of published writings on art, students will produce a total of 20 pages of writing throughout the semester in the form of reviews, interviews, profiles, and feature stories. Students will alternately function as writers and editors as they produce written work that is expressly conceived and shaped for publication. Prerequisite: WR 203.

**3 credits.**

### Hybrid Writing

#### WRHC 306

Sophomore level writing seminar focusing on inter-genre hybrid writing, with an emphasis on the New Narrative movement, open to all students, of special interest to students interested in writing adventurously and creatively about their chosen art and design forms.

The method of instruction for this class will combine short lectures with class discussion, workshops, and in-class writing experiments. The class will be structured around the idea of creative research, and will potentially involve research days utilizing the museum or the library. Peer feedback sessions and a final short critical paper are designed to assist students in developing a constructive, original vocabulary to critically assess both their own creative work and that of others. Prerequisite: WR 203.

**3 credits.**

### Science Fiction & Fantasy

#### WRHC 310

The genre (or sub-genre) of science fiction may, on one level, be seen as a variety of Romanticism, as an extended collective response to features of modernity, specifically scientific discoveries and innovations, as well as elements of the Industrial and technological revolutions. Science fiction, in its astonishing number of permutations, has filled a vast canvas of imaginative possibility, discovering a range of responses and forms that range from the dystopian, pessimistic, even nihilistic, to the utopian.

We hear and see, in the voices and imaginations of different science fiction writers and artists, warnings and celebrations, but at the bottom, questionings of what it means to be human and of what kinds of possibilities may lay before us. Science fiction is also a remarkably popular genre; it's vitally manifested in books, television shows, films, toys, games. In this class we will investigate some of the space(s), both literal and metaphorical, that science fiction (and popular ideas of science) offer to the imagination.

The course's center, however, is the students' own writing and their own ideas, and will be conducted in workshop format, with relatively brief lectures by the instructor presenting relevant literary, historical, theoretical and biographical backgrounds and contexts. During the semester, students will present two to three original works-in-progress (either creative or critical) to the class, distributing photocopies of their work a week in advance to the members of the class and to the instructor. Prerequisite: WR 203.

**3 credits.**

### Poetry Writing Workshop

#### WRHC 311

This class will focus on the creation, revision, oral and visual presentation of poems. Because good writing requires deep reading, we'll also be reading and

responding to poems from an anthology throughout the semester. Students will be required to keep a journal that responds to anthology poems in the form of imitation poems, commentary, letters to the poets, or illustrations. Class time will be spent doing writing and revision exercises, small-group work, discussing poems from the anthology, playing with various aspects of poetry, and workshopping poems written in class. The final project will entail creating a chapbook of poems written during the semester. Prerequisite: WR 203.  
**3 credits.**

### Writing about Material Culture WRHC 312

How is the material world understood in human culture? What do “things” mean—and why? Students will investigate various disciplinary approaches to material culture, through Freudian, semiotic, sociological, Marxist, and archaeological studies. Interdisciplinary approaches will be emphasized. In addition, the course will illuminate our personal attachments, the hidden history of things, our experience of material consciousness (as artists and designers), and the scholarly “packaging” of objects in support of cultural/art history. Prerequisite: WR 203.  
**3 credits.**

### Interactive Fiction WRHC 314

This class focuses on writing branching narratives and other nonlinear stories, and it's ideal for students who want to write digital or tabletop games. This is a workshop class, which means that—after an introduction to interactive stories and techniques—the course will focus on reading and critiquing stories made by students in the class. Texts will vary by semester, but students should expect to read and analyze analog games like *Sherlock Holmes: Consulting Detective*, *Tales of the Arabian Nights*, *Legacy of Dragonholt*, and *Gloomhaven*. We'll also explore digital narratives like those made in *Twine*, *ChoiceScript*, and other formats. Students will also read essays and books like Koster's *A Theory of Fun for Game Design* and Crawford's *On Interactive Storytelling*. We'll also explore some classic nonlinear and experimental narratives like Borges's “The Garden of Forking Paths,” Coover's “Heart Suite,” and Shelley Jackson's “Patchwork Girl.” Prerequisite: WR 203.  
**3 credits.**

### Creative Writing WRHC 315

Courses with the Creative Writing designation will cover a specific kind, or genre, of creative writing. Examples might include travel writing, interactive fiction, writing Young Adult (YA) fiction, memoir, nature writing, novel writing, and emerging and experimental forms. The topic covered in specific courses designated as such will be listed when students register. At the beginning of the course, students will read published examples in the area, read craft essays to understand vocabulary and technique, and complete writing exercises to learn and practice. After the first, reading-intensive phase of the semester, the class will workshop student writing. “Workshop” means that everyone in the class will read drafts by all students, provide each writer with written feedback, and discuss the work thoroughly in class. The main goal of the class is for all students to write their own original work. Other assignments include reading responses, writing exercises, and feedback to peers. Prerequisite: WR 203.  
**3 credits.**

### Graphic Narratives WRHC 319

Are you fascinated by the graphic novel or graphic memoir? Interested in making designed or visual texts? In this class, we will investigate a variety of ways that texts and images interact to tell stories: how the visual and the verbal engage and catalyze each other, how they can reflect and inflect, reinforce, strengthen and gesture to each other in compelling, powerful and meaningful ways. To this end, the class will examine and practice different graphic storytelling methods used in telling fictional, journalistic and/or personal stories. The course will also involve the history of graphic narrative and the different ways that graphic and visual narratives have been and may be theorized. Assignments will include critical and creative responses to our readings and a creative project involving an integration of writing and visual media. Primary readings are likely to include comics, film and video, visual essays and full length graphic novels and memoirs. Prerequisite: WR 203.  
**3 credits.**

### Writing Across Gender WRHC 324

This course is designed to outline the contributions of women and non-binary authors to the origins and development of literature from antiquity to the present time. It will focus on the role of gender performance and visibility in literary space and explore questions like “What was ‘women's writing’ in the 19th century? What is “trans writing” today? It will inquire into the areas of race and

social class as they are directly relevant to (or feature as tropes within) the literature comprising our reading list. It also introduces some of the basic theoretical questions that trans and feminist scholarship has raised in connection with gender and writing. Through selected readings, research, and critical discussion, members of this class will become familiar with contemporary literature that thinks about and performs gender, its social/historical contexts, and some of the critical approaches through which it has been considered. Prerequisite: WR 203.  
**3 credits.**

### Editing + Publishing Workshop WRHC 330

Students will practice skills in editing, publishing, and professional writing, including manuscript evaluation, copyediting, and other editorial practices. They will also explore the history of the field, the contemporary publishing landscape, and publishing's intersections with communities, culture, and the arts. Students will work individually and collaboratively to complete editorial projects, developing skills in technical writing, project management, and professional communication. Prerequisites: WR 203.  
**3 credits.**

### Art of the Personal Essay WRHC 373

In this workshop course we will work on developing an understanding of the personal essay as a distinct yet flexible nonfictional genre, one possessing its own characteristics and contours that distinguish it from other literary forms. You will also work in this course on the craft of writing and revising your own personal essays. To these ends, we will be reading a number of works that demonstrate the essay's protean adaptability. Texts will be drawn from Phillip Lopate's anthology *The Art of the Personal Essay*, as well as from other sources, including selected blogs, nonfictional texts by visual artists, as well as the online compilation *Quotidiana*. Prerequisite: WR 203.  
**3 credits.**

### Fiction Writing WRHC 392

Fiction is the sustained application of the literary artist's imagination to the observation of life, and writing it well requires a vision of what's true in the story before it ever reaches the page. Fiction Writing provides the student with the opportunity to write short fiction, discuss technique, study master storytellers, and critique one another's work. Some weekly topics in writing

technique take up the issues of narrative structure, clear meaning, turning story into plot, scene content and scene break, dialogue, conflict and tension, the power of point of view, the revelation of character, and rewriting. Over the course of the term, students work on three pieces of fiction. Prerequisite: WR 203.

**3 credits.**

## **Creative Writing Senior Seminar**

### **WRHC 490**

In the Creative Writing Senior Seminar, students will work closely with one another in workshop-style critique as they complete senior projects in writing. Projects may include work in fiction, poetry, creative nonfiction, screenwriting, graphic narratives, digital forms, hybrid genres, multimedia writing, cross-genre texts, and other forms. Students will write and revise a substantial portfolio of original work, offer their peers meaningful feedback focused on literary craft, produce a critical introduction that situates their work in the discipline, and give a public reading of their work. They will also complete activities that support professional development, literary community, and connections between writing and other arts. Prerequisites: WR 203.

**3 credits.**



# Illustration

## Digital Techniques I

### ILL 201

This course introduces students to concept development with exercises and assignments in conceptual thinking, research, drawing, and design. Students will learn to work using professional workflow & industry-standard digital techniques. Students will review the fundamental painting and lighting techniques while learning how to develop research and implement assets into finished pieces or production pipelines.

**3 credits.**

## Digital Techniques II

### ILL 202

This course introduces students to industry-standard digital techniques. Focusing on vector illustration for graphic illustration and design. Students will learn to focus on attention to detail, communication, the handling of multi-asset projects, and the integration of type into illustration. They will explore the many applications of vector work through industry-inspired coursework and education.

**3 credits.**

## Illustration I

### ILL 205

To prepare illustration students to become working professionals by providing them with the necessary skills and knowledge to advance through the courses provided at the Institute to develop a professional level of performance for future employment. The department of Illustration emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate the student's visual awareness to a professional level. For them to be aware that illustration is an applied art, a business, to satisfy the client needs, and should be executed in a professional business manner by experiencing classroom assignments prepared in a job like situation.

**3 credits.**

## Layout Rendering Techniques

### ILL 260

This course is concerned with introducing students to techniques and materials used by professional illustrators. The emphasis will be on developing critical observation skills along with enhancing technical and rendering abilities to a professional

level. Also, purpose and application of techniques for layout presentation, as well as refining finished art for reproduction. Emphasis will be on drawing, painting and other tactile techniques, as well as digital rendering techniques for the preparation of finished art for the final application of artwork created.

**3 credits.**

## Character Design + Development

### ILL 265

This course will concentrate on the character creation process, focusing on all aspects of character concept and development. Students will learn to understand character types, body language and production techniques. In the fast growing gaming and animation industry, the ability to create characters is essential. Graphic novels/ comics, children's books and advertising also rely heavily on an illustrator's ability to create characters that meet client demands/ needs and make them part of a cohesive world.

**3 credits.**

## Illustration II

### ILL 305

This course encourages students to develop a confident knowledge of design in illustration, the thinking process, and production techniques necessary to compete in the field of applied arts and prepares illustration students to become working professionals within the marketing communications community. It will motivate the student's visual awareness, teaching the student to conceptualize, design and execute on a professional level. Students become familiar with several techniques used in editorial illustrations, book illustrations, advertising illustrations, as well as many others using an extensive range of materials. Students learn to produce quality illustrations and to be responsible for the conceptual aspects of a project whenever necessary.

**3 credits.**

## Picture Book Illustration

### ILL 320

This course will explore the creation of a picture book through historical context, the evolution of children's book illustration, and the methodology of creating art for a picture book. Picture books continue to expand in modern markets through digital applications as well as book art, a sculptural narrative object. Students will gain knowledge of the publishing industry and the process of submitting a body of work. Students will be expected to create a personal

illustrative narrative by means of gathering reference and creating consistent and well developed characters that exist in a story. This course is strongly recommended for elective students interested in picture books and visual narratives. Open to all sophomores, juniors, and seniors.

**3 credits.**

## Illustration for Publication

### ILL 363

This course will focus on applications of digital and tactile processes, materials, and techniques from concept development through final reproduction. Offered fall.

**3 credits.**

## Graphic Novels + Sequential Art

### ILL 367

This course covers an in-depth exploration of sequential visual storytelling. Sequential storytelling has influenced popular culture throughout history and continues to thrive in traditional print and digital platforms. Illustration markets include comic strips, comic books, graphic novels, underground comics and Zines. Sequential storytelling is also the basis for storyboarding in the entertainment and advertising industries. New concepts and techniques will be threads throughout the class as students explore visual storytelling. Assignments will focus primarily on graphic novels but will also include exploration of the single panel cartoon, multiple panel comic strips, zines, and sequential illustrations. Assignment will also introduce students to basic storyboarding for the advertising and entertainment industries. Topics covered in this course include setting the scene, transitions, and understanding panel and page composition.

**3 credits.**

## Industry & Business

### ILL 370

This course will introduce students to the many industry opportunities in the illustration field while providing them with the education and tools to navigate their preferred option. Students will learn the aspects of running their own illustration business while practicing professionalism and time management. Students will create large-scale portfolio pieces inspired by industry examples that will challenge them as if working with a client. They will learn how to manage their time, work and communicate professionally and create portfolio-level work with tight deadlines.

**3 credits.**

## Community Projects (EP)

### ILL 389

Students will illustrate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student's development of problem-solving, meeting client demands, communication skills, organization and effective time management, proper preparation of artwork for reproduction, teamwork and collaboration - all specific to the marketplace as an introduction to real-life challenges. For Illustration majors only. Other majors only with instructor's approval. Fulfills Engaged Practice requirement.

**3 credits.**

## Illustration: Internship (EP)

### ILL 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Services Office with advance permission of the department head. Fulfills Engaged Practice requirement.

## Illustration III

### ILL 405

Students are required to begin thinking of their upcoming BFA thesis project over the summer. On the first day of class students will be expected to present their thesis' central idea and have first iterations for visual expression of that idea. The beginning of the thesis project consists of research, discussion and tightening up of the central idea.

**3 credits.**

## BFA Preparation

### ILL 494

An independently initiated illustration thesis project is defined in a statement detailing the nature and purpose of the project, medium, and procedural timetable. A year-long project is created displaying the technical competence, solution-based ideas, responsibility to professional standards, self-reliance, determination and perseverance learned throughout a student's years of education.

**3 credits.**

## Final Project: Illustration Portfolio

### ILL 495

The illustration department emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate student's visual awareness to a professional level to meet marketplace needs. **3 credits.**

# Industrial Design

## Industrial Design 1.1

### IND 235

This course will focus on basic processes and principles of industrial design and product development. An emphasis will be placed on user-centered problem solving, and methods for achieving innovative results. Multiple semester projects are structured around key design concepts and individual career interests. Projects are structured to reinforce research, concept generation and refinement, resulting in solutions that address functional and aesthetic issues. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. **3 credits.**

## Industrial Design 1.2 (EP)

### IND 236

This course is an extension of Industrial Design 1.1, with a focus on advanced industrial design and product development processes and principles. Emphasis will be placed on in-depth analysis and synthesis, in addition to market-driven exploration. One semester project will focus on problem solving based on systematic ergonomic testing, while the other is a sponsored project that involves interaction with design, marketing and engineering professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: Industrial Design 1.1. Fulfills Engaged Practice requirement. **3 credits.**

## Materials + Processes

### IND 239

This course provides an overview of contemporary manufacturing methods used in industry, in addition to the material selections used to support them. Lectures will provide an overview of the generally accepted design practices for selected manufacturing processes and materials, along with a framework to make cost-based decisions for selecting a specific process. Class activities will include disassembly and evaluation of the manufacturing methods used in an electro-mechanical consumer device. Each class will include lectures and exercises, and will be supplemented

with assigned readings and regular performance opportunities. **1.5 credits.**

## Materials + Processes

### IND 240

This course is an extension of the Fall Materials + Processes and will focus on contemporary manufacturing methods used in industry, in addition to the material selections used to support them. Lectures will provide an overview of the generally accepted design practices for selected manufacturing processes and materials, along with a framework to make cost-based decisions for selecting a specific process. Class activities will include disassembly and evaluation of the manufacturing methods used in an electro-mechanical consumer device. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. **1.5 credits.**

## Transportation Design (EP)

### IND 250T-251T/350T-351T/450T-451T

This series of courses exposes students to the basic knowledge, skills and qualities that are important for a career in transportation design. CIA faculty and practicing transportation designers will demonstrate methods for creating context, inspiring designs, ideation through sketching/rendering, physical model building and verbal and visual communication. Specific project themes will be driven by industry sponsors while deliverables will be determined by the individual aptitude and experience. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Series of six courses required of Transportation Track students. IND 350T, 351T, 450T, 451T each fulfills Engaged Practice requirement. Each course in the series carries. **3 credits.**

## Ergonomics + Design

### IND 280

This course focuses on the process of designing for human use. Anthropometrics, task analysis, user experience, research and safety are explored. Course content is aligned with projects in Industrial Design 1.2. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. **3 credits.**

## Communication Skills

### IND 285

This course will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through manual sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.1.

**3 credits.**

## Communication Skills

### IND 286

This course is an extension of the Fall Communication Skills and will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Digital communication tools and techniques will be introduced, including the use of digital drawing tablets. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.2 Prerequisite: Communications Skills 1.1.

**3 credits.**

## Communication Skills: Transportation

### IND 287T

This course runs concurrently with IND285 and includes effective visual communication for product and transportation design. An emphasis will be placed on exploring and communicating ideas through manual sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Guest instructors will teach specific tools and techniques for transportation-related visual communication. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.1 and Transportation Design.

**3 credits.**



## Communication Skills: Transportation

### IND 288T

This course runs concurrently with IND286 and is an extension of Fall Communication Skills. Course content will focus on the development of effective visual communication for product and transportation design. An emphasis will be placed on exploring and communicating ideas through sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Digital communication tools and techniques will be introduced, including the use of digital drawing tablets. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.2 and Transportation Design. Prerequisite: Communications Skills 1.1.

**3 credits.**

## 3D Modeling 1.1

### IND 303

This course focuses on introducing students to 3D digital modeling for the industrial design profession. It employs a surface modeling approach using Autodesk Alias software to create multiple class-driven projects. Study consists of a lecture demo format in a computer lab environment.

In-class work will emphasize key modeling concepts and will be supplemented with student-driven projects intended to develop practical application strategies and skills. Junior standing is required for registration of this class.

**3 credits.**

## 3D Modeling 1.2

### IND 304

This course is a continuation of the fall 3D Modeling (IND 303) course with an emphasis on an expanded knowledge of surface modeling techniques. An emphasis will be placed on surface continuity and transition, in addition to exploration of organic forms. Students will acquaint themselves with the process of preparing and exporting files for output. Rapid prototyping will be introduced with and opportunity to create physical parts using an on-site three-dimensional printer. Additional methods and resources for rapid prototyping will also be introduced. Prerequisite: 3D Modeling 1.1.

**3 credits.**

## Design Center Based Learning (EP)

### IND 317-417

This course functions as a professional design studio, placing an emphasis on client-based projects and interdisciplinary teamwork. All companies/organizations who are participating in the course make a financial commitment to CIA and intern team members may be compensated. When compensation is available it may vary, but is based on the project budget, time commitment and individual contributions. The faculty, who will oversee the process, deliverables and schedule for each project, will determine studio responsibilities. Prerequisites for Industrial Design majors: one year of industrial design training and approval of the course faculty. Prerequisite for non-Industrial Design majors: approval of the course by the faculty assigned to the course. Fulfills Engaged Practice requirement.

**3 credits.**

## Industrial Design 2.1

### IND 335

This course will focus on in-depth design exploration, placing an emphasis on high-level research, innovative concept generation and refinement focused on problem solving and manufacturability. Semester projects will focus on sustainability and furniture, the latter project requiring a full-size functional prototype. Project themes are intended to cover key critical information, while tailoring material to individual interests. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: Industrial Design 1.2.

**3 credits.**

## Industrial Design 2.2 (EP)

### IND 336B-336C

This course is an extension of Industrial Design 2.1, with a focus on strategic aspects of design. Further emphasis will be placed on research, concept generation and refinement focused on problem solving. Semester projects will focus on design in the context of business objectives and a broader product development environment. Project work will involve teamwork and direct interaction with outside design and marketing professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: Industrial Design 2.1. Fulfills Engaged Practice requirement.

**3 credits.**

## Automotive Design Language 1.1

### IND 352T

This course will introduce students to fundamental processes and approaches of vehicle design language development. An emphasis will be placed on identification of design themes and vehicle overall body construction. Course content runs concurrently with the Transportation Design course, allowing faculty to guide research, develop innovative vehicle body construction, define proportion and define gesture and develop vehicle layout. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering.

**3 credits.**

## Automotive Design Language 1.2

### IND 353T

This course is an extension of Automotive Design Language 1.1. An emphasis will be placed on connecting form languages with functional solutions and developing greater sensitivity to vehicle exterior and/or interior surfacing. A semester-long project will run concurrently with the Transportation Design course. The course is structured to reinforce form-giving while refining methods and skills, resulting in a visual language that communicates functional needs. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering..

**3 credits.**

## Marketing + Design

### IND 375

This course exposes students to the relationship between design and marketing, specifically addressing social/ethical responsibility, research, strategic marketing, branding, distribution, advertising and pricing. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. Individuals will be required to develop a marketing plan for a product created in the Industrial Design studio.

**3 credits.**

## Industrial Design: Internship (EP)

### IND 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Services Office, with advance permission of instructor and department

chair. Fulfills Engaged Practice requirement.

### 3D Modeling 2.1

#### IND 403

This advanced digital modeling course offers the option to continue with surface modeling using Autodesk ALIAS Automotive (for automotive design) or Solid Works for those interested in gaining exposure to solid modeling (for product design). The ALIAS option will include advanced methods for exterior surfacing, while the Solid Works option will focus on the user interface and basic solid modeling procedures. Prerequisite: 3D Modeling 1.2.

**3 credits.**

### 3D Modeling 2.2

#### IND 404

This is a continuation of the fall 3D Modeling course (IND403) with an option to continue Autodesk ALIAS Automotive (for automotive design) or Solid Works (for product design). The Autodesk ALIAS Automotive option will focus on advanced rendering techniques for automotive design presentations, including Key Shot animation and rendering procedures. Projects will culminate in fully modeled exterior or interior design presented as a finished animation of the student's own design. The Solid Works option will focus on surface modeling techniques and the differences and advantages of combining solids with surface modeling techniques. Areas of study will include surfacing tools loft and boundary and continuity options for curvature and 3D sketching. Advanced rendering techniques will be explored. Prerequisite: 3D Modeling 2.1.

**3 credits.**

### Industrial Design 3.1

#### IND 435B

This course focuses on the semester-long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in a refined solution that considers functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion. Prerequisite: Industrial Design 2.2. **3 credits.**

### Industrial Design 3.1

#### IND 435C

This course focuses on the semester-long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in a refined solution that considers functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion. Prerequisite: Industrial Design 2.2.

**3 credits.**

### Industrial Design 3.2

#### IND 436

This course will focus on planning and preparation and execution of work for three primary milestones, including employment search, BFA and Spring Show. Individuals will be responsible for determining what work will be accomplished based on career objectives and for an overall work schedule which will serve as a guide for the semester. Faculty will be available in studio to provide advice on organization, project work, portfolio development and networking.

**3 credits.**

### Advanced Automotive Design Language 2.1

#### IND 452T

This course focuses on advanced vehicle design language development with an emphasis on the translation of in-depth brand language and trend research into form and detail development. A semester-long project will run concurrently with the Transportation Design course. The course will focus on the refinement of compelling visual languages, the development of brand literacy and the resolution of high quality form and details based on exterior and interior functional elements. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering.

**3 credits.**

### Advanced Automotive Design Language 2.2

#### IND 453T

This course is a continuation of Fall Advanced Automotive Design Language. A semester-long project will run concurrently with the Transportation Design course, allowing individuals to work with faculty to systematically design a concept vehicle from basic structure/vehicle architecture, through form development and color/material selection. Students are expected to design a vehicle exterior and interior based on meaningful research. The design should have a strong theme reflecting user emotional and functional needs, brand heritage, a unique body construction based on purpose, refined surface/detail treatment and appropriate color/material choices. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering. **3 credits.**

# Integrated Media

## **BFA Thesis + Exhibition**

### **IME 402**

These courses provide a platform for senior Animation, Life Sciences Illustration, Game Design, Illustration, and Photography majors who are BFA candidates. The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process.

**3 credits.**

# Interior Architecture

## Space & Planning Fundamentals

### INTA 231A

This course will cover the basic understanding of space planning and documentation, floor planning and elevations material selection, sample and presentation boards, space and lighting relationships, furniture and mechanical layouts, flow and movement. Open elective, sophomore and above. This course is a prerequisite for INTA 232B Materials, Research & Space Planning.

**3 credits.**

## Architectural Drawing + Documentation

### INTA 231B

This course is an introduction to hand drafting and documentation including drawing, lettering and historic referencing as well as ADA topics, historic vernacular, and space planning. Field trips may be included. Mandatory for all sophomore Interior Architecture majors. Open elective, sophomore and above.

**3 credits.**

## Retail, Restaurant + Store Design

### INTA 232A

Course includes several retail design problems covering various problem-solving methods including: retail fixture/specialty retail project working with a local Cleveland-based company and retail storefront design. Students will participate in formal critiques using presentation methods and skills. Mandatory for all sophomore Interior Architecture majors. Open elective, sophomore and above.

**3 credits.**

## Materials, Research + Space Planning (EP)

### INTA 232B

Space planning projects based on special programming and research including furniture design, finishes and furnishings, material presentations from the manufacturing industry and field trips. Students will participate in formal critiques using presentation methods and skills. Final project is group collaboration. Mandatory for all sophomore Interior Architecture majors. Open elective, sophomore and above. Prerequisite: INTA 231A Space &

Planning Fundamentals or instructor's permission.

**3 credits.**

## Interior Architecture: Communication Skills 1

### INTA 285

The basics of perspective drawing are taught in twelve assignment modules covering all forms of measured perspective drawing. The final design project will include drawing and renderings as a requirement. Open elective, sophomore and above. Mandatory for all sophomore Interior Architecture majors.

**3 credits.**

## Interior Architecture: Communication Skills 2

### INTA 286

Intermediate Level drawing and rendering including perspective drawing from several viewpoints, rendering techniques in several styles media and design projects throughout course. Mandatory for all sophomores Interior Architecture majors. Open elective, sophomore and above. Prerequisites for Interior Architecture majors: INTA 285. No prerequisites for electives.

**3 credits.**

## Interior Architecture: Intermediate Problems (EP)

### INTA 331

Intermediate level retail and space design including various conceptual and visual projects increasing in detail and complexity, such as building exteriors, exhibit, and museum design as well as local community project. Introduction of fabrication methods. Industry professional input at various critiques. Mandatory for all junior Interior Architecture majors. Open to all juniors and seniors. Prerequisites: INTA 232A. Fulfills Engaged Practice requirement.

**3 credits.**

## Retail Design + Brand Design (EP)

### INTA 332

Course includes brand-focused projects including a retail design project hosted at client location with the final presentation to their design team and an advance design problem with industry interaction or competition with a potential summer internship. Mandatory for all junior Interior Design majors. Open elective, sophomore and above. Prerequisites for Interior Architecture majors: INTA 232A and INTA 331. No prerequisites for electives. Fulfills Engaged Practice requirement.

**3 credits.**

## Interior Architecture: AutoCAD

### INTA 333

A series of modules covering the basics of AutoCAD with a final project. Mandatory for all junior Interior Architecture majors. Open elective, sophomore and above.

**3 credits.**

## Architecture + Communication Skills

### INTA 385

Advanced level drawing and rendering, focusing on traditional and digital media. Mandatory for all junior Interior Architecture majors. Open elective, sophomore and above. Prerequisites: INTA 285 and INTA 286 required for Interior Architecture majors. No prerequisites for elective students.

**3 credits.**

## Sustainability: LEED + Detailing

### INTA 390

The first half of the course introduces students to LEED sustainable practices and prepares students for the LEED certification process. In the second half of the course, students will learn to detail their designs in preparation for fabrication and implementation while taking into consideration ethical and sustainable fabrication methods and material selections.

**3 credits.**

## Interior Architecture: Internship (EP)

### INTA 399-499

Elective to Interior Architecture juniors who have an internship opportunity with the approval from the Department Head. Fulfills Engaged Practice requirement.

## Interior Architecture: Senior Thesis Problem (EP)

### INTA 431A

A semester-long self-defined intense problem, involving a research document, several advisors, and two major presentations. The final presentation is given in a gallery environment and is open to the general public. The thesis encompasses all aspects of the student's previous course work and is their most thorough project. Mandatory for all senior Interior Architecture majors. Senior Students outside Interior Architecture may petition to take this course with Department Head approval. Fulfills Engaged Practice requirement.

**6 credits for Interior Architecture majors; 3 for electives.**

### **Interior Architecture: Senior Thesis Problem (EP)**

#### **INTA 431B**

A semester-long self-defined intense problem, involving a research document, several advisors, and two major presentations. The final presentation is given in a gallery environment and is open to the general public. The thesis encompasses all aspects of the student's previous course work and is their most thorough project. Mandatory for all senior Interior Architecture majors. Senior Students outside Interior Architecture may petition to take this course with Department Head approval. Fulfills Engaged Practice requirement.

**6 credits for Interior Architecture majors; 3 for electives.**

### **Interior Architecture: BFA Survey**

#### **INTA 432A**

Final Preparation for senior BFA. Faculty work with seniors to prepare & plan their final BFA Exhibition & Presentation for spring. Preparation for career search and interviewing skills will be a part of the course. Prerequisites: All sophomore and junior major studio courses must be completed.

**3 credits.**

### **Interior Architecture: Advanced Problems (EP)**

#### **INTA 432B**

A senior level advanced design problem will be assigned to the students with a final review with an industry professional. Prerequisites: All sophomore and junior major studio courses must be completed. Senior students from outside the department may petition to enroll in the course with the major department chair's approval. Fulfills Engaged Practice requirement.

**3 credits.**

# Jewelry + Metals

## Fabrication

**MET 206-306-406**

As an introduction to the field of jewelry and metals, this course includes introductory techniques, skills, and technologies necessary to the studio practice. Design and fabrication are essential to making wearable and functional objects, furniture, and sculpture. This course addresses design and fabrication of 3-dimensional forms from 2-dimensional material, and includes concepts of design, models and patterns, templates and layout, cutting and shaping, assembly and finishing. A broad range of materials, from to sheet metal, woods and plastics, to paper, fabric and leather represents myriad possibilities. Cutting and parts making techniques, including laser cutting, waterjet cutting, and hand cutting methods are applied to making, using a variety of fabrication techniques: folding, cold connections, high and low-temp soldering & brazing, seaming, joinery, and adhesives. **3 credits.**

## Intro to Enamel + Metal

**MET 245**

As an introduction to the field of jewelry and metals, this course includes the introductory techniques, skills, and technologies necessary to the studio practice. Enamel offers extraordinary opportunities to create images, surfaces, colors and textures on metal. Drawing and painting skills will transcend graphite, paper, oil and canvas to molten glass on metal. Transparent, opaque, liquid and dry enamels will be introduced. Experiments with traditional processes in the medium are covered. Photographic and digital images are options for resists for the acid etching process. The linear aspects of cloisonné are created through forming silver and copper wires, and fusing them into the enamel surface. **3 credits.**

## Intro to Jewelry + Metals

**MET 249**

As an introduction to the field of jewelry and metals, this course includes introductory techniques, skills, and technologies necessary to the studio practice. We address the field of jewelry and metalsmithing, its history, contemporary issues and activities, from ideas and design, skills and techniques, to concepts and technologies. Course work builds on 4 essentials: design,

aesthetics, conceptual content, technical skills & craftsmanship, each of which help you become a skilled MAKER, and create unique work. Students acquire and apply a range of introductory-level skills, including but not limited to: sawing and piercing, cold connections, soldering and fabrication, sheet metal and wire work, CAD and casting. **3 credits.**

## Mechanisms

**MET 251-351-451**

Throughout the history of jewelry and metalwork mechanisms have served physical, aesthetic, and conceptual functions, from movement to closure, ornament to interaction. This course is designed as a project-based curriculum to offer experiences to learn to design and make mechanisms, catches, latches, and hinges for movement and closure of jewelry and objects, as well as linkage systems, findings for jewelry, and mechanical objects. Each student has the opportunity to complete technical exercises, samples, and finished work for your portfolio. Prerequisite: 1 introductory course, or with instructor's permission. **3 credits.**

## Jewelry Concepts

**MET 254-354-454**

What is jewelry? Why is jewelry worn? How is jewelry worn? This course will focus on the motivations behind why we make jewelry, and how jewelry functions in our contemporary culture, and others. The question of the boundaries of what defines jewelry, and the exploration of concepts guide the work. Self initiated projects, as well as assignments relating to jewelry concepts, are presented throughout the semester. Introductory skills in metal and other materials are addressed. Demonstrations and projects are tailored to the skill level of students. Readings, research, and dialogue are an integral part of the class, with actual contemporary and historic pieces to supplement the course. **3 credits.**

## Art + Machine + Technology

**MET 255-355-455**

New technologies and materials offer new frontiers in Making, from prototypes, to models and molds, and new possibilities for jewelry and object making. This course is designed to provide opportunities to discuss and explore the historical and contemporary role of tools, machines, and technology in art and design. We address practices, concepts, and technologies of tool making, machine tool processes, 3D modeling and 3D printing. Students develop and apply new skills to develop

and create work of individual direction. The course includes tool making, machine tool work, 3D modeling, rendering, and output to a wide range of digital devices that include printing and manufacturing technologies, and work with service bureaus. Readings, essays, and discussion offer the integrated seminar experience. **3 credits.**

## Recycling

**MET 257-357-457**

Recycling is more relevant than ever. The course explores concepts of recycling an up-cycling as a process of design, and a means of expression through appropriation and symbolism in artwork. Various discarded materials, used or found objects that have been previously created to serve some other purpose, are reused to create work. Students also revisit ideas through existing objects within our culture and re-address an individual's previous work. Work in this course takes the shape of jewelry, wearables, and objects. Students must come prepared during the semester with found objects, thrift store or flea market finds, thrown away materials and be willing to alter them. Introductory skills in metal and other materials are addressed. Demonstrations and projects are tailored to the skill level of students. Research and concept development are part of the weekly dialog. **3 credits.**

## Surface

**MET 258-358-458**

Surface, pattern, and embellishment play a defining role in our jewelry and objects. This course explores various techniques for affecting and embellishing metal. An emphasis on technical exercises throughout the semester runs concurrently with self directed assignments. Experimentation is fostered and students complete the course with finished works. Dozens of different surface applications are presented from hammer techniques, roller-printing, etching and the use of resists, to the more involved engraving, chasing/repousse', inlays and onlays. **3 credits.**

## Forming

**MET 259-359-459**

As an introduction to the field of jewelry and metals, this course includes introductory techniques, skills, and technologies necessary to the studio practice. Contemporary metalsmithing extends from ancient times, and offers opportunities for new and novel metalwork. Forming is a course



designed to develop skills in forming nonferrous metal through a variety of metalsmithing techniques including raising, stretching, seaming, snarling, crimping, and pitch work, all of which are applied to create volumetric forms to make functional objects, sculpture, and jewelry. Problems are presented to challenge all levels of students, recognize the direction of the group, along with discussion of formal and conceptual issues.

**3 credits.**

### Color

**MET 260-360-460**

Color is the most powerful of all forms of symbolism. The use of color in jewelry and metals presents great possibilities. This course will explore a range of approaches to the use of color and colored materials in the creation of jewelry, functional objects, and small sculpture. Students develop and apply chemical patinas to produce a range of effects in colors and patterns. In aluminum, the electro-chemical process of anodizing allows pigment dyes to be deposited in the surface of the metal. Plastics offer an infinite array of colors and finishes for fabrication with sheet materials, casting of resins and polymers, and laminations. Other pigments including colored-pencils, paints, and powder coating are addressed.

**3 credits.**

### Ceremony + Ritual

**MET 261-361-461**

Consider the importance of the objects we use in specialized events, ceremonies, and our daily rituals. How does ceremony and ritual fit into the context of the 21st century and our society? We explore historic and worldwide references to ceremonial and ritual objects through the slide presentations, videos, and actual works. Students create objects based on individual exploration and interest relevant to the subject. Additional self-directed work is also required. Introductory skills in metal and other materials are addressed.

Demonstrations and projects are tailored to the skill level of students.

**3 credits.**

### Material Studies

**MET 263-363-463**

Material studies present limitless possibilities. In this course, students investigate, experiment, and apply materials and processes to create jewelry, objects, wearable art and design. Materials are explored for their conceptual potential and the capacity they hold as design elements.

Contemporary makers reinterpret, remake, and invent materials. Self-directed work and projects relating to the subject are presented throughout the semester. Reading, research, and critiques are an integral part of the class. Introductory skills in metal and other materials are addressed. Demonstrations and projects are tailored to the skill level of students.

**3 credits.**

### Jewelry + Metals: Settings: Basic + Advanced

**MET 265-365-465**

Stone setting is at the heart of our field, from fine jewelry to art jewelry. This course extends the subject as well as the processes of setting by revisiting some of the basics (prong, bezel, tube) and presenting more advanced setting techniques including bead, reverse, flush, and tension. Fundamental techniques and materials are presented for novices. Individual investigations result in several pieces of jewelry or objects. The course addresses multiple sources for gems, and includes assistance with acquisitions. Prerequisite: 1 introductory course, or with instructor's permission.

**3 credits.**

### Tableware Design

**MET 266-366-466**

Art and design of the table take many forms, including flatware, utensils, serving pieces and centerpieces. Tableware Design is an exploration of utensils and objects for preparing, serving, and eating food. Emphasis is placed on design and function, related concepts and use of materials. This is an intermediate and advanced level course designed to challenge students' conceptual and design skills. A wide range of techniques and materials support design and making opportunities. Problems are presented to challenge all levels of students.

**3 credits.**

### Casting

**MET 268-368-468**

As an integral technology to the jewelry and metals field, casting provides opportunities for unique design, complex and dynamic form, surface and texture, organic and geometric language. Technologies and materials from ancient to the cutting edge provide new and exciting possibilities for models, molds, parts, and complete works. This course addresses concepts and technologies of basic waxwork and model making, 3D Modeling, 3D printing, and casting processes to challenge students to apply new techniques and technologies, to

cultivate new skills to create new and novel work that remains unique to their vision. Vacuum, centrifugal, gravity casting, and rubber mold work are addressed to provide a range of opportunities for tangible objects. A wide variety of metals, plastic resins, and rubber provide limitless possibilities. Readings, essays, and discussion offer the integrated seminar experience.

**3 credits.**

### Production Design + Entrepreneurship

**MET 264-364-464**

Jewelry and object production is a complex and demanding avenue that can be navigated by many strategies. The course explores a full range of production design, concepts, and technologies with a focus on wearable jewelry and functional objects. Presentations and experiences include research and source boards, trends and concepts, ideation, design & iteration, production techniques & technologies, marketing, presentation, packaging, time management, pricing, and artist/gallery relationships. Projects of varied duration, based on demonstrations, research, and readings provide direction and challenges. Ultimately students conceptualize, design, and create a collection. The course includes preparation for shows and galleries, and participation in the Student Art Sale.

**3 credits.**

### Fashion + Jewelry + Accessories

**MET 271-371-471**

Fashion has the power to transcend the mundane, to offer new and novel experiences, to transform the wearer, to empower and provoke, and to reflect and record the times in which we live. As artists and designers we live in a culture of unprecedented access to information, new ideas, materials, and technologies. Fashion-Jewelry-Accessories is designed to focus on the changing landscape of art and design, where we will examine history, concepts, design practices, materials and technologies toward fashion jewelry and accessories. Varied materials and techniques from self-directed exploration to advanced studio technologies will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication.

"Challenges" are presented to afford students the opportunity to conduct research and explore their own directions. Readings, essays, and discussion offer the integrated seminar experience.



**3 credits.**

### **Topics in Enamel + Metal**

#### **MET 352-452**

Enamel is a medium producing permanent and saturated color that plays an important role in jewelry and objects dating back through millennia, to the present day. This course integrates processes including, but not limited to, digital imaging, photographic transfer methods, enamel on 3D forms, alternative substrates, architectural applications, advanced enamel processes and more. Students continue their exploration of the medium, learning enamel techniques not covered in the introductory course as well as mastering skills previously learned.

Demonstrations are based on the skills and direction of the students enrolled each semester.

**3 credits.**

# Life Sciences Illustration

## Principles of Biology I

### LSI 114

A basic biology course designed for Life Sciences Illustration majors. Topics include: molecules of life, cell structure, respiration and photosynthesis, molecular genetics and gene technology, heredity and human genetics, population genetics and evolution, diversity of life, and function of ecosystems. Course includes some applications of biological principles to agricultural, medical, and environmental concerns.

**3 credits.**

## Principles of Biology II

### LSI 115

A continuation of the concepts and principles learned in Principles of Biology I, LSI 114.

**3 credits.**

## Human Anatomy + Physiology I

### LSI 116

This course is the first course in a two-semester sequence that covers most systems of the human body and covers homeostasis, membrane structure and function, membrane transport, tissue types, the integumentary system, neurons and nerves, the central nervous system, the peripheral nervous system, special senses (vision, hearing and equilibrium, taste, smell), and the cardiovascular system. Prerequisites: LSI 114. Cross-registration at CWRU required.

**3 credits.**

## Human Anatomy + Physiology II

### LSI 117

This course is the second course in a two-semester sequence that covers most systems of the human body and covers respiratory system, endocrine system, digestive system, lymphatic system, immune system, urinary system, acid-base regulation, and reproductive systems. Prerequisite: LSI 116. Cross-registration at CWRU required.

**3 credits.**

## Anatomy for the Artist

### LSI 250

This course is required for sophomore Life Sciences Illustration majors and is also open to elective students on a space-available basis for studio or liberal arts Social + Natural Science (SNS) credit. The course is designed to strengthen the student's understanding and use of figure anatomy within their work, reflecting the interdisciplinary nature of biomedical art. These components reflect a multidisciplinary approach to muscular anatomy and figure drawing. Study in this area is designed to provide the student with a solid grasp of muscular anatomy as it strongly relates to drawing the figure and its proportions. This course will provide the student the opportunity to interpret anatomy knowledge by working directly from the human model. This course is designed to provide the student with a solid basic understanding of muscular anatomy as it relates to surface anatomy, proportion and movement of the human figure. The course incorporates lectures on anatomy, figure proportion and drawing techniques linked to direct and accurate observation of the figure model.

**3 credits.**

## Natural Science + Zoological Illustration (EP)

### LSI 253

This course is designed to develop strong observational skills, and integrate traditional and digital media within the scope of monochromatic production. The goal will be to convey an aesthetically powerful illustration, which effectively provides a solution for a specific visual communication problem. The student will learn a vocabulary for expressing pertinent natural science and medical art concepts in relation to technique, design, composition, object accuracy/integrity and context. Students outside the major of Life Sciences Illustration will be required to apply the concepts and techniques taught in class to observational subjects pertinent to their major of study. The emphasis will be tonal and line-based methods in various media, including graphite, ink, black/white color pencil, carbon dust, and introductory digital illustration techniques in Adobe Photoshop. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope and applications in Life Sciences Illustration. Fulfills Engaged Practice requirement.

**3 credits.**

## Intro to Digital Life Sciences Illustration (EP)

### LSI 254

This course serves as a continuation of the first Natural Science & Zoological Illustration course. In this section, the student will continue to focus on natural science and anatomically based concepts and subject matter. Utilizing knowledge from Principles of Biology I & II and anatomical references, the student will continue to develop keen observational skills and apply those concepts through digital methods. Course work will include visitations to the Cleveland Metroparks Zoo, the Cleveland Museum of Natural History and CWRU Gross Human Anatomy department. Students outside the major will learn techniques in digital illustration and concepts in visual communication for editorial and narrative based projects. The integration of digital media using Adobe Photoshop and Illustrator will be used in methods unique to scientific illustration to explore the boundaries of medium and convention in modern production. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope of the Life Sciences Illustration major. Fulfills Engaged Practice requirement.

**3 credits.**

## Line: Information Visualization

### LSI 260

This course serves as a comprehensive investigation of lines to communicate simplistic to complex informational systems. Both traditional forms of media (graphite, pen/ink, charcoal pencil etc.) and digital forms of line (vector ink, vector paint, and raster ink, raster paint) will be utilized to explore subjects in plant science, animal science, general biology and micro and macro processes and human systems. From gesture, quick sketching in line, preliminary line concepts, to sequential narrative in line, and fully rendered line projects; will be central outcomes in the course. All non-majors are encouraged to enroll; the course is specifically designed as course support for Illustration, Drawing, and Animation majors. The subject matter for non-majors will NOT be science based but editorial, experimental, and sequential narrative.

**3 credits.**

## Digital Color: Style + Representation in Science

### LSI 264

This course is required for sophomore Life Sciences Illustration majors and is open as an elective on a space-available basis to all students interested

in techniques and concepts in traditional and digital color media. The course will focus on principles of color theory, light on form, line, texture, aesthetic impact, and accuracy of content in the illustration of scientific information and editorial content. Through research, planning, and the application of medical and scientific knowledge, the students use color to effectively communicate conceptual and observational problems. Assignments focus on the creative use of color to express specific communication objectives to a range of audiences for both majors in Life Sciences Illustration and other majors of study. This course supplements the integration of traditional and digital illustration techniques for non-majors, focused on editorial, and narrative-based course work.

**3 credits.**

### **Veterinary Illustration**

#### **LSI 340X-440X**

Veterinary illustration is expanding as pet owners seek information explaining pet care in their home and/or farm. Once reserved for the veterinarian, articles in magazines, brochures and pharmaceutical pamphlets are popular outlets where the lay audience seeks to be better educated about medical and routine care for their pets. This course will define selected taxonomic groups of the animal kingdom and how they correlate anatomically in a veterinary environment. Drawing assignments will apply techniques to depict anatomic detail of various types of animals, particularly those common in veterinary fields, such as equestrian, canine, feline, and aves. Emphasis on basic anatomy, comparative anatomy, behavior, and movement are key elements to describe and illustrate an accurate image as applied to a specific veterinary topic. Using appropriate media, students will complete several veterinary projects addressing topics found in both veterinary (professional level) and lay audience applications. Prerequisites: Strong drawing skills and an interest in understanding biology and animal science. Open only to junior and senior LSI majors. Others with instructor permission.

**3 credits.**

### **3D Bioforms: Intro to 3D Modeling**

#### **LSI 345**

The course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific conceptual problems. The subject matter within the

Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design Major, are required to work with subjects appropriate to their major field of study for concept development and for long term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: 1) defining the visual problem within a concept sketch in pre-production; 2) utilizing specific introductory modeling methods to build the 3D illustration components; 3) the use of basic lighting and rendered materials; 4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling.

**3 credits.**

### **LSI: Intro to 3D Animation**

#### **LSI 346**

This course serves as an introductory platform to investigate and discover object, environment, human and natural science 3D animation to create a narrative with goals to communicate a message and/or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment and/or natural science through the medium of 3D digital animation software. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow and time-based linear media. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a "character" in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, demonstrations, art & scientific research, studio assignments, in-class lab time, and group critiques. The principles of 3D space and motion/timing will be used as the foundation for understanding how to communicate a message through animation. Learning the ideas of simplistic objects, environment and body motion accuracy/timing will be taught in 3D and students will be expected to create simple to complex animations (based on level and individual progress.) The computer will be explored like other art media and will serve as a tool for creation. This course is designed to

benefit all majors AND non-majors who have had a prerequisite course in 3D modeling.

**3 credits.**

### **Surgical Illustration & Media (EP)**

#### **LSI 352**

This studio course is an introduction to the illustration of surgical procedures and its fundamental application within the discipline of biomedical art. It is based on the belief that understanding the concepts of medical and/or veterinary surgery is essential to creating effective illustrations and other media that visually communicates the information. Students will research surgical procedures and techniques, sketch procedures in the operating room, prepare comprehensive sketches outlining visual narrative of surgical procedures, and render final illustrations/media presentations using a variety of digital media. Special access to University Hospitals of Cleveland will be granted and all students must follow ALL rules during medical observation; and be conscious of patient-related regulations and privacy standards. Required of junior Life Sciences Illustration majors. No electives. Fulfills Engaged Practice requirement.

**3 credits.**

### **Life Sciences Illustration: Advanced Media Concepts**

#### **LSI 353**

This course serves as the first iteration of media concepts and problems in Life Sciences Illustration, and builds on observational and other skills acquired from preceding LSI courses. The course focuses on digital illustration and drawing techniques which help to explore editorial, narrative and educational communication problems. The course is also available for non-majors to develop strong skills in digital illustration/drawing techniques (Adobe Photoshop, Illustrator and InDesign) The course entails developing skills and knowledge necessary for effective visual communication of concepts and subject matter such as human anatomy, veterinary/zoology subjects, body systems and natural science subject matter. The focus will be on developing advanced visual storytelling skills. Students will learn to take complex information presented by specific life sciences subject matter and selectively simplify it to effectively solve visual communication problems. Students will work exclusively in digital media to develop practical competence in the rendering methodologies and learn the conventions of modern production. When appropriate, project-

based learning and client relationships will be incorporated into the course for specific assignments and exercises. Students outside Life Sciences Illustration will not be required to produce illustrations based on biomedical content, but instead will focus on developing visually illustrated narrative projects, of equal complexity, pertinent to their own areas of interest. **3 credits.**

### Life Sciences Illustration: Forensic Imaging/Modeling LSI 356-456

This course is an introduction to Forensic Modeling and Reconstruction methods and concepts; which brings materials developed in the medical and forensic industry to the sculpture lab. Materials such as clay, plaster, and alginate used in body casting, silicone molding materials, polyurethanes, and clear casting materials will be used in projects that reconstruct facial and human body elements from skull and environmental clues. The course will utilize the Cleveland Museum of Natural History specimens, and possible visits to local forensic agencies for additional hands-on applications. Experimentation and integration of sculpture methods to produce body and facial reconstructions will be explored. The course is open to all majors and non-majors as an elective. No previous experience necessary. **3 credits.**

### Life Sciences Illustration: Interactive Narratives LSI 359

This course serves as an introductory platform to investigate and discover object, environment, human, and natural science 2D/web-based animation, in addition to basic interface design, to create a narrative with goals to communicate a message and/or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment and/or natural science through use of time-based software and scripting in conjunction with Adobe Illustrator, Photoshop, and Dreamweaver. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow and time-based linear media. The principles of 2D animation and web-based interface design will be used as the foundation for understanding how to communicate a message. Learning the ideas of simplistic object, environment and body motion accuracy/timing will be taught in 2D, and

students will be expected to create simple to complex animations (based on level and individual progress.) This course is designed to benefit all majors and non-majors with required prerequisites. **3 credits.**

### Life Sciences Illustration: Internship (EP)

#### LSI 399-499

This course is designed as a 3-credit professional internship in the area of Life Sciences Illustration; and in association with an industry-specific job (client, company or institution). Any major seeking to register for the Life Sciences Illustration Internship must seek prior approval by the chair of the Life Sciences Illustration department. The internship will be graded in accordance with CIA grading standards, and professional review with the company and/or client providing the opportunity. Fulfills Engaged Practice requirement. **3 credits.**

### BFA Thesis Research

#### LSI 405

This course is designed to act as a summative experience for the student. This final BFA thesis project will be defined by the student and executed with a level of professional collaboration. Requirements for the BFA thesis will be to solve and effectively visually communicate a medical or scientific problem. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific yearlong project will be expected to determine successful BFA candidacy. The choice of media and concept will be evaluated on its appropriateness for communicating the message and solving the thesis problem. The project visualization will be student driven; content needs will be determined by the student and the research/collaboration. Emphasis in this course will be on the conceptual development of the content's accuracy/relevance and its realization through the design process. The process will fully address research, expert collaboration, target audience, time spent, visual communication problem solving, and successful execution of completed production. The goal will be effective visual communication with a strong aesthetic, fully considered project, which integrates several layers of media.

The final work will have the following:

- a two sentence (maximum) thesis statement,
  - a written/designed proposal,
  - research paper,
  - business-oriented documentation,
  - a digital presentation to explain the work,
  - artist statement/project scope statement,
  - and the final project depicting the solution for the BFA exhibition.
- 3 credits.**

### Gross Anatomy

#### LSI 411

This in-depth, cadaver dissection-based course covers all aspects of human gross anatomy. The course is modeled after a traditional medical school gross anatomy curriculum and taught by CWRU's School of Medicine Department of Anatomy faculty. It is divided into three sections: thorax and abdomen; pelvis/perineum and limbs/back; and head and neck. One hour of lecture will precede 3 hours of dissection laboratory Monday, Wednesday, and Friday. Lectures and dissection labs will cover all human anatomy, and students should be prepared to devote more time than the scheduled hours of 1 to 5pm. Dissection labs are open 24 hours/7 days a week. Spring semester only. Cross-registration with CWRU required. **6 credits.**

### Cellular & Molecular Illustration

#### LSI 470

This course will focus on current techniques for visualizing and illustrating cellular structure and molecules that make up living organisms: phospholipid bilayers, chemical exchange, carbohydrates, lipids, proteins, nucleic acids, etc. The ability to accurately represent cellular and molecular structures has become critical with recent advances in microbiology, biotechnology, genetics, and pharmacology. You will learn how to locate 3D molecular model files on the Internet and manipulate these models on the computer. Working from conceptual drawings, you will use these files to render (and possibly animate) molecules in 2D using Photoshop and/or Illustrator and in 3D using a modeling application (such as 3D Studio Max). Required of senior Life Sciences Illustration majors. **3 credits.**

# Natural Sciences

## Biomimicry

### NS 225

In this course students will examine the various forms of gender roles, stereotypes, stratification, and attitudes from a cross-cultural, anthropological perspective. We will look at different cultural notions and assignments of gender, and how men's and women's activities vary in different types of cultures. We will also consider gender related topics in our own culture. This course will be conducted in a seminar format, with a smaller class size, and an emphasis on student-led discussion around the topics presented.

**3 credits.**

## Biological Anthropology

### NSQR 281

Biological Anthropology is the study of human evolution and diversity from our first bipedal steps in Africa nearly four million years ago to our emergence as a modern species. Topics covered in this class include how we understand and evaluate scientific evidence, how and why we study modern primate behavior, how we understand our own evolution from our last shared ancestor with modern primates through to the emergence of modern humans, and how we see ourselves as a biological species today. Course emphasis is on understanding the changing nature of the relationships between human biology, the environment and adaptation of culture as a way of life. Readings, class discussion, slides, videos, and physical objects/artifacts will be used to build a picture of the complex, and often changing understanding of our evolution as a species. Students will learn about the basics of genetic evolution, deep time, the fossil record, our relationship to modern primates, and the paleoanthropological theories and methods used in studying the human species. Also, schedule-permitting, the class may visit the Cleveland Metroparks Zoo for primate observation, and CMNH's Hamann-Todd Osteological Collection and permanent exhibit on human evolution.

**3 credits.**

## Topics in Natural Sciences

### NS 285

This course will offer an overview of the basic theories of psychology and how they apply to human development. We will explore the questions of what motivates people to do what they do. How and why do people change as they grow from infants to adults? How do we develop in our ability to play, to work, to love and to be ethical human beings?

The course will cover the major personality theories of Freud and his understanding of the unconscious, Erickson, Jung with his description of the shadows and archetypes in the human mind and Rogers' humanistic psychology as well as learning theories and systems of moral development. The course will also cover the major feminist critiques of these systems. There will be a brief overview of psychological problems such as major depression, schizophrenia, phobias, etc., as well as some methods of treatment.

**3 credits.**

## Topics in Environmental Science

### NS 290

This course explores a broad range of topics that come under the heading of Environmental Science. It will focus on humans and the environment, taking in populations and health, earth resources, water management, food and hunger, biodiversity and sustainable living systems. Applications of these topics to various problems in design such as the design of sustainable cities will be emphasized through term research projects. No prerequisites.

**3 credits.**



# Painting

## Intro to Painting: Painting History: 1828–Present

### PTG 221

This is a beginning painting course. It is a prerequisite for painting electives and all advanced painting courses. This course introduces students to painting through historic painting practices and conventions using oil-based paint as the primary material. Students are asked to approach painting pre-photographically (as if the year were 1828). Students are introduced to the fundamentals of a traditional painting practice with an emphasis on observational rendering and applied color theory beginning with Newton. Students will learn about color mixing, brush types, support construction and general canvas preparation. Students will paint from life learning how to capture the three-dimensional world on a two-dimensional surface as well as how to use material working through shape, form, texture, and mark to create an illusion of space and mass. Through critiques, discussions, readings, slide presentations, and museum visits, students will develop vocabulary and critical thinking skills essential to their studio practice as well as a sense of the history of painting leading to contemporary practices.

**3 credits.**

## Popular Culture + Imagery

### PTG 227

This course will explore the symbiotic relationship of art and culture, and the particular ways in which popular and material culture influence the visual arts and vice versa NOW (if there are indeed any particular ways that stand out in this particular time as opposed to a different time in history). Students will learn to discern both the overt and covert affects/effects of culture on contemporary artists as well as on their own work and that of their peers. Students in order to take part in relevant classroom conversation/discussion need a working knowledge of current events/history/popular culture and will need to be ready to read and do research, etc. Open to all Students.

**3 credits.**

## Painting Beyond Observation

### PTG 232

Continued emphasis on material, color, and skill-building. Students will work primarily with acrylic paint. This class moves beyond observational rendering and focuses on other approaches to developing content for work. Class

topics focus on contemporary issues in Painting including: What makes a Contemporary Painter?

What is Painting? What is a studio practice? What does it mean to be a professional?" Some of the topics to be considered: abstraction, representation, perception, mimesis, conceptual, subject, reality, expressive, authorship, and interpretation. A few of the artists that will be looked at: Kandinsky, Duchamp, Arshile Gorky, Jackson Pollock, Ad Reinhardt, Gerhard Richter, Jack Whitten, Peter Saul, Agnes Martin, Pipilotti Rist, Lisa Hoke, Jessica Stockholder, Jenny Saville, et. al. This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. It is required of all Painting major sophomores.

**3 credits.**

## Painting: The Medium Is the Message

### PTG 234

Careful selection and control of the medium enables us to express ideas clearly. In this class students will explore and consider how various painting materials, methods, and processes operate, function, and ultimately impact meaning. Class demonstrations and lectures will introduce students to basic traditional and nontraditional painting materials and processes including safe handling and use. The class will function as a lab where through the process of trial and error, students will conduct 'tests', keep notes, and ultimately catalog their findings in an archive. Students are expected to explore these 'findings' in their own studio practices, as students further develop the practical and conceptual skills necessary for their work. This course is open to all students with the prerequisite of PTG221 Intro to Painting or PTG232 Painting Beyond Observation or with the permission of the instructor.

**3 credits.**

## Watercolor Plus: An Exploration of Water-Based Media

### PTG 240

This course explores the different materials and processes used in various water-based media such as acrylic, gouache, watercolor, ink, and other natural substances that can be used to make colors/washes. Various historical models will be examined such as Chinese scroll painting and watercolor from the Song dynasty to Renaissance architecture and figure studies to post-impressionist use of color and mark which will put contemporary use of

water-based media into focus. The work of artists as varied as William Blake, Vincent Van Gogh, Charles Burchfield, and Paul Klee to more recent artists such as Francesco Clemente, Marlene Dumas, Amy Cutler, Shazia Sikander, and Franz Ackermann, will be examined within the context of the student's personal practice. This course is open to all students with the prerequisite of PTG 221 Intro to Painting or PTG 232 Painting Beyond Observation or with the permission of the instructor.

**3 credits.**

## Painting After the Photograph: Painting in the Age of Mechanical Reproduction

### PTG 333

Painters going back as far as the Renaissance have been using devices such as the camera obscura to produce a two-dimensional verisimilitude. With the invention of photography in 1839, artists were liberated from the demands of reproducing naturalistic appearances. This course will explore the relationship between the photographic and painting; the effect that the birth of photography has had on the history and current state of painting. A primary question to be considered will be: What are the strategies of Painting in the Age of Mechanical Reproduction? How has photography and mechanical reproduction influenced painting functions? We will look at artists as varied as Delacroix, Courbet, Warhol, Rosen Quist, Tuijman's, and Richter among others. Readings will include Walter Benjamin's "Art in the Age of Mechanical Reproduction." Prerequisite: PTG 221 Intro to Painting or PTG 232 Painting Beyond Observation.

**3 credits.**

## The Practice of Painting

### PTG 335

This class is focused on what constitutes a narrative and the creation of content and strategies in painting. Students will consider implied, explicit, rhizomatic and linear narratives. Through studio practice, lecture and discussion students will engage in producing visual and conceptual narratives within their work. Through investing narrative students will move beyond the fundamentals of Painting and focus on the development of a personal practice as framed by contemporary standards. Students will be expected to do research and generate a project reflecting their personal interests. By the end of the semester students will have identified a subject and created a group of works focused on this subject. Further students will be asked to work toward an

artist statement to accompany their work. This course is open to all students with the prerequisite of PTG 221 Intro to Painting or PTG 232 Painting Beyond Observation or with the permission of the instructor. Required for junior Painting majors.  
**3 credits.**

### **Painting: Internship (EP)**

#### **PTG 399-499**

Students will submit a written proposal for a semester's long course of work. This work should have three primary components: a written paper, studio work, and work in the field (eg.: working for a gallery or artist). A timeline for the completion and review of these components are also required. The proposal must be sponsored by the supervising faculty meaning that the proposal must be vetted and accepted by the faculty who will oversee the project before it is submitted to the department head. This course is open to all Painting majors. Prerequisite: PTG 221 Intro to Painting or PTG 232 Painting Beyond Observation. Fulfills Engaged Practice requirement.  
**3 credits.**

### **Senior Studio: BFA Research**

#### **PTG 421**

Required for all 4th year Painting majors and open as an elective to any senior-level student with a prerequisite of Intro to Painting, Painting Beyond Observation, or permission of the instructor or Painting Chair. This course focuses on developing the student's individual work as it relates to their subject and their means of making work. Emphasis will be on the strategies for constructing the meaning of the work in terms of materials and the way the work is read by a viewer. Students will read work, develop and discuss intention through critiques and discourse. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by their audience by exploring the relationship between subject, form, material and process as they relate to content.  
**3 credits.**

### **Painting Seminar: Contemporary Issues in Painting**

#### **PTG 422**

In preparation for the student's final BFA defense and for working beyond an undergraduate level, this course focuses in an advanced manner on the seminal issues covered over the course of the student's visual arts education. Questions of style, aesthetics, concept, meaning, and context are addressed. Particular emphasis is given to issues concerned with presentation, "framing," audience and reception. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and their own work. By the end of the term students are expected to have developed a professional body of work to be presented in their BFA Thesis Exhibition, continued to maintain and develop their studio practice, clearly identify the subject of their work, defend their choices in relation to this subject as well as discuss reasonable expectations of audience reception. Course readings will be given in relation to these topics as well as the maintenance of a professional studio practice. Required for all 4th year Painting majors and open as an elective to any senior or with the permission of the instructor or Painting Head.  
**3 credits.**



# Photography

## Digital Photo Imaging I for Non-Majors

PHV 201

This course is an introduction to the technical and aesthetic fundamentals of digital photographic imaging for creative application. Students use the computer to modify, manipulate, or to enhance photographic images. Emphasis is placed on consideration of the hardware and software tools required for successfully capturing, manipulating, and exporting images, as well as an understanding of the technical issues involved in each step of the production process. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom and are made aware of creative options this software facilitates. Open Studio elective. **3 credits.**

## Photo Major 2: Digital Photo Imaging I

PHV 201M

This is an advanced studio course directed for the photography major that provides the technical and aesthetic fundamentals of digital photographic imaging for creative application. Students gain experience and skill working through each step of the production process, from image capture to computer modification, manipulations, and enhancement of images. This course fosters an engagement in a comprehensive digital workflow focused toward the production and presentation of professional quality work for portfolio and exhibition. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom 5 to make use of the creative options this software facilitates. Required for sophomore Photography majors.

**3 credits.**

## The Contemporary Portrait

PHV 228-328-428

This course is an exploration of contemporary approaches to portraiture and its relation to the historical photographic portrait. Analysis of both simple and complex photographic identities and real and invented realities are investigated. Photographic assignments, readings and discussions lead to a better understanding of the student's individual approach to the portrait and their unique relationship with the subject. Practical applications of Photographic portraiture will also be discussed. Prerequisites: PHV 295 Photo I: Intro to Photography; PHV 292

Fundamentals of Studio Lighting, or Instructor signature. Open Studio elective.

**3 credits.**

## Publication Photography (EP)

PHV 229-329-429

This course introduces students to careers as photographers in the advertising and editorial fields. Students will learn approaches for meeting the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating, understanding and producing contracts and invoices, as well as building a professional portfolio and developing professional marketing strategies. Field trips will be taken to professional photography studios and businesses. Assignments are designed to simulate practical work experiences. Open elective. Prerequisites: PHV 295 Photo I: Intro to Photography; PHV 292 Fundamentals of Studio Lighting, or Instructor signature. Open Studio elective. Fulfills Engaged Practice requirement.

**3 credits.**

## Experimental Film + Video Art

PHV 240

This is an advanced video course, investigating the scope of symbolic and improvisatory cinematic storytelling. Students will explore unconventional methods of video acquisition, manipulation, processing, editing and display. Students will be able to delve into media hybrids, and rather than established narrative forms, underscoring metaphorical poetic styles that inform the structure of the work. Emphasis is on the development of acute observational skills and innovative visualization techniques and encourages divergent thinking and cognitive flexibility. This course is for students who have a sustained interest in using video and digital cinema's technologies as part of their art-making. Prerequisite: PHV 267 Video I or signature of instructor. Open Studio elective.

**3 credits.**

## Photo Major 2.1: Narrative Structures

PHV 267

Narrative Structures is an intensive study in visual thinking for the photography major designed to utilize the creative potentials for both single and multiple image narrative. In this course, students investigate visual narrative constructs for linear and nonlinear storytelling with both digital and film-based media. The course encourages interdisciplinary

experimentation to examine methods of production for traditional, digital and diverse media to communicate both idea and process. Required for sophomore Photography majors.

**3 credits.**

## Photo Major 2.2: Sophomore Seminar

PHV 268

This course serves as an introduction to the rigors of studio practice, fundamentals of critical theory and development of an individualized and cohesive portfolio. This course engages the student in research, writing, creative content, and project development. Students gain an ability to visualize and verbally articulate their ideas, understanding the semantics of visual communication, augmented through a schedule of directed readings and range of critique strategies. This active and immersed practice positions the student's work in relation to the larger arena of historical and contemporary art in a social context. Required of sophomore Photo majors.

**3 credits.**

## The Fine Art of Silver Print

PHV 270-370-470

This is an advanced level black and white silver printing class. We will investigate advanced film exposure and archival printing techniques, fine art printing papers, developer combinations and toning procedures to produce full tonal range darkroom prints. Medium and large format cameras will be demonstrated and utilized. Projects for this class include an in-depth self-assignment finalized in a portfolio of archival silver prints. We will also view master fine art prints at local galleries, museums and collections. Required for sophomore Photography majors. Prerequisites: PHV 295 Photo I: Intro to Photography or instructor's signature. Open Studio elective.

**3 credits.**

## Fundamentals of Studio Lighting

PHV 292-392-492

This course is designed to cover fundamentals of Studio Lighting, equipment and techniques for Fine Art and Commercial Photography and Video. Faculty provides a balance of assignments, demonstrations lectures, critiques, visiting artist lectures and workshops. Students are provided access to the Photography + Video Department's Lighting Studio and Digital Print Lab. Materials required are based on processes pertaining to projects. Projects include: Technical and conceptual skills, and problem solving

for tabletop, product, location, and large-scale studio photography. Required for sophomore photography majors.

Prerequisites: PHV 295 Photo I: Intro to Photography or instructor signature.

Open Studio elective.

**3 credits.**

### Photo 1: Introduction to Photography

**PHV 295**

This course covers the fundamentals of digital and film SLR cameras, optics, exposure ratio, digital and B&W printing techniques. Lectures and demonstrations address digital workflow, file archiving, output for various applications and digital image development and film processing.

Introductory lighting tools and documentation of artwork for professional applications is covered. Required for sophomore Photography majors. Open Studio elective.

**3 credits.**

### Video I

**PHV 297**

This course is designed as an introduction, both to the craft of digital filmmaking and to the appreciation of film as a premiere medium of communication, entertainment, and art. Using the tools of digital cinema, computer graphics, audio and other electronic media, this course focuses on the design elements and thought processes inherent in effective audio/visual communications. Hands-on features work in digital cinematography, lighting, audio production and mixing, and non-linear editing, as well as support activities such as scripting, research, brainstorming and storyboarding. Emphasis is placed on creative thinking and problem solving, with both group and individual projects required. This course is intended to be an introduction to a very broad area, rather than an in-depth concentration in one subject. Required of Photography majors. Open Elective.

**3 credits.**

### Photo Major 3.1: Contemporary Color, Theory + Practice

**PHV 325**

This course is designed to investigate the contemporary applications of color in photography while developing a working knowledge of color theory in relationship to photographic practice. The course includes a wide range of color-based techniques and an exploration of subtractive and additive color as they pertain to digital and chemical photographic processes. The interaction between light, pigmentation, and

photographic materials will also be covered and realized in production of an in-depth color technical notebook.

Required for photography majors in the photo track. Open Elective.

**3 credits.**

### Photo Major 3.2: Visual Thinking in Contemporary Photography

**PHV 330**

In this course, photographic theories, modes and structures will be examined through the issues of narrative and aesthetics. Students will examine contemporary practices, which have emerged with respect toward photography, and hybrid digital media that transmute photographic theories, concepts, forms, and processes. The course will investigate the ways in which photography continues to affect (visual) culture and the way one perceives and understands. The work of selected photographers will provide a framework for comparing photographic philosophies. Required for Photography majors. Open Studio elective with instructor's signature.

**3 credits.**

### Landscape Photography (EP)

**PHV 332**

This course will provide an exploration of historical and contemporary approaches to landscape photography. Students will gain a better understanding of their approach to landscape photography within the broader context of contemporary art and society. Included in this course are visual and written investigations of the aesthetic, social, cultural and environmental philosophies relating to the landscape. Open Studio elective. Recommended for Photography majors. Prerequisite: PHV 295 Photo 1: Intro to Photography. Open Studio elective. Fulfills Engaged Practice requirement.

**3 credits.**

### Documentary Video

**PHV 341-441**

This is an advanced elective video course: This course is designed to improve observational, analytical, organizational, creative and production skills. Students will explore the ways in which digital technology can transform contemporary visual culture, and fracture the predictable. Students will be encouraged to experiment with new presentation methods, and develop innovative techniques for combining sight and sound, light and word. Prerequisite: PHV 297 Video I or permission of the faculty.

**3 credits.**

### Photo Archive, Book + Portfolio

**PHV 350**

This course advances the student's knowledge of professional practice standards for archival media, emphasizing the photographic book and photographic portfolio. Work is project-based, focused on production of portfolios and books that incorporate the photographic image as an essential element. The photographic image is considered in context relevant to its function as primary artwork, documentation, as record of process or used in reference to concepts. Portfolios and photographic books are explored as an individualized expression of one's professional work. Required for Photography majors in the Photo track. Prerequisite: PHV 296 or PHV 201 Digital Photo Imaging or instructor's signature. Open elective.

**3 credits.**

### Alternative Photographic Processes

**PHV 391-491**

This course investigates the historical processes, contemporary practices, and concepts of alternative photography. This includes non-silver techniques, hand-applied emulsions, chemical, digital and hybrid processes for photographic imaging. Processes demonstrated may include Cyanotype, Van Dyke Brown, Wet Plate Collodion, Platinum-Palladium, Liquid Emulsion and silver and non-silver toning options. Large format negatives for non-silver processes are generated using conventional film cameras, paper and digital negatives as well as photogram and pinhole photography. This course is project-based, involves research and experimentation, and is conducted through hands-on demos and instructional workshops. Open Studio elective. Recommended for Photography majors. Prerequisites: PHV 295 Photo I: Intro to Photography or; PHV 201 Digital Photo Imaging I, or instructor signature. Open Studio elective.

**3 credits.**

### Photo 3: Advanced Digital Projects

**PHV 395**

Advanced Digital Projects is an advanced studio art course in digital image-making concepts and techniques, allowing in-depth exploration of extended computer-based photo, large format and compositing projects. Digital imaging skills are advanced working with Adobe Creative Cloud's latest advancements to Photoshop, Adobe Bridge, Camera Raw, and Lightroom. Aesthetic issues are balanced with

technical aspects of production, promoted through research into both artistic concerns and specific skill sets tailored to individual projects. Class structure combines demonstration and tutorials with hands-on, project-based activities applying acquired techniques, and provides opportunity for in-class discussion, critiques and presentations. Students are expected to demonstrate time management skills, work independently and meet deadlines. Required for photography majors in the photo track. Prerequisites: PHV 295 Photo I: Intro to Photography; PHV 296 Photo 2: Digital Imaging or PHV 201 Digital Photo Imaging or instructor signature. Open Studio elective.  
**3 credits.**

### **Photography: Internship (EP)**

**PHV 399-499**

Elective credit can be given on a case-by case basis for student internships developed through the Career Services Office, with advanced permission of instructor and department chair. Fulfills Engaged Practice requirement.

### **Advanced Video + Digital Cinema Projects (EP)**

**PHV 442**

In this advanced video/digital cinema course, students will conduct individual research and investigation under the guidance of faculty. Students focus on strategic conceptualization and production in completion of a professional, self-directed video/digital cinema project. An additional aspect of this course examines closely the function of the individualized work within a broader community context and requires students to complete and implement a community-based component as part of their finished project. This course encourages students to consider their work in relation to exhibition, audience, and community. Prerequisite: PHV240 Video I. Fulfills Engaged Practice requirement.

**3 credits.**

### **Photo Major 4.1: BFA Thesis + Research**

**PHV 495M**

In the fall semester, seniors produce their written BFA Thesis paper, required of all degree candidates. Students first establish a thesis topic, formulate an abstract and conduct research that leads to a thesis proposal. Research and production are finalized in the thesis paper. Throughout the semester students engage in critiques of work underway for the BFA exhibit and portfolio. Students hone critical and theoretical skills in photography by

examining historical and contemporary practices that have emerged with respect to concepts and processes relevant to thesis topics, class discussion, and individual artistic pursuits. Students investigate these ideas through research, critical observation, discourse and writing. Course format maximizes the potential for dynamic group interaction and facilitates essential one-on-one exchange with faculty, BFA advisors and peers. In the senior year, Photography majors are expected to participate in professional opportunities to submit and present work in order to gain the confidence and skills necessary to communicate effectively to a broad range of audiences. Required for senior Photography majors.

**3 credits.**

# Printmaking

## Intro Printmaking: Line + Sequence

**PRI 200**

Printmaking grows out of an experimental approach to image construction closely aligned to both the kinetic practice of drawing and the mechanical possibilities inherent in the crafting of a matrix for reproduction. Students participating in this course will interrogate what defines a "print," using line and sequence as the visual language allowing introspection and clarification of ideological concepts. Course exploration includes intaglio and relief processes, an introduction to the history of the field, printing of a matrix supporting discoveries of the limited edition and narrative aspects of multiple impressions. The body of work students produce in this course will be informed by the history of printmaking, the critical dialogue surrounding contemporary art and print media in particular, and should reveal students' development of skill and sensitivity to the printed impression quality, visually articulating the individual's aesthetic voice. Open to all students as an introductory level course. Encouraged for sophomores and juniors with a drawing emphasis as an elective studio. Required for sophomore Printmaking majors.

**3 credits.**

## Intro Printmaking: Color + Form

**PRI 201**

Drawing connects art and design; it is the oldest of all arts. This course will provide students a thorough introduction to the printmaking processes of lithography, silkscreen, and monoprint techniques. Students will be required to investigate color and form to generate multiple and unique impressions. Layering, color relationships, and principles of design serves as a starting point for image construction leading students to discoveries of complex solutions. While addressing conceptual and technical challenges related to printmaking, students will develop a body of work relative to the covered topics. Matrices will be built through drawing, painting, stencil making and toner transfers. These various methods will be investigated as both singular process prints as well as elements in multi-layered works. Required for all sophomore Printmaking majors. Open elective for all students above the freshman level.

**3 credits.**

## Artist's Book Now: Artist's Book as Image

**PRI 231-331-431**

This studio course focuses on boundaries of book form, emphasis on image and concept, and selection of appropriate form (output) to content. Students will be encouraged to view the book as a conceptual space. Deeper development of sequencing and narrative in traditional and nontraditional formats. Forms covered on individual project basis as dictated by idea/concept for appropriate output/manifestation. Considerations include sculptural, installation, digital output, etc. Examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Notes: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course.

**3 credits.**

## Artist's Book: Narrative + Form

**PRI 232-332-432**

This studio course is for students interested in producing sequentially developed imagery via linear book structures. Historical examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Due to technological advancements over the last century artists now have a variety of media with which to explore output of book projects. The class will expose students to the nature and potential of different book structures as well as a variety of materials. The course will heighten the student's ability to utilize the interaction of sequenced content -- the act of turning pages-- to express the continuity of an idea flowing through a continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Open elective. One semester required for Printmaking majors for graduation.

**3 credits.**

## Propaganda: Media, Dissemination, Technique (EP)

**PRI 240-340-440**

From punk bands to political rallies, different techniques have been used to create attention-grabbing graphics. Through a variety of projects in this course, students will explore a range of techniques including approaches to screen-printing from simple stencil making methods; direct drawing on the screens; to a variety of ways to use

photo emulsion, including the integration of digital imaging software. The emphasis of this class is the development of rich personal imagery and the relationship of form working with content to effectively communicate ideas. This course is for students from all levels and majors. Notes: open elective. Encouraged for juniors and seniors as an elective studio. Required for senior Printmaking majors. Fulfills Engaged Practice requirement.

**3 credits.**

## Screenprint

**PRI 270**

Students will investigate surface, mark, and materiality from both a technical and conceptual point of view. The silkscreen can accept a wide variety of printing substances (pigments, inks, dyes, mud, talc, honey, etcetera...), and can be applied to an equally diverse range of surfaces. Lectures, readings, and critiques will help students understand the historical role of screen print and how it relates to their own work. Open elective for all students above the freshman level.

**3 credits.**

## Expanded Print: New Imaging

**PRI 276-376-476**

This intermediate/advanced studio course offers an exploration in printmaking, considering the digital matrix for computer aided and hand pulled prints through processes redefined in the digital age, scrutinizing decisions for information in and information out, and the relationship to those decisions. Students will be challenged to work in the territory of digital media in relationship to and combination with traditional print medium. Students have the opportunity to create files for output which are hand drawn, digitally generated, of a photographic nature, or a combination of all three. Topics include; transfer methods, digital production of plates, color management for a wide-format digital printer, photolithography and exploration of media choices to project ideas. Technical and critical discussion in this course will be informed by the presentation of processes that have been developed over the past few decades, and how these developments relate and affect print culture today. Open elective. Encouraged for juniors and seniors as an elective studio. Required for junior Printmaking majors.

**3 credits.**

### **The Liberated Print: Investigation of Alternative Methods (EP)**

**PRI 277-377-477**

This course creates a context for students to negotiate the challenging and complex issues embedded in the making of contemporary printed images. Projects and techniques complement and extend methods of traditional processes, allowing students room to invent, arrange, analyze and create connections through more immediate printmaking methods to their major fields of study. This class will concentrate on the intuitive, spontaneous and fluid approaches in printmaking such as; monoprint, collagraph, transfer drawing, Xerox litho, and wood intaglio, instigating the dialog between the limited edition vs. singular print, and the original vs. a copy. We will consider formats that bridge other disciplines working with color, installation and three-dimensional/sculptural constructions with considerations to work on paper. The course will offer experiences that provide the tools to understand print media within a contemporary framework. Open elective. Encouraged for juniors and seniors with a Painting and Drawing emphasis as an elective studio. Required for junior Printmaking majors. Fulfills Engaged Practice requirement.

**3 credits.**

### **Printmaking: Advanced Topics**

**PRI 350-450**

This is an advanced studio supporting the student in the refinement of their visual voice and skill level as realized in the production of prints and supporting studio work. Faculty and students develop the outline of course work for the semester through individual and group critiques encouraging the cultivation of their visual erudition and assisting in the student's development. Possible combinations of the various techniques for single or multiple impressions are addressed. The student develops the ability to discern qualities unique to the field through material presented in lectures and hands-on demonstrations of technical processes and procedures. As the student engages in the production of a body of work, they become informed of the particular characteristics and advantages of print as a medium and develop the ability to critically respond to aesthetics and concepts both within and beyond the field. Encouraged for third and fourth year students. Required for senior Printmaking majors.

**3 credits.**

### **Printmaking: Internship (EP)**

**PRI 399-499**

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Services Office with advance permission of the department head. Fulfills Engaged Practice requirement.



# Professional Practices + Engaged Learning (PPEL)

## Professional Practices: Entrepreneurial Ventures PPEL 398A

This course provides an overview of the environment surrounding the business of art and design, and the practice of the individual. One of the two class meetings per week is a core lecture series that covers self-promotion, networking, ethics, intellectual property, contracts, professional development, and guidance by practicing professionals. During the other weekly meeting, students attend a breakout session for the specific course in which they are enrolled. The breakout session for this course, Professional Practices: Entrepreneurial Ventures, transports the student through the key decisions required to establish a successful art/design business. Books and supplies to be determined by instructor. **3 credits.**

## Professional Practices: Industry PPEL 398B

This course provides an overview of the environment surrounding the business of art and design, and the practice of the individual. One of the two class meetings per week is a core lecture series that covers self-promotion, networking, ethics, intellectual property, contracts, professional development, and guidance by practicing professionals. During the other weekly meeting, students attend a breakout session for the specific course in which they are enrolled. The breakout session for this course, Professional Practices: Industry supports student preparation to become an integral part of a commercial organization by providing an understanding of corporate methods and practices. Books and supplies to be determined by instructor. **3 credits.**

## Professional Practices: Studio PPEL 398C

This course provides an overview of the environment surrounding the business of art and design, and the practice of the individual. One of the two class meetings per week is a core lecture series that covers self-promotion, networking, ethics, intellectual property, contracts, professional development, and guidance by practicing professionals. During the other weekly meeting, students attend a breakout session for the specific course in which they are enrolled. The breakout session for this course, Professional Practices: Studio to Gallery focuses on the complexities of a professional artist's studio practice by examining interactions with gallery directors, museum curators, preparators, conservators, and marketing professionals. Books and supplies to be determined by instructor. **3 credits.**

## Engaged Practice Internship (EP)

### PPEL 399-499

To fulfill the Engaged Practice (EP) graduation requirement qualifying internships may be offered through the Career Center, major departments, or the Professional Practices + Engaged Learning hub. Only qualifying internships that are taken for credit in the sophomore, junior and senior years may fulfill the EP graduation requirement. For more information, contact your faculty advisor, your department chair, and/or the Career Center.

# Quantitative Reasoning

## Graphic Medicine

QR 250

In this course, students will create their own graphic narratives to communicate information about contemporary health and wellness trends. Creative projects will be informed by student research questions such as “How does weather affect mental health?” or “Is maternal health determined by race?” or “Why do the structures of certain neighborhoods help people to survive heat waves?”

Through lectures, close-reading practices, hands-on activities, written reflections, and field trips to local organizations, students will learn statistical skills, practice honing research questions, and develop techniques for plotting data and creating narrative representations of quantitative information. For the final project, students will collect, interpret, and then communicate public health data in a graphic narrative. Fulfills Quantitative Reasoning distribution requirement. Creative Writing Concentration course.

**3 credits.**

## Business of Art

QR 275

This course provides an introduction to business for artists. Through applied practice, students will gain a foundational understanding of business models in the arts, financial literacy and budgeting, data analysis and data visualization, marketing, fundraising, organizational management, entrepreneurship, business communications, and other areas. This course will prepare students for success as arts professionals, administrators, and creative leaders. Fulfills Quantitative Reasoning distribution requirement.

**3 credits.**

## Data Visualization

QR 382

Data visualization is the art of representing information through graphics, images, and interactive designs. In this course, students will explore principles and practices of data visualization to support communication, storytelling, decision-making, and the analysis of information. They'll conduct research, interpret data, and make design decisions for real-world contexts, while gaining skills with a variety of professional tools.

**3 credits.**

## Biological Anthropology

NSQR 281

Biological Anthropology is the study of human evolution and diversity from our first bipedal steps in Africa nearly four million years ago to our emergence as a modern species. Topics covered in this class include how we understand and evaluate scientific evidence, how and why we study modern primate behavior, how we understand our own evolution from our last shared ancestor with modern primates through to the emergence of modern humans, and how we see ourselves as a biological species today. Course emphasis is on understanding the changing nature of the relationships between human biology, the environment and adaptation of culture as a way of life. Readings, class discussion, slides, videos, and physical objects/artifacts will be used to build a picture of the complex, and often changing understanding of our evolution as a species. Students will learn about the basics of genetic evolution, deep time, the fossil record, our relationship to modern primates, and the paleoanthropological theories and methods used in studying the human species. Also, schedule-permitting, the class may visit the Cleveland Metroparks Zoo for primate observation, and CMNH's Hamann-Todd Osteological Collection and permanent exhibit on human evolution. Fulfills Quantitative Reasoning distribution requirement.

**3 credits.**



# Social Sciences

## Social Justice Through the Social Sciences

**SS 224**

How can our work towards social justice be improved? One way is by strengthening and expanding our understanding of issues of inequity. In this course, we build this understanding through various disciplines of social science, such as law, sociology, economics, psychology, and political science. Because social sciences explore human behavior, relationships among individuals, and how people interact and act in organizations and the larger society, this academic field is key to understanding how social justice efforts must address multiple dimensions. This course enables students to achieve key goals of a liberal arts education, including cultivating self-awareness, fostering socially-responsible skills and practices, and promoting creative problem-solving. **3 credits.**

## Basic Theories of Psychology

**SS 308**

This course will offer an overview of the basic theories of psychology and how they apply to human development. We will explore the questions of what motivates people to do what they do. How and why do people change as they grow from infants to adults? How do we develop in our ability to play, to work, to love and to be ethical human beings? The course will cover the major personality theories of Freud and his understanding of the unconscious, Erickson, Jung with his description of the shadows and archetypes in the human mind and Rogers' humanistic psychology as well as learning theories and systems of moral development. The course will also cover the major feminist critiques of these systems. There will be a brief overview of psychological problems such as major depression, schizophrenia, phobias, etc., as well as some methods of treatment. **3 credits.**

## Abnormal Psychology

**SS 309**

How does the psychological community, the legal community and society at large determine what is abnormal? How do we as individuals make decisions about what is acceptable and unacceptable

behavior? How do culture, religion and geographical location influence the definitions of normal behavior? It is these questions and others we will explore in this class examining the diagnosing, treatment and experimental study of psychopathology. Through lectures, case presentation, videos and required readings, you will develop an appreciation, understanding, and knowledge of behavior labeled as "abnormal." You will also enhance critical thinking skills, utilize methods of naturalistic observation and gain a sense of compassion and sensitivity for those who live with mental health disorders.

**3 credits.**

## Special Topics in Social Sciences

**SS 314**

This special topics course explores critical issues in the social sciences. Each section will focus on distinct topics and disciplines, such as psychology, sociology, anthropology, political science, economics, environmental science, human geography, and cross-disciplinary studies in the sciences. Course activities will include readings and discussion, the analysis and interpretation of data and texts, presentations, and research assignments.

**3 credits.**

## Visual Anthropology

**SS 321**

Visual anthropology is an important growing subfield of cultural anthropology. The course focuses on how anthropologists have used visual media of various kinds, especially ethnographic film, to record, document and study human cultural and social diversity worldwide. A series of ethnographic films, readings and class discussion will explore this method of anthropological data collecting and analysis. As a counterpoint to earlier, popular, western cultural biases in visually "representing" non-western, non-industrial peoples as "romantic," "noble," "savage," "enigmatic," "curiosity," anthropology's film studies sought a stronger objectivity. Did they succeed? Worldwide, indigenous peoples now make extensive use of visual media/communication to reflect on their "contested identities." How has visual anthropology helped in that effort? From the 19th century's still photographs to today's cyberspace, visible culture and visual media interface. The course reviews ethnographic film as part of that communication process. \$15 course fee required. **3 credits.**

## Anthropology of Gender Roles

**SS 350**

In this course students will examine the various forms of gender roles, stereotypes, stratification, and attitudes from a cross-cultural, anthropological perspective. We will look at different cultural notions and assignments of gender, and how men's and women's activities vary in different types of cultures. We will also consider gender related topics in our own culture. This course will be conducted in a seminar format, with a smaller class size, and an emphasis on student-led discussion around the topics presented. requirement. **3 credits.**

## Introduction to Archaeology

**SS 370**

Archaeology is a branch of the wider field of Anthropology that seeks to understand past human cultures and life-ways. This course will introduce students to archaeological concepts, methods, techniques, and theoretical approaches. It will be based on a scientific, materials studies grounding of the field of archaeology, to understand how archaeologists approach the past. **3 credits.**

## Cultural Anthropology

**SS 378**

The course is an introduction to the nature of culture and a comparison of contemporary western and non-western cultures worldwide. Readings, films, slides and class discussion help review cultural similarities and differences in subsistence technology, language, social organization, politics, religion and art. An analysis that views culture as humankind's most important adaptive tool, a strategy for survival, also suggests anthropology's relevance for appreciating modern world social, economic and ecological problems. The course addresses contemporary issues of human choices and culture change. **3 credits.**

## Applying Anthropology (EP)

**SS 386**

Through the lens of applied anthropology, we will conduct local ethnographic fieldwork to investigate broad topics around place and community. The class will start with basic anthropological field research methods, where students will be asked to work to develop a specific research agenda, with community collaboration, that can be addressed in the local community. Once mastered, we will use anthropological methods and techniques

to conduct fieldwork in a local community, and use our findings to assist in the “Neighborhood, Community, and Creative Placemaking” class for their collaborative community art project. The objective is to build a foundation in basic anthropological field research methods, and to ultimately show how those methods can be useful to artists and designers when working with community partners. As with other Liberal Arts courses, this course meets regularly for class instruction time, but some of that class meeting time will be in the community. Course faculty will provide guidance and support regarding transportation to community sites. Appropriate dress for seasonal weather is expected.

**3 credits.**

### Urban Ethnography

#### SSQR 371

According to the UN, today over half the world’s population lives in urban areas. This class will examine urbanism as a concept through the lens of anthropology. We will begin with a grounding in the theoretical writings on urban anthropology to give us context, and examine the origins of cities and urbanism in human prehistory. From there we will read several ethnographies, or anthropological case studies on urbanism and culture, focusing on both non-western and American cities and urban locations. In doing so we will also examine the intersection of poverty, race, gender, and globalization as they are affected by urban development. We will also consider how these issues are related to us in our own urban ‘spaces’ in the greater Cleveland area. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250

**3 credits.**

### Indigenous Cultures

#### AHSS 360

This will be a lecture based, Anthropology course that focuses on the three major civilizations of Pre-Hispanic Latin America; the Aztec, Maya, and Inca. We will study the three civilizations to understand the complexity of New World cultures, and to understand what their legacy to the Americas is today. Apply as a social science or non-Western Art History elective. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

### India: Culture & Society

#### AHSS 380

Once the jewel in the crown of the British Empire, India has some 5,000 years of artistic tradition and

architectural heritage. This course focuses on the essential role of the visual in India’s ancient and modern cultural and religious traditions. The creation and nature of visual imagery are explored in sculpture, temples, palaces, persons, symbols, times and places. From bustling cities to remote villages and pilgrimage sites, from beggar to Brahmin to Hindu gods and goddesses, the course explores the “divine image” in India. Prerequisites: AC 150 and AC 250 or Corequisite: AC 250.

**3 credits.**

# Sculpture + Expanded Media

## Media Installation

### SEM 206-306-406

This class serves as an introduction to installation art that employs a variety of media including video, sound, light, and electronic technologies in spatial context. Lectures will cover concepts and presentations of contemporary artists working with installation and both analog and digital technologies. Course work will be hands-on practice of techniques and methods presented in lecture, discussion of readings, and critique of student projects. This class will involve a series of introductory workshops using materials and processes which can be utilized to create media installations, such as synced digital video displays, video projection mapping, multi-channel speaker installation, and interactive electronic media. Experience with digital video and sound production is not required.

**3 credits.**

## Structural Felt

### SEM 219

Widely understood to be the first human-made textile, wool felt remains an incredibly versatile and sustainable material used in many industries. This course explores felt as a sculptural medium. Workshops demonstrate wet-felting, nuno felting, and how to use resists to create three dimensional forms. Dyeing of wool and plant-based fibers will be introduced, but there will be an emphasis on establishing a sustainable creative practice using wool and found materials. With the use of advanced techniques, students will experiment with scale and structure in installations, wearables, and objects. Workshops, lectures, readings, critiques, and studio projects, cultivate a deep understanding of the array of possibilities that felt making brings to art and design practice. Open to all majors. Students determine how to apply their area of study and expertise to the studio work. Reinforces the production of high-quality documentation of artwork using cameras and software post-processing.

**3 credits.**

## On the Body

### SEM 221

Experimental fashion, object-generated performance and costume. This course will teach pattern making and a variety of fabrication processes relevant to building three-dimensional forms from pliant and mutable materials, including but not restricted to cloth. It will also include casting methods that are useful for designing patterns to cover a body or act as the skin of an object. The techniques have a wide range of applications. In the past students have applied these skills to experimental fashion, sculpture, social sculpture and performance. In addition class material will address our social and cultural understanding of the body as a source for making work. We will draw on theory and contemporary research from the fields of fashion, the hard sciences and the social sciences.

**3 credits.**

## Coding as Art

### SEM 223

Focuses on using custom software as a medium for making art. No previous knowledge of programming is necessary. Covers the history, theory and practice of software arts. Class is based on the computer enthusiast's notion of hacking. Hacking is an experimental approach and mode of thinking, examining existing technologies and finding new or extended ways to apply these in creative practice. Existing computer programs will be distributed with instructions and one-on-one guidance on how to alter these to new purposes. The fundamentals of programming will be illustrated in creative exercises that can easily be adapted to produce original art and design work. Instruction will also cover creating artworks with custom human-to-computer interfaces that allow viewers to experience and interact with. Works made in this class may include interactive video projection, interactive sound works, expanded gaming environments, video and audio synthesis, generative drawing and painting realized as animation or digital prints.

**3 credits.**

## Installation: Light + Sound SEM 230A-330A-430A

Sculptural installation is a condition of space that is neither object bound nor object-centric in its existence but rather presents a condition that is often identified as immersive and intentionally organized to produce a spatially dependent experience beyond that of the "Everyday". This course will investigate various applications and

approaches to subject of Installation with an emphasis on contemporary practices using light and sound as a means of constructing space and form. Primary to this course is the understanding of light (lighting) as both a material and structural element with regard to organization and presentation and the combined relationship of sound as an immersive component in the production of installation-based works. **3 credits.**

## Intro Sculpture + Expanded Media

### SEM 231

This course provides an introduction to Sculpture and Expanded Media by examining the methodologies, materials, history, traditions, and cultural context of sculpture and expanded media in contemporary art. The class will include wood construction and textile-based fabrication processes, moldmaking and casting relevant to a range of materials, basic metalworking techniques such as cutting and welding, and will introduce the student to the use of time-based media present in contemporary sculpture. Required for sophomore Sculpture & Expanded Media majors. Open to all students as an elective.

**3 credits.**

## Intro Sculpture Fabrication

### SEM 232

The goal of this course is to expose students to the qualitative nature of materiality at a fundamental level and to provide them with a formative understanding of the various aesthetic qualities that materials possess. In other words this course introduces how materials influence the meaning of a work of art. This course addresses how the qualities of material act as determine aesthetic organization and conditions of conveyance within a work. The course focuses on both the physicality of material condition(s) of state-change, intensive material exploration and experimentation as a function of structure, and its affect on aesthetic production. Required at the sophomore level for all Sculpture majors and open to all other students.

**3 credits.**

## Time-Based Strategies

### SEM 236

This course will provide students with an opportunity to investigate the concepts and practices of various time-based media arts. A basic introduction to the processes of video art, sound art, and media installation will serve as the basis for the production of several projects. Assignments will be grounded in the development of media literacy, media

ethics, dissemination techniques, and teamwork.

**3 credits.**

### **Installation: Empire of the Senses**

**SEM 250-350-450**

Working with materials and methods not traditionally associated with the visual arts, installation breaks away from the singular object, the pedestal, the detached viewer. Visual lectures and presentations on recent work will include discussion on the nature of the work and its context. Studio work and additional presentations will focus on perception - how we understand the world through touch, sight, smell/taste, the sense of hearing and kinesthetic cues from muscles of the body. The information presented, student research and studio research will provide an environment of concepts and ideas to support and challenge each student's work. Students will develop installations in line with their interests.

**3 credits.**

### **Performance Art**

**SEM 255-355-455**

Performance art is and has been an open genre, a place to experiment with ideas, materials and time. For this course, the working definition of "performance art" is - a piece which uses a live body, exists in time, and is non-linear. This class is an introduction to performance art designed for students who are shy and apprehensive about performing and students who are extroverted and at ease in front of groups. Workshops include: developing a language of movement, gesture, and stance; developing a range of low-tech sound, lighting and video; juxtaposing activity, image, sound and text; structuring or building a piece; and documentation. We will consider singular actions, interventions and other strategies for generating and developing ideas for performance work. Student work for this class has been diverse and has included costume-based work, work using endurance as a central tactic, collaborative work, public intervention, interactive and site-specific work. Skills in editing video and sound, installation, animation are useful, but not required.

**3 credits.**

### **String, Felt, and Thread**

**SEM 267-367-467**

This is an introduction to fiber and material studies. Students will follow materials from the raw state to the finished form, learning how to manipulate them at every stage. Material and process are often bound together, so a wide variety of techniques

of making form from string, thread and fiber will be covered. Students will learn to make informed material choices based on an understanding of the history and associations of each material. Students will be introduced to contemporary criticism, and questions surrounding craft and the history of art. Open elective.

**3 credits.**

### **Sewing + Fabrication**

**SEM 268-368-468**

This is a sewing and patternmaking class. The class will emphasize skills in machine sewing and related systems for fabrication using flexible materials. Constructing a garment will be the first project. Understanding the construction of a shirt and acquiring skills to assemble it is an ideal way to acquire hands-on skills and also to understand the shape of a surface or skin of any volumetric form. The class will then move on to patternmaking and the techniques of expanding, adding to, subtracting from and morphing a pre-existing pattern. These processes can then be used for constructing skins or shell structures for sculpture, clothing or costume. The emphasis will be on skills and practical information supplemented by images taken from the worlds of fashion, costume design, performance, and sculpture.

**3 credits.**

### **Experiments in Electronic Arts**

**SEM 316**

This is a seminar class that guides students in the development and realization of a semester long research project in electronic arts. Projects can be in a wide range of areas, hybrid thinking and intermedia approaches are strongly encouraged. Topics in the theory and history of contemporary art related to current and emerging practices will also be discussed. The class is designed to allow for synthesis of content from earlier studies into significant finished work that will be shown in an exhibition planned, managed and coordinated by the students under the direction of the instructor.

**3 credits.**

### **3DMEM**

**SEM 317**

Planning large-scale, site-specific installations, creating compelling proposals for public commissions, and making models to test ideas all require 3D Modeling. Students will have 3D modeling tools right next to their paper sketchbooks, scissors, table saws, CNCs, and 3D printers. Practice in types of 3D modeling software solidifies

fundamental modeling and visualization concepts and techniques. Workshops in 3D design sketching, rendering, solid modeling, architectural site modeling, 3D printing, CNC machining, and laser cutting cultivate a fluid integration of 3D modeling and digital fabrication into a contemporary sculpture and expanded media studio practice. Open to all majors. The course reinforces the production of high-quality documentation of artwork for presentation at venues, portfolios, and proposals. Reviews file management, digital workflows, and digital literacy. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments

**3 credits.**

### **Sonic Arts**

**SEM 318**

This class is focused on aspects of sound related to the practice of sonic arts. Sound art is flourishing in museums and galleries, on media networks, and performed at festivals and performance venues around the world. Like many genres of contemporary art, sound art is interdisciplinary. This course will reflect that hybridity with investigations in: digital manipulations of sound, sound synthesis, sound installation, sound sculpture, psychoacoustics, field recording, noise composition, integrated sound and image works for pre-recorded presentation or performed live, popular music, and cinematic scores.

**3 credits.**

### **Topics in Sculpture + Expanded Media**

**SEM 333**

This course focuses on student intent with regard to artistic production and their ability to allow for audience entry into a dialogue concerning the conceptual issues forwarded by their work. Students are expected to identify the content of the work they would like to explore via a rhetorical method that embraces an interconnected relationship between practice and theory as part of a project-based approach for the production of self-directed work. Required at the junior level for all Sculpture & Expanded Media majors and open to all junior and senior level students.

**3 credits.**

### **Sculpture + Expanded Media: Internship (EP)**

**SEM 399-499**

Elective credit can be given on a case-by-case basis for an internship developed by the student through the

Career Services Office with advance permission of the department head. Fulfills Engaged Practice requirement.

### **Sculpture + Expanded Media: BFA Research**

#### **SEM 429**

This course is designed to increase student awareness of the current art discourse and the ability to use that knowledge as a means of awareness within the production of their own work. This educational process embraces a variety of approaches to basic problem-solving skills measured against the contemporary practices of the discipline. The students are expected to develop what is often their first significant independent work. Intermediate methods of ideation and research relevant to a professional visual art practice are employed throughout the course. The focus of this course centers on artistic production, conditions of conveyance and presentation. The course culminates in the fall BFA Midyear critique. Required at the senior level for all sculpture majors for BFA thesis work development.

**3 credits.**

### **Sculpture + Expanded Media: BFA Research + Exhibition**

#### **SEM 430**

This course is designed to continue the BFA work begun in the fall of the senior year in SEM. Students hone their the ability to generate self-directed work and the skills and knowledge to identify and sustain an independent practice. The students will continue to increase their awareness of the current art discourse and the ability to use that knowledge as a means of awareness within the production of their own work. Students are expected to develop and exhibit a significant body independent work. The focus of this course is in the studio, and centers on artistic production, conditions of conveyance and presentation. The course culminates in the spring BFA Exhibition and oral review. Required at the senior level for all sculpture majors.

**3 credits.**



# Visual Arts

## Image + Form I

### VAT 200

Image/Form promotes a general understanding how images work and are developed, which is a fundamental aspect of the Visual Arts. The course introduces the students to the various means by which images can be rendered, such as by drawing, painting, carving, embroidering, etching, etc., as well as by digital means, by appropriation, and by the use of ready-mades. The students are also introduced to the diverse ways in which images and forms can be manipulated, or manifested conceptually and materially by exploring the inter-relation between 2 and 3 dimensions, as well as in time-based media by the use of collage or assemblage. In doing this, we introduce them to the concept that an image's "form," consisting of its physical and spatial qualities, as well as the technical qualities of their chosen mode of production, is part of its content. By these means they are introduced to practical and semiotic nature of images and their production in the context of the contemporary by means of assignments, readings, discussions, and studio critiques. Open as elective to all majors. This course is required for all sophomore students in Visual Arts. Offered fall.

**3 credits.**

## Image + Form II: Reproducibility

### VAT 202

Though we often think of artworks as unique, this is not an intrinsic or inherent quality of the work itself, but the result of the choice of media. Consequently, since the Renaissance and the advent of Printmaking, the printing press, and bronze casting, multiplicity and reproduction have been a part of Western culture. The machine age, photo-reproduction, lithography, industrial standardization, modularity, fabrication, and multiplicity became part of artistic practice. Prints, posters, ready-mades, objects, books, comics, and designed utilitarian objects editions, multiples, modules, and reproductions are now a significant aspect of contemporary art making which abandons the notion of the unique work. Making works of this kind requires the artist to take into consideration how the act of reproduction, or replication constitutes part of their work's form and content. Offered spring.

**3 credits.**

## Critical Conversations – Art in Practice

### VAT 316

In this studio/seminar class, each student will delve into the work of one contemporary artist. Students will select their research subject from a prominent contemporary collection, experiencing the work in-person. Through a balance of artmaking and research, students will investigate: How does the artist I've selected create their work? As an emerging artist, what can I learn from this accomplished artist's approach to artmaking and their professional practice? How does the broader culture view this artist's work? How can my day-to-day studio practice reflect this learning? Students will sharpen their critical inquiry skills through material investigations, research of artists' writings, and reflections on history's impact on the accomplished artist's ideas. The semester's work will culminate in a final public, professional presentation of the students' studio work and research. Open to students from all disciplines.

**3 credits.**

## Hybrid Approaches to Drawing + Painting: Digital Media

### VAT 327

Emphasis is on integrating digital processes into studio practice and production. The class deals with a spectrum of digital applications in a studio practice including straightforward digital output, using digital as a means of producing source material as well as actually integrating digital processes into the production of work. Through slide presentations, viewing actual work, discussions and readings, students will be introduced to the place of the digital in contemporary studio practice. In studio production, students will use varied media and subjects, both traditional and non-traditional, to further develop their analytical and expressive means in their creative practice. Students are encouraged to draw from many disciplines incorporating them in the projects presented to the class for group critiques. Open to all students – required of Printmaking and Drawing juniors.

**3 credits.**

## Role of the Artist as Producer (EP)

### VAT 400

Contemporary artists have a multitude of ways they can engage with the larger world, beyond the realm of the gallery or museum. Students enrolled in this course will explore various models of artistic production including, but not limited to, performer, activist, curator and provocateur. The relationship between method of creation and idea, or the handmade versus the industrial, will be investigated. Additionally, assignments will challenge students to analyze the content of their artwork within local, national, and global contexts. Coursework will include studio work, readings, discussion, and critiques. Required for Visual Art juniors in all majors. Open as an elective with approval of instructor. Fulfills Engaged Practice requirement.

**3 credits.**

## Aesthetics, Style + Content

### VAT 435

Aesthetics Style and Content focuses primarily, on the acquisition of creative and technical skills in the context of the development of original ideas and personal style. Studio work will consist of the practical exploration of the relationship between formal, technical, aesthetic, and stylistic issues relative to the personal, and thematic subjects of the students own choosing. Relative to this, in the seminar portion of the course the students are given critical, theoretical, philosophical background to issues surrounding the subjects of style, aesthetics and content. In the studio the students are encouraged to think of their work as an integrative whole consisting of these various components. In this context they are required to engage in independent critical research on topics relevant to their work. Their research takes the form of both archival and studio work and is presented in both visual and written form. This course is required for all senior students in Visual Arts.

**3 credits.**

## **BFA Statement + Exhibition**

### **VAT 493**

This course is meant to supplement the work done in the student's major studio classes. It focuses on preparing the BFA candidate for their exhibition, BFA Thesis Paper, Short Artist's Statement and BFA Thesis Examination. The BFA review process is comprised of four components:

- Documentation
- Exhibition
- BFA thesis paper and short artist's statement (Abstract)
- BFA thesis Examination (Oral defense/review)

As part of the course these requirements will be reviewed in technical terms as well as in the context of professional practices in general.

The BFA Thesis Paper is meant to prepare the student for their BFA Thesis Examination and to provide the foundation for professional practices beyond graduation. It is an opportunity for an in-depth consideration of work and studio practice. Within the paper and among other questions, students are expected to address: "What is the work? What is the reasonable expectation for how it will be received by a given audience? What is the work's historical and contemporary context? What are the sources for the work? What choices were made in realizing the work and how do they contribute to the reception of the work?" This course is open to all seniors regardless of major and is required by all Visual Arts seniors.

**3 credits.**



# Writing

## Writing & Inquiry I: Basic Composition + Contemporary Ideas

### WR 101

A composition-intensive course that emphasizes basic composition skills, while introducing basic research and documentation skills. Along with cultivating the concomitant skills in critical reading and thinking, this course also introduces an explicitly theoretical approach to contemporary culture. Twenty pages of student expository writing will be required.

**3 credits.**

## Writing & Inquiry II: Research + Intellectual Traditions

### WR 102

An intermediate writing and research course based in readings on the western intellectual and cultural heritage and their global contexts. The course will emphasize the basic research skills involved in both academic writing and studio processes. Twenty pages of student expository writing will be required. Prerequisite: WR 101.

**3 credits.**

## Writing & Inquiry III: Narrative Forms

### WR 203

This course continues to build students' skills in writing, research, critical thinking, and argument, while introducing a survey of narrative forms and critical methods based in narratology to be used in the analysis and understanding of narrative.

Prerequisites: WR 101 and WR 102.

**3 credits.**

## Writing for the Sciences

### WR 313

This course introduces the basic written discourse forms of the sciences. It gives an overview and rationale of scientific reports describing the results of original research. It provides students with an opportunity to develop competency in the discourse model that has evolved over centuries of scientific practice. Students will learn the specific lexical, grammatical, and stylistic conventions that comprise the accepted written format, in addition to the components of a scientific report; i.e., the Introduction (including the Literature Review), the Methods, the Results (including their display and documentation), the Discussion, and the References. The term project for each student will be

focused on the preparation of a full written report of that student's individual inquiry into an area of scientific research relevant to their particular studio work and/or interests. Class meetings will center on discussion of readings, research, and on class critique of written drafts that students prepare as they work toward the final versions of their reports. Offered yearly. Open only to LSI seniors; juniors may request written permission from the instructor. Fulfills writing intensive requirement.

Prerequisite: WR 203.

**3 credits.**

## Screenwriting

### WR 318

A screenwriter's job is to put the spoken word, visual scenes, and a strong narrative on the page, while still leaving room for interpretation by filmmakers. In this course, we will learn about the elements of good storytelling, such as character, narrative, and dialogue, and learn to format and create an industry-standard screenplay. We'll study short and long screenplays (sometimes while watching the actual films), and review a wide variety of narrative short films, both animated and live action, and from different countries and cultures. Students will also interact with professional independent and Hollywood filmmakers, do writing exercises, collaborate and brainstorm with colleagues, and workshop their screenplays-in-progress. Students will be graded on: attendance, class participation, the midterm and final—a "conventional short," which is a seven- to 12-page screenplay. Prerequisite: WR 203.

**3 credits.**

## Multimodal Composition: Text + Image

### WR 351

This course will allow students to develop the skills and understanding necessary for literacy in our information-saturated times. Facilitated by growth in electronic technologies, more and more types of written texts, in both print and online media, have fused with images and other graphics. Literature producers and consumers of these emerging hybrid texts will need awareness of and competence in the complex communicative strategies that they engage. While this course offers valuable knowledge to any developing artist, it is particularly suitable for students studying in the visual communications majors; i.e., Graphic Design, Illustration, Life Sciences Illustration, Photography, Video + Digital Cinema. Prerequisite: WR 203.

**3 credits.**

## Art Journalism

### WRHC 305

In this elective course, students will study various forms and stages of writing about art for publication. In addition to reading and discussing effective examples of published writings on art, students will produce a total of 20 pages of writing throughout the semester in the form of reviews, interviews, profiles, and feature stories. Students will alternately function as writers and editors as they produce written work that is expressly conceived and shaped for publication. Prerequisite: WR 203.

**3 credits.**

## Hybrid Writing

### WRHC 306

Sophomore level writing seminar focusing on inter-genre hybrid writing, with an emphasis on the New Narrative movement, open to all students, of special interest to students interested in writing adventurously and creatively about their chosen art and design forms. The method of instruction for this class will combine short lectures with class discussion, workshops, and in-class writing experiments. The class will be structured around the idea of creative research, and will potentially involve research days utilizing the museum or the library. Peer feedback sessions and a final short critical paper are designed to assist students in developing a constructive, original vocabulary to critically assess both their own creative work and that of others. Prerequisite: WR 203.

**3 credits.**

## Science Fiction & Fantasy

### WRHC 310

The genre (or sub-genre) of science fiction may, on one level, be seen as a variety of Romanticism, as an extended collective response to features of modernity, specifically scientific discoveries and innovations, as well as elements of the Industrial and technological revolutions. Science fiction, in its astonishing number of permutations, has filled a vast canvas of imaginative possibility, discovering a range of responses and forms that range from the dystopian, pessimistic, even nihilistic, to the utopian.

We hear and see, in the voices and imaginations of different science fiction writers and artists, warnings and celebrations, but at the bottom, questionings of what it means to be human and of what kinds of possibilities may lay before us. Science fiction is also a remarkably popular genre; it's vitally manifested in books, television

shows, films, toys, games. In this class we will investigate some of the space(s), both literal and metaphorical, that science fiction (and popular ideas of science) offer to the imagination.

The course's center, however, is the students' own writing and their own ideas, and will be conducted in workshop format, with relatively brief lectures by the instructor presenting relevant literary, historical, theoretical and biographical backgrounds and contexts. During the semester, students will present two to three original works-in-progress (either creative or critical) to the class, distributing photocopies of their work a week in advance to the members of the class and to the instructor. Prerequisite: WR 203. **3 credits.**

### Poetry Writing Workshop WRHC 311

This class will focus on the creation, revision, oral and visual presentation of poems. Because good writing requires deep reading, we'll also be reading and responding to poems from an anthology throughout the semester. Students will be required to keep a journal that responds to anthology poems in the form of imitation poems, commentary, letters to the poets, or illustrations. Class time will be spent doing writing and revision exercises, small-group work, discussing poems from the anthology, playing with various aspects of poetry, and workshoping poems written in class. The final project will entail creating a chapbook of poems written during the semester. Prerequisite: WR 203. **3 credits.**

### Writing about Material Culture WRHC 312

How is the material world understood in human culture? What do "things" mean—and why? Students will investigate various disciplinary approaches to material culture, through Freudian, semiotic, sociological, Marxist, and archaeological studies. Interdisciplinary approaches will be emphasized. In addition, the course will illuminate our personal attachments, the hidden history of things, our experience of material consciousness (as artists and designers), and the scholarly "packaging" of objects in support of cultural/art history. Prerequisite: WR 203. **3 credits.**

### Interactive Fiction WRHC 314

This class focuses on writing branching narratives and other nonlinear stories,

and it's ideal for students who want to write digital or tabletop games. This is a workshop class, which means that—after an introduction to interactive stories and techniques—the course will focus on reading and critiquing stories made by students in the class. Texts will vary by semester, but students should expect to read and analyze analog games like *Sherlock Holmes: Consulting Detective*, *Tales of the Arabian Nights*, *Legacy of Dragonholt*, and *Gloomhaven*. We'll also explore digital narratives like those made in *Twine*, *ChoiceScript*, and other formats. Students will also read essays and books like Koster's *A Theory of Fun for Game Design* and Crawford's *On Interactive Storytelling*. We'll also explore some classic nonlinear and experimental narratives like Borges's "The Garden of Forking Paths," Coover's "Heart Suite," and Shelley Jackson's "Patchwork Girl." Prerequisite: WR 203. **3 credits.**

### Creative Writing WRHC 315

Courses with the Creative Writing designation will cover a specific kind, or genre, of creative writing. Examples might include travel writing, interactive fiction, writing Young Adult (YA) fiction, memoir, nature writing, novel writing, and emerging and experimental forms. The topic covered in specific courses designated as such will be listed when students register. At the beginning of the course, students will read published examples in the area, read craft essays to understand vocabulary and technique, and complete writing exercises to learn and practice. After the first, reading-intensive phase of the semester, the class will workshop student writing. "Workshop" means that everyone in the class will read drafts by all students, provide each writer with written feedback, and discuss the work thoroughly in class. The main goal of the class is for all students to write their own original work. Other assignments include reading responses, writing exercises, and feedback to peers. Prerequisite: WR 203. **3 credits.**

### Graphic Narratives WRHC 319

Are you fascinated by the graphic novel or graphic memoir? Interested in making designed or visual texts? In this class, we will investigate a variety of ways that texts and images interact to tell stories: how the visual and the verbal engage and catalyze each other, how they can reflect and inflect, reinforce, strengthen and gesture to each other in compelling, powerful and meaningful ways. To this end, the class will examine and practice

different graphic storytelling methods used in telling fictional, journalistic and/or personal stories. The course will also involve the history of graphic narrative and the different ways that graphic and visual narratives have been and may be theorized. Assignments will include critical and creative responses to our readings and a creative project involving an integration of writing and visual media. Primary readings are likely to include comics, film and video, visual essays and full length graphic novels and memoirs. Prerequisite: WR 203. **3 credits.**

### Writing Across Gender WRHC 324

This course is designed to outline the contributions of women and non-binary authors to the origins and development of literature from antiquity to the present time. It will focus on the role of gender performance and visibility in literary space and explore questions like "What was 'women's writing' in the 19th century? What is 'trans writing' today? It will inquire into the areas of race and social class as they are directly relevant to (or feature as tropes within) the literature comprising our reading list. It also introduces some of the basic theoretical questions that trans and feminist scholarship has raised in connection with gender and writing. Through selected readings, research, and critical discussion, members of this class will become familiar with contemporary literature that thinks about and performs gender, its social/historical contexts, and some of the critical approaches through which it has been considered. Prerequisite: WR 203. **3 credits.**

### Editing + Publishing Workshop WRHC 330

Students will practice skills in editing, publishing, and professional writing, including manuscript evaluation, copyediting, and other editorial practices. They will also explore the history of the field, the contemporary publishing landscape, and publishing's intersections with communities, culture, and the arts. Students will work individually and collaboratively to complete editorial projects, developing skills in technical writing, project management, and professional communication. Prerequisites: WR 203. **3 credits.**

### Art of the Personal Essay WRHC 373

In this workshop course we will work on developing an understanding of the personal essay as a distinct yet flexible nonfictional genre, one possessing its

own characteristics and contours that distinguish it from other literary forms. You will also work in this course on the craft of writing and revising your own personal essays. To these ends, we will be reading a number of works that demonstrate the essay's protean adaptability. Texts will be drawn from Phillip Lopate's anthology *The Art of the Personal Essay*, as well as from other sources, including selected blogs, nonfictional texts by visual artists, as well as the online compilation *Quotidiana*. Prerequisite: WR 203.  
**3 credits.**

### **Fiction Writing**

#### **WRHC 392**

Fiction is the sustained application of the literary artist's imagination to the observation of life, and writing it well requires a vision of what's true in the story before it ever reaches the page. Fiction Writing provides the student with the opportunity to write short fiction, discuss technique, study master storytellers, and critique one another's work. Some weekly topics in writing technique take up the issues of narrative structure, clear meaning, turning story into plot, scene content and scene break, dialogue, conflict and tension, the power of point of view, the revelation of character, and rewriting. Over the course of the term, students work on three pieces of fiction. Prerequisite: WR 203.

**3 credits.**

### **Creative Writing Senior Seminar**

#### **WRHC 490**

In the Creative Writing Senior Seminar, students will work closely with one another in workshop-style critique as they complete senior projects in writing. Projects may include work in fiction, poetry, creative nonfiction, screenwriting, graphic narratives, digital forms, hybrid genres, multimedia writing, cross-genre texts, and other forms. Students will write and revise a substantial portfolio of original work, offer their peers meaningful feedback focused on literary craft, produce a critical introduction that situates their work in the discipline, and give a public reading of their work. They will also complete activities that support professional development, literary community, and connections between writing and other arts. Prerequisites: WR 203.

**3 credits.**

# Section 8: Faculty Listing

## Department Chairs, 2023-24

### Animation

Anthony Scalmato

### Craft + Design

Ben Johnson

### Drawing

Sarah Kabot

### Foundation

Nicole Condon-Shih, Chair  
Scott Goss, Assistant Chair

### Game Design

Jared Bendis

### Graphic Design

Adam Lucas

### Illustration

Kelsey Cretcher, Interim

### Industrial Design

Daniel Cuffaro

### Interior Architecture

Scott Richardson, Interim

### Liberal Arts

Zach Savich

### Life Sciences Illustration

Thomas Nowacki

### Painting

Lane Cooper

### Photography

Linda Post

### Printmaking

Maggie Denk-Leigh

### Sculpture + Expanded Media

Jimmy Kuehnle

### Animation

#### Anthony Scalmato, Chair

Lincoln Adams  
Matthew Brownstein  
Robert Lauer  
Hal Lewis  
Greg Leysens  
Margaret Li  
Daniel Olszewski  
Zachary Owens  
Jeffrey Simonetta  
Lisa Tan

### Craft + Design

#### Ben Johnson, Chair

Kathy Buszkiewicz  
Gretchen Goss  
Matthew Hollern  
Andrea LeBlond  
Alberto Veronica Lopez  
Seth Nagelberg  
Alicia Telzerow

### Drawing

#### Sarah Kabot, Chair

Amber Kempthorn

### Foundation

#### Nicole Condon-Shih, Chair

#### Scott Goss, Assistant Chair

Matthew Beckwith  
Wesley Berg  
Matthew Brownstein  
Ryan Craycraft  
Steven Gutierrez  
Kevin Kautenburger  
Scott Ligon  
Chen Peng  
Julie Schenkelberg  
Gerry Shamray  
Meagan Smith  
Pam Spremulli

### Game Design

#### Jared Bendis, Chair

Anthony Calabro  
Zach Owens  
Harrison Walsh

### Graphic Design

#### Adam Lucas, Chair

Holly Baumgartl  
Jennifer Grimes  
Scott Lucas  
Missy Mack  
Len Peralta  
Pam Spremulli  
Jamie Wilhelm

### Illustration

#### Kelsey Cretcher, Interim Chair

William Appledorn  
James Groman  
Matthew Horak  
Nick Leysens  
Nancy Lick  
Suzanne McGinness  
Dinara Mirtalipova  
Cheryl Roth  
Matthew Sweeney  
Tim Switalski  
Pete Whitehead

### Industrial Design

#### Daniel Cuffaro, Chair

Carla Blackman  
Angela Clark  
Dennis Futo  
Doug Paige  
Adrian Slattery  
Jason Tilk

### Interior Architecture

#### Scott Richardson, Interim Chair

Jody Amsden  
Sherri Appleton  
Pete Maric  
John Williams

### Liberal Arts

#### **Zach Savich, Chair**

Conor Bracken  
Colby Chamberlain  
Lauren Conway  
Daniel Dorman  
Ana-Joel Falcon-Wiebe  
Jason Harris  
David Hart  
Elizabeth Hoag  
Yasu Ishida  
Kristine Kelly  
Virginia Konchan  
Scott Lax  
Bo Liu  
Hillary Lyon  
Donald Modica  
Heath Patten  
Zach Peckham  
Alyssa Perry  
Whitney Porter  
Jess Richardson  
Aimee Reilly  
Benjamin Rhodes  
Jonathan Rosati  
Rachael Sauber  
Gemma Sharpe  
Shayna Sharpe  
Zeerak Veiseh  
Cassidy Wagner  
Meghan Wagner  
Tom Watson

### Life Sciences Illustration

#### **Thomas Nowacki, Chair**

Beth Halasz  
Deborah Harris  
Kristin Piciacchia  
David Schumick

### Painting

#### **Lane Cooper, Chair**

Tony Ingrisano  
Mike Meier  
Natalie Lanese

### Photography

#### **Barry Underwood, Chair**

Linda Post  
Nicole Ledinek  
Joseph Minek  
Lee Will

### Printmaking

#### **Margaret Denk-Leigh, Chair**

Lo Smith  
Maria Welch

### Sculpture+Expanded Media

#### **Jimmy Kuehnle, Chair**

Sarah Paul  
Zak Smoker



# Section 9: Administration and Board of Directors

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### Nikki Woods

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