BFA Course Descriptions - 2015-2016

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

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

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

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

AH 300 Art History and Culture  FALL
An advanced study of artistic heritage, this course will examine the connections between visual arts and society. From what sources have artistic developments sprung? What characteristics of a culture's art help us understand the culture in which they were created? Using cultural analysis as a form of narrative, we will learn to explain and integrate cultural objects into order, historical or otherwise. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 310 (NW) Chinese Painting & Calligraphy  SPRING
Traditional Chinese ink painting is a synthesis of four arts: calligraphy, painting, seals and poetry. The traditional Chinese method of learning is also a synthesis: copying the work of the masters as well as studying the history and aesthetics of the art. This course offers an interdisciplinary approach integrating Chinese aesthetics, art history, calligraphy and painting. Students learn calligraphy, copy ancient paintings and carve seals. The course culminates in a show of student work. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 319 Revolutionaries to Radicals: Art of the 19th Century  FALL
This course will examine the remarkable developments in European art of the 19th century, including Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism, in the context of the political, social, and economic transformations of the century. We will focus on French painting, with forays into Spain, England, and Germany. Readings and class discussions will consider the impact of industrialization; political instability and democratic revolutions; academic art and the opposing avant-garde styles; the growth of popular culture; gender and the roles of women; the artists’ choices between social engagement and artistic independence, individuality, and innovation; and the concept of modernity.

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1 of 31
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AH 326 Modern Art 1900-1970  
Modern Art 1900-1970 investigates various international avant-garde movements, including Expressionism, Fauvism, Cubism, Futurism, the Russian avant-garde, de Stijl, Dada and Surrealism, the Bauhaus, Art Deco, abstract expressionism, Pop art, and Minimalism. The course will focus on examining developments in painting and sculpture, as well as design, furniture, ceramics, furniture, textiles, and other media, through readings of primary sources and art historical analyses. Lectures, group discussions, responses to readings, a research paper, and a presentation will enable students to evaluate the meanings and developments of 20th-century art. Formerly known as AH 326 Modernism & 20th Century Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 337 (NW) Art in the Global Context  
Art in the Global Context will examine the meaning and practice of art in the global era. “Art in a global context” is in some ways the successor of what was once referred to as "international art" by the late 19th and early 20th century avant-garde and modernist movements. During the Cold War "international art " came to be almost exclusively associated with Western democratic states. In this context, it developed a strong cultural/political function and became institutionally supported. One of the characteristics of the new art in the new global context is the shift away from this model, to a de-centered and de-westernized art, an art that draws on very different experiences of modernity. One of the defining features of the so-called global artists is a humanistic concern with the destructive consequences of globalism itself: ecological disasters, radical discrepancies between wealth and poverty, the condition of permanent war, the spectre of a "society of total control." Art as practiced in the global context can be seen as a force that identifies and resists corporate and military technologies. The new global art acts in defense of human agency, and against large de-personalized economic, administrative and militaristic systems. It often combines aesthetic practices with political activism. The artists deploying these methods often organize themselves in collaborative think-tanks, collectives or groups which mimic the structural and organizational orders of corporate world. This course will trace the elusive features of this constantly evolving idea of “Art in the Global Context ” through lectures, visual presentations, reading assignments and most of all through engaged in-class discussions. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 347 Imagining the Divine: The Art and Architecture of India  
The course will present a broad overview of the architecture and arts of India. The material covered will include Buddhist, Hindu, and Islamic arts throughout the subcontinent and will also travel into the Himalayan regions and several of the cultures of Southeast Asia in its quest to explore and understand the arts of Greater India. In addition to exploring these traditions in their historical context the class will also examine selected themes of special relevance and in particular the exploration of how the ‘Sacred’ can be imagined and represented through visual form, an endeavor which permeates the artistic traditions of India. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

AH 383 (NW) Contemporary Chinese Art  
This course chronologically surveys and thematically examines the developments and changes in Chinese contemporary art. The survey focuses on the relationship between changes in Chinese contemporary art and the changing politics, economics and society of China. At the same time, it pays close attention to the relevance of western contemporary art. Elective: 3 credits/semester; 3 hours/week. Prerequisite: AH 101-102 or equivalent.

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

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BFA Course Descriptions - 2015-2016

ART & MUSIC – Minor Coordinator: TBA

AM 101 (M) Learning Music Theory by Composing  FALL
Students will learn the fundamentals of music theory: pitch, scales and modes, consonance and dissonance, rhythm, melody, chord, harmony, interval, timbre and texture. This will be achieved experientially through both short exercises and the creation of compositions that explore these phenomena. Students will also explore how soundscapes, sequencing and environmental influences shape sonic expressions. Throughout the semester, students will create a minimum of three compositions/projects, each with clearly defined criteria and goals. Elective: 3 credits/semester, 6 hours per week. No prerequisite.

AM 110 (M) Introduction to Modern Recording Techniques  FALL
Students will learn digital audio production and music production using contemporary recording techniques in MECA’s new recording studio. The simple physics of sound will be demystified. Basic recording skills, including the use of microphones, outboard and plug-in audio processing, and mixing will be emphasized. Project-based, hands-on exercises throughout the course will reinforce the concepts covered. Elective: 3 credits/semester, 6 hours per week. No prerequisite.

AM 200 (M) Image as Sound  SPRING
Students will explore the creation of sonic composition using visual elements as the source of inspiration. Students will learn to create and use the sonic equivalents of visual elements like light, texture, color and repetition by using pitch, timbre, dynamics, depth and rhythm. This course is taught collaboratively by a visual artist and a musician. Elective: 3 credits/semester, 6 hours per week. Prerequisite: AM 101 or permission of the instructor.

AM 300 (M) Experimental Ensemble  SPRING
Students will work in small groups throughout the semester to create works of music. Students interested/performing in jazz, rock, classical, hip-hop, ambient, experimental, or other forms of music are welcome. Though the focus of the course is music and sound, students can incorporate visual art, movement, set design and/or costume design if desired. Work will culminate in an end-of-the-semester performance. This course requires permission of the instructor. A brief audition (in person or submitted digitally) may be required to enroll in this course. Elective: 3 credits/semester, 6 hours per week. Prerequisite: AM 101 and permission of the instructor.

CERAMICS - Program Chair: Mark Johnson

CE 101 Ceramics Handbuilding  FALL
Hand-building techniques such as coil, slab and press-molding and slip-casting are taught as students gain knowledge of materials, glazing, and firing. Students begin working with earthenware clay and later explore raku, stoneware, and porcelain. Sculptural and functional issues are explored in the course. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

CE 201-305 Beginning / Advanced Throwing  FALL
CE 201 - Wheel throwing is the primary means of making ceramic forms in this course. Basic and advanced throwing skills, material concepts, glazing and firing are covered. Reduction firing concepts are introduced as the students construct functional and nonfunctional forms in clay. Students also gain familiarity with artists who currently use wheel processes to explore contemporary issues and design. Elective: 3 credits/semester; 6 hours/week. No prerequisite. May be taken by both beginning and more advanced students.
CE 305 - In this ceramics course, the student will build upon throwing skills developed in CE 201 and/or other existing throwing skills. Complex forms are studied including pouring vessels, lidded containers, plates, platters, and teapots. Techniques of creating handles, knobs, and other appendages will be studied. Students will develop skills necessary to make larger forms by stacking and joining thrown sections. Students will learn to establish relationships between functional objects in a set, and will explore the creative potential of altering and manipulating thrown forms. Exploration of surface decorating techniques and glaze solutions will be included. Stoneware will be used predominately with an option for use of porcelain. Elective: 3 credits/semester; 6 hours/week. Prerequisite: CE 201.

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BFA Course Descriptions - 2015-2016

CE 225 Tableware  
SPRING 
In this ceramics course, students will use a specific topic - tableware - to research, design, and create a minimum of 10 place settings and accompanying pieces. Techniques can be selected from any combination of handbuilding, throwing, slip-casting or press-molding. During the first part of the course, students will explore the visual dynamics of sets. Arrangements and relationships of forms derived for specific functions will be studied and glaze choices and decorating options will be considered and tested. Students will also research a variety of artists that make dishes. After these initial investigations, students will carefully choose an appropriate clay body, technique, and glaze surface to design and create their 10 place settings. Each setting will include a dinner plate, luncheon plate, dessert plate, soup/salad bowl, tumbler, mug or cup and saucer, and will also create an accompanying group of dishes selected from the following: serving bowls of various sizes, large serving platter, cream and sugar set, salt and pepper set, large pitcher, small pitcher, teapot. Elective: 3 credits/semester; 6 hours/week. Prerequisite: CE 101 or CE 201.

CE 230 Clay, Culture and Content  
SPRING 
In this course students will be encouraged to deal with subject matter from the realms of popular culture, current events, and social commentary. Students will be introduced to the concepts of visual irony, and paradox. Images and objects from everyday life will provide inspiration and source material. Students will use various strategies to organize visual elements and to construct forms in clay. These strategies include the use of surface imagery, surface collage, combined forms, and appropriated imagery, texture and form. Both vessel and sculptural form will be explored. Students will utilize a range of forming and surfacing techniques. Students will learn to organize both form and surface imagery/information to provide a coherent visual statement. The work of contemporary ceramics artist will be used to suggest a broad range of technical and conceptual possibilities. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

CE 250 Slip Casting and Press Molding  
SPRING  
Clay is a very flexible material; it can be shaped and formed by numerous methods and processes. In this course students will explore the unique properties of liquid casting slip in addition to the more familiar plastic clay. Students will be introduced to methods of forming clay that use plaster and bisque clay molds. Tile-making will be explored using simple press molds. Slump and hump molds will be used to make both functional and sculptural forms. Simple and multi-piece slip casting molds will be used to replicate found objects. Students will learn to make singular objects, and then proceed to methods for creating more complex combined forms. This course will introduce a range of experiences that build skill and conceptual understanding. Work of contemporary ceramic artists will be shown to demonstrate possibilities and provide context. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

CE 311 Glaze Chemistry & Kiln Firing  
FALL  
The purpose of this course is to begin the process of understanding the nature of ceramic materials and to familiarize students with basic understandings of various firing processes. Assignments and lectures emphasize the theory and practice of formulating clay bodies and glazes with the goal of having students develop a vocabulary of materiality and process for use in their studio work. Elective: 3 credits/semester; 6 hours/week. No prerequisites. Majors have priority.

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

CE 351 Introduction to the Discipline - Ceramics and its Influence  
FALL  
The class begins by examining the importance of ceramics in everyday life throughout human history. Emphasis is on the wide spectrum of objects created, including pottery, ritualistic vessels, architectural decoration, and figurative clay sculpture. Students study the methods, forms and uses of ceramics within Asian, Islamic, European, African and the Americans cultures. In understanding the role of ceramics within these cultures, students become familiar with the myths, religious underpinnings, mores, and philosophical viewpoints which are incorporated in the making of the objects. Once this foundation has been established, students learn how contemporary ceramic artists are inspired by their history. Lastly, students will bring this accumulated study back to their studio and incorporate it into a self-assignment that will reflect upon and respond to some aspect of ceramic history that they wish to include in their art. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Ceramics Major or permission of instructor.

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4 of 31
CE 401-402 Ceramics IV: Majors Studio  
FALL/SPRING
Students develop a mature body of work in preparation for the Senior Thesis Exhibition. Students are offered the necessary instruction and support needed to pursue in-depth explorations of ideas and processes of their own choosing. Demonstrations, readings, discussions, and critical reviews continue the conceptual, aesthetical and technical development of studio work. Upon the successful completion of the senior studio, students are ready to begin their professional careers. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Successful completion of CE 301-302.

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

DR 140 Thinking with Drawing  
SPRING
This course focuses on "drawing for thinking," or how one uses drawing to get at a core idea. Students learn to use drawing as a reductive process, as a tool for thinking. The course looks at a wide range of settings, beyond fine arts, in which drawing is used (e.g. furniture making, metals fabrication, ceramics building, illustration and design concepts, etc). Students examine the different ways in which each discipline uses drawing to get ideas -- e.g. 3-D forms or motion pieces -- down on paper: not just literally rendering those ideas, but capturing the ideas behind them and sketching them out. The goal of this course is to teach students to use drawing as another, broader based tool to access their ideas. This class is a technical drawing class in that it will empower students to present their ideas using inherited and widely recognized conventions of description and representation. We will be breaking down the conceits of drawing that are used to represent ideas, objects, etc. to show form, space, weight, reflection, heat, proximity. Elective: 3 credits/semester; 6 hours/week. Prerequisite: DR 100 or permission from instructor.

DR 227 Anatomical Drawing  
FALL
This class is an in-depth study of the internal structure of the human figure as it affects the external form, allowing students to develop a working vocabulary of surface muscle groups and skeletal landmarks as they apply to drawing the figure. Students complete weekly research projects designed to compliment classroom topics. Class time is used primarily for study from the live model and critique. Application of knowledge gained throughout the course to individual aesthetic and conceptual concerns is encouraged. Elective: 3 credits/semester; 6 hours/week. Prerequisite: DR100.

DR 228 Figure Drawing  
SPRING
This introductory life drawing course is structured around the premise that working from observation leads to a deeper understanding of the elements of drawing and to a more personal expressive vision. Students investigate a broad range conceptual and historical drawing practices related to the human figure while building knowledge of basic human anatomy and exploring the variety of material and means available to describe complex form in illuminated space. Elective: 3 credits/semester; 6 hours/week. Prerequisites: DR 100.

DR 234 Contemporary Drawing Practices  
FALL
With the advent of postmodernism, artistic practices have splintered into an ever-widening variety of possibilities that has redefined the role of drawing in the contemporary art world. Beginning with the New York School and subsequently considering Pop, Minimalism, Conceptualism, Process Art, Graffiti, Performance, and Installation, drawing has persevered as a necessary artistic practice and has, through the variety of difference inherent in postmodern aesthetics, developed into a vital, autonomous art form in itself. Elective: 3 credits/semester; 6 hours/week. Prerequisite: DR 100.

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BFA Course Descriptions - 2015-2016

FOUNDATION COURSES - Foundation Coordinator: - Phillip Brou

FN 101 FOUNDATIONS OF DIGITAL IMAGING
This course covers the basics of digital imaging through lectures, demonstrations, and tutorials. The course also covers topics including image editing & manipulation, collage techniques, digital cameras, flat-bed scanning, color and gray scale printing, and digital presentation methods. The integration and translation of traditional two- and three-dimensional art media are explored in the digital environment. Although this course covers material of a technical nature, utilizing software such as Adobe PhotoShop, and Illustrator the emphasis is on digital imaging as a medium for artistic expression. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

Students can choose from the following:

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

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

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

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

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

FN 102 Introduction to Video
Spring
Video contributes to contemporary art through experimentation, performance, conceptual development, technological innovations, and the mixing of media. This course is an exploration of time-based art utilizing video, and will cover the basic skills and software knowledge of video production and post-production. Through demonstrations, in-class exercises, lectures, readings, discussions, case studies, individual projects and group critiques, we will investigate the formal and conceptual aspects of video art. We will look at many examples to study editing, camera work, narrative and non-narrative content development. Students will complete several projects utilizing video cameras and editing software. Elective: 3 credits/semester; 6 hours/week. No prerequisite.
BFA Course Descriptions - 2015-2016

FN 150 Figure Modeling FALL
The human figure and head are studied in-the-round by modeling clay and plaster on wire and cardboard armatures. The class works from observation of the live model. The human figure’s balance, proportions, mass, gesture and surface anatomy are studied while turning the life model. Skills learned include the ability to model the human figure confidently and with interpretation, gaining perceptual knowledge of the body’s design appreciating the differences between literal, expressive and interpretive approaches. Goals also include armature construction techniques, basic waste mold casting and skills with direct modeling mediums that support origination of three-dimensional form. Figure modeling may be considered an integral part of foundation study complimenting 3D design and figure drawing. Three-dimensional knowledge of the figure may be applied directly to a broad range of applications including, ceramic sculpture, illustration, figure sculpture and figure painting. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

FN 252 Exploring OZ; color, culture & beyond SPRING
This course is an interdisciplinary advanced color course that encourages students to develop content, using color, through the use of personal narratives, memory, and historically established color developments. The material will be delivered to students as a tool that can be utilized in any form or medium. Especially helpful to majors who have advanced in their personal work and would like to have a better understanding of how they use color as a vehicle for building content, but also valuable to any student who loved color in 2D-design and would like more formal training using color. This is not a painting class. Elective: 3 credits/semester; 6 hours/week.
Prerequisites: FN 113 and one elective in any department beyond foundation.

FIRST AND SECOND YEAR LABS: FYL Coordinator: Elizabeth Jabar / SYL Coordinator: Phillip Brou

FYL 100 [PE] FY-IN FALL
This seminar involves studio work, academic research, and involvement with a community partner. Its intent is to fully immerse you in art and design, to involve you in the MECA and Portland communities, and to place your creative efforts into a real-world context. FY-In teaches the critical importance of combining research and practice, and serves as an introduction to collaborating with one another and with a community partner. Students read, write, research, make art, discuss and critique while working on specific projects in their section. The course is required of all First Year students: 3 credits/semester; 6 hours/week.
Sections will include: Climate Change and Maine Island Communities, Painting & Drawing, Portland Walking Library, Re-imagine + Imagine, Community Action: Design, Games for Good, Textile & Fashion and one more TBD.

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

SYL 200-1 2nd Yr. Lab: (PE) “Gathering Influences:Collecting,Collections,Collectors,Collectibles”
“A Collection is a charm against chaos, the ordered bit, the finger in the dike…” Marilynn Gelfman Karp
Students will explore the human instinct to collect with specific attention to the impact of what artists collect, why they collect, and what they subsequently make. Students will share and explore past and/or current collections; develop new collections to generate sources for their work; and begin or continue to collect the work of their peers through barter. Field trips to private and institutional collections will augment class discussions about individual and cultural notions about collecting. A range of printmaking techniques including collagraph and screen printing will be explored and students will create an exchange portfolio around a theme collaboratively determined. Projects will include creating two dimensional printed matter and three dimensional printed objects particularly well suited for creating multiples that facilitate collection by others. The course will integrate a public engagement component through which students will participate in a partnership with a local retirement residence and subsequently develop an exhibition of artwork for its distinctly bare walls. Professional practices particularly suitable for Public Engagement work will be covered; Students will be expected to consistently document and reflect upon course content and their artistic practice utilizing current digital media.

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### SYL 200-2  2nd Yr. Lab: Micropublishing

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

### SYL 200-3  2nd Yr. Lab: Art, Design, Action!

The short video is becoming a major vehicle of communication and art making in the world today, widely proliferated in various arenas of public interaction on the internet. The projects in this course will use this time-based, narrative medium to investigate the nature of storytelling in various forms. We will look at different kinds of image sequencing, a variety of narrative structures and compelling ways of effectively presenting your story to an engaged audience. Editing - the artist’s/designer’s/filmmaker’s decisions of what an audience sees and hears - will be studied closely. All of the principles studied in this course can be applied to any form of art and design. Research, reading, writing, presentation, working individually and collaboratively, critiques, documentation and screenings will be integral parts of the class.

### SYL 200-4  2nd Yr. Lab: The Body in Context

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

### SYL 200-5  2nd Yr. Lab: Contents, Containers, Objects and Models Entrepreneurship and Digital Fabrication

This class will focus on using new technologies to design and fabricate a series of interconnected entrepreneurial projects. These projects will be based on the students own interests and their desire to create things of real value to the exterior community. Students will see their projects evolve from prototypes to finished pieces. We will discuss how to design and implement projects that will have real value to external stakeholders. Collaboration and entrepreneurship and design process will be central to the ways in which students work. Through research and presentations students will define the context that their projects will be placed into. Specific topics may include package and container design, model and mock up making and the translation of the content into other forms of making. Students will utilize a range of tools and technologies including: Adobe Illustrator and simple 3D modeling, 3D printing, Laser cutting/engraving, and CNC machining.

### SYL 200-6  2nd Yr. Lab: Cup of Tea

Tea, and by extension the teacup, figures prominently in both eastern and western cultures. When we think of the Japanese tea ceremony or the British tea hour, we think of a ritualized time and event, whereby tea becomes the means to socialize and to celebrate one’s culture. When not a communal event, the drinking of tea is often an invitation to take a few moments out of the day and to relax and become aware of the moment. Tea has also served as a metaphor for ritual as well as revolution. It takes fifteen years to become a Japanese Tea Master. It took only a few hours for American patriots to dump enough tea to be credited with starting a revolution. Additionally, “my cup of tea” is often used figuratively to refer to an activity that one truly enjoys. This course will begin by focusing on the teacup. Students will begin by learning how to make good ceramic cups. Students will also be given the opportunity to read about and

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discuss the costs and consequences of agricultural, trading and labor practices, associated with tea. There will also be a shared community event revolving around the cup. For the final project, students will choose a domestic object to focus on, to make, and to research what it tells us about our world.

GRAPHIC DESIGN – Program Chair: Margo Halverson

GD 101 Design Basics: Form & Meaning  FALL
This is an introduction to the fundamental elements and skills of graphic design. Projects introduce the possibilities and principles of design. Emphasis is placed on learning formal relationships while exploring the expressive potential of type. Students will create visual compositions in which typography and creative concepts play a primary role in communicating ideas. Graphic design tools such as handwork, the computer, analog and digital materials and methodology will be applied throughout the semester. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

GD 102 Design Basics: Typography and Image  SPRING
This course introduces the basic principles of typography. Students learn how to work with type with respect to concept and informational hierarchy. Projects involve experimentation with methods of organizing and integrating type and images into visually compelling compositions and effective communication. Typography as a vehicle of creative expression will also be investigated. Emphasis is on 2-dimensional design and sequential typography in communication and expressive systems. As a final project, students write, design and produce their own limited-edition book. Major requirement. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

GD 220 Elements of Graphic Design: XYZ  SPRING
Students are introduced to the applied elements of the practice of graphic design. Through various media and processes that inform the technical and communicative canon of graphic design, 3D environments and information design will be introduced. Projects may include interpretive exhibition design, signage systems, and packaging. Emphasis will be placed on grid systems and color systems. The class will explore a range of materials and comping techniques in the production of scale models and mock-ups. Emphasis will be place on the potentials for artistic/conceptual expression within assigned or individually created projects. The class will promote the development of a critical/analytical vocabulary through group and self critique as well as a rational method for image generation in contexts of various media in visual communication. The goal is to explore the indivisible connection between the media and methods of design that inform the meaning of design work across 2D and 3D environments. The class will also amplify the inherent similarities of design methodology throughout media to promote thinking across platforms of making work. Computer technology will be used but not exclusively. Elective: 3 credits/semester, 6 hours/week. No prerequisite.

GD 224-324 Narrative Sequences  FALL
This course explores the relationships between narrative structures and a critical visual language. Narratives, whether 2D, 3D, time based, interactive, linear or nonlinear, are used to question and develop the compositional and representational strategies applied within design and studio art today. Design concepts such as content, sequence, strategy and structure are touched upon in this class. Students develop critical vocabularies and a sensitive and nuanced understanding of 2D, 3D and/or 4D design from a narrative perspective. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

GD/IL 275 Hand Lettering and Word Marks  SPRING
This course provides training in hand lettering styles, calligraphy and the creation of word marks. Students begin a study of hand lettering and learn the processes that (with dedication) will eventually lead to mastery. The course includes a survey of European historical writing styles, and American and European sign lettering, with a concentration on historical forms that influence the current trends in lettering and word mark design. There will also be an optional component focused on lettering coordinated to hand-drawn images. This course serves all disciplines in the college that can include lettering as an artistic component, and provides all students with an intensive study of the visual aspect of written communication. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

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GD 300 Graphic Design Topics: Text in the Environments  
FALL  
This course focuses on two and three dimensional typography and the space or interplay between the two. The structure consists of a series of projects focused around the conceptualization, creation and construction of letterforms and their integration into physical space. Students are encouraged to explore boundaries of what this might mean through exposure to a range of processes from printmaking, to screen to furniture while bringing their own material-based practices to each prompt. Students will utilize MECA's CNC machine and print facilities to explore possibilities in wood, plexi and other materials. Computer technology will be used but not exclusively. Students from non-design backgrounds are encouraged to enroll, we will be making objects. Elective: 3 credits/semester, 6 hours/week. No prerequisite.

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

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

GD 320 Design Studio for Graphic Majors  
FALL  
This course contains diverse practical assignments for majors in Graphic Design. Assignments focus on bridging meaning with form through the elements of typography, image, color, formal qualities of composition and context. Mediums range from 2D, 3D, and 4D. Projects introduce the student to the design of complex visual systems and include investigations into the use of letterform design as an expressive element of communication. Students create proportional and conceptual relationships in letterforms in order to optimize visual messages. Elective: 3 credits/semester; 6 hours/week. Prerequisite: GD 101 or 102.

GD 353 Design Issues & History  
FALL  
Readings, discussions, student presentations and studio projects will expose and examine contemporary issues and design history that affect the way we perceive and inform the practice of design. Topics and projects will engage the student in critical thinking and research specific to design methodology to inspire the individual student's arena of form and context. Major requirement. 3 credits/semester; 6 hours/week. Prerequisite: GD 102 and 101 or 202.

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

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

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

IL 102 Techniques in Illustration  
This course is intended to introduce students to the necessary skills, mediums and techniques used in illustration in order to jumpstart their affinity, competency and eventual mastery of a specific media, approach and style.  Elective: 3 credits/semester; 6 hours/week. No prerequisite.

IL 201 Constructive Drawing and Composition for Illustration  
This course is intended to introduce students to the constructive drawing techniques that vital to Illustration. Students will learn to build characters, human forms, objects and architecture using geometric shapes and perspective. The course will also cover the study of composition and its dramatic effect on mood and meaning. Elective: Elective: 3 credits/semester; 6 hours/week. Note: attendance is mandatory. Prerequisites: written permission from Program Chair.

IL 202 Expressive Style and Techniques for Illustration  
This course is intended to introduce students to the expressive techniques employed by successful illustrators. Classes will focus on studio assignments where student will learn and practice and develop masterful marks and fluid, expressive drawing and painting techniques. Students will develop modern and handmade. Elective: 3 credits/semester; 6 hours/week. Note: attendance is mandatory. Prerequisites: written permission from Program Chair.

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

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

IL/GD 275 Hand Lettering and Word Marks  
This course provides training in hand lettering styles, calligraphy and the creation of word marks. Students begin a study of hand lettering and learn the processes that (with dedication) will eventually lead to mastery. The course includes a survey of European historical writing styles, and American and European sign lettering, with a concentration on historical forms that influence the current trends in lettering and word mark design. There will also be an optional component focused on lettering coordinated to hand-drawn images. This course serves all disciplines in the college that can include lettering as an artistic component, and provides all students with an intensive study of the visual aspect of written communication. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

IL 303 Narrative Illustration 1  
This course offers in depth study of illustration in a variety of narrative forms. Students are required to visually interpret texts in books, picture books, magazine articles, comic strips, comic books and storyboards for film or animation. Students analyze manuscripts and develop an original story. Elective: 3 credits/semester; 6 hours/week. Prerequisite: IL 206.

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BFA Course Descriptions - 2015-2016

IL 315 Character Design
This course is designed to guide students through the development of characters used in books, animation, toys and game design. Students will learn to design characters using a variety drawing systems and techniques in order to suit specific narratives and media. Prerequisite: This course is open to Juniors and Seniors. Second year students may apply and will be admitted based on individual portfolio review. Elective: 3 credits/semester; 6 hours/week. Prerequisite: IL 204 and IL 206.

IL 319 Illustrating the Clothed Figure
This course is designed to accommodate students of all disciplines and interests related to dress, fashion, and costume; it will enhance and broaden a student’s ability to draw in various contexts. It will focus on drawing, drawing figures real or invented, as well as clothes, fashion, and costume. Students will gain insights into how dress and adornment define how we shape identity, build a fashion collection, create a trend, or determine aesthetics/taste through form, color, texture, and concept.
Students draw from the clothed body or images of the body in clothes as images for representational, illustrative, conceptual, character design, costume and design sketching purposes. From the fashion design croquis to finished illustration work, groupings to historic costume spread, self-initiated work or portfolio-ready material, students will work all stages of refinement and editing.
Students draw using a variety of sketching and rendering methods and drawing implements and materials to work with to acquire a toolbox of skills and styles. Students may approach their work with a variety of styles of drawing and illustration to develop a personal voice and aesthetic within the more universal traditions or alternatives. Students draw from the live model in various stages and forms of dress from daily wear and underwear to a trend or “look” or historic costume or character in dress. Elective: 3 cr./semester, 6 hr. /week. Prerequisites: IL 204 and IL 206.

IL 321–322 Illustration Majors Studio
- IL 321 - This course further exposes students to a range of illustration formats and genres. Students build and hone drawing and technical skills, establish and maintain research methods, and explore materials and concepts. Third and fourth year students work to solve visual problems with short and long deadlines, combine observational skills, research, and invention in innovative ways, experiment to gain more fluency, and work in stages of formal and conceptual refinement. A student may work in representational, narrative, or conceptual genres on assignment-based projects, and gain experience in contemporary practices, including process, the articulation of ideas, and presentation. Major requirement: 3 credits/semester; 6 hours/week.
- IL 322 - Students strengthen and refine skill sets, further developing research methods, practicing self-critique, meeting deadlines, and locating their personal voice and interests. Third-year students continue to work with shorter-term assignment-based illustration projects and focus on certain methods with faculty support. Seniors work on a cohesive, portfolio-ready body of work on both short-term and long-term projects where skill, research, and personal voice are concrete and visible. Guest illustrators, studio visits, critiques, field trips, and readings continue to support and broaden their experience and understanding of the field, presentation, and professional practices. Major requirement: 3 credits/semester; 6 hours/week.

IL 333 Illustrative Design
For many graphic artists, Illustration and Graphic Design are considered one-in-the same. Milton Glaser, Seymour Chwast A.A. Cassandre and Xavier Mariscal are amongst the modern Illustrators/Designers who create every element of their design, type and image, by hand. In this course, students will create works, which explore the cohesiveness and visual harmony expressed in Illustrative Design. Elective: 3 cr/semester, 6 hr/week. Prerequisite: IL 204 and IL 206.

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

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**BFA Course Descriptions - 2015-2016**

**IL 421–423 Illustration Majors Studio**

**FALL/SPRING**

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

Major requirement: 3 credits/semester; 6 hours/week.

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

**LIBERAL ARTS - Program Chair: Dana Sawyer / Writing Minor Coordinator: Claude Caswell**

**ENGLISH COMPOSITION AND LITERATURE**

**EN 100 English Composition**

**FALL**

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

Professor Rogoff’s online courses at MECA strive to maintain the college’s emphasis on close student-professor relationships, detailed feedback, and student-to-student learning while offering the flexibility and convenience of the “digital classroom.” Courses run primarily through MECA’s Google tools, including MECA Gmail, Google Drive, and Google Sites. When necessary, other online learning tools are used to deliver additional content. Courses are structured in easy-to-use ways so that students can focus on the course content.

**EN 105 Introduction to Literature**

**SPRING**

The goal of this course is to deepen students understanding of Western culture through reading and discussing great works of literature. We will read and discuss works from ancient Greece to the present day. Writing critical responses and literary analysis will be an important part of the course. Required: 3 credits/semester, 3 hours/week. Prerequisite: EN 101 or the equivalent. This course may not be dropped without department head approval.

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**EN 110 Honors - English Composition**

**FALL**

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

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

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understanding that there are psychological, sociological, ideological, cultural and environmental influences on our

many other questions will be investigated in the course.

someone else's home can cause culture shock.

Can we have a conception of home that is dangerous to ourselves and/or others?

Can we ever

attachment to our

ability to find home?

“homey” to someone else, what does

tell us about the nature of “home?”

If our home isn’t “homey” to someone else, what does this tell us about the physical place where we “hang our hat?” If our home isn’t “homey” to someone else, what does this tell us about the nature of “home?”

How do nature and nurture influence our

cultural nature of what we call “home,”

Can we ever

SPRING

HU 312 (PE) Finding Home: a Philosophical Inquiry into the Nature of HOME

What is “home?” What, specifically, do people mean when they say they feel “at home?” If “home” is a state of mind in which we feel comfortable, how does this correspond to the physical place where we “hang our hat?” If our home isn’t “homey” to someone else, what does this tell us about the nature of “home?” How do nature and nurture influence our ability to find home? Can we have a conception of home that is dangerous to ourselves and/or others? Can we ever permanently find home in a changing world? Attachment to our home can cause homesickness, and unfamiliarity with someone else’s home can cause culture shock. What, if anything, do these phenomena tell us about “home?” These and many other questions will be investigated in the course. We will explore the philosophical nature of what we call “home,” understanding that there are psychological, sociological, ideological, cultural and environmental influences on our

HU 220 Independent Film

This course will focus on identifying what distinguishes independent from mainstream films in content and style (form) while simultaneously seeking to expand knowledge of independent cinematic expression. We will study a variety of examples (both in English and non-English languages) —underground, neglected, or new films as well as classic independent works and their directors — in order to discover the themes and movements that have driven the style, aesthetics, and attitudes of independent film. We’ll also look at the evolution of the production of independent films in a rapidly changing technological environment and how increasing access to global audiences are re-shaping — even revolutionizing — independent cinematic expression. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

HU 308 Experimental Fiction (online)

Experimental fiction challenges narrative conventions and forces the reader to approach the literary work in different ways. This course will introduce students to works of fiction by pioneers of literary form. Authors to be studied include Jorge Luis Borges, Italo Calvino, Jennifer Egan, and Lydia Davis, among others. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

HU 307 Potentials of Human Consciousness

What is the nature of human consciousness? What are its ultimate potentials? Does it have potentials yet untapped? Whatever the realities may be, Hindus and Buddhists believe that consciousness is much more than the simple, daily experience of awareness we take for granted. They conceive of consciousness, specifically, expanded consciousness, as the key to knowing absolute truth and enjoying lasting peace and happiness in life. In this course we’ll explore their metaphysics, their concepts of consciousness and their methods (yoga, meditation, chanting, etc.) for realizing more authentic levels of it. Our goal will be simply to understand, as participant-observers (since we’ll be trying two of their meditation techniques), the nature of their goals and concepts and not to advocate or denigrate those goals and concepts. We will also, later in the course, investigate modern, Western interest (specifically, in the disciplines of philosophy, psychology, and physics) in Hindu and Buddhist metaphysics to better understand why it has gained in intellectual appeal. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN 100/110-105/112 or equivalent.

EN 112 Honors - English Literature

Artists need to know their culture, and in this course we will be examining Western culture through the medium of some of our greatest literary works. Beginning with Plato and Greek literature, we will move to the Middle Ages, the Enlightenment, the 19th century, and early 20th century Modernism and conclude with a contemporary work of fiction. Besides reading, students will be asked to be active participants in class discussions, and to write analytical essays on the work, examining the authors’ contributions to our tradition, either philosophically, politically, or artistically. Required: 3 credits/semester, 3 hours/week. Prerequisite: EN 101 or the equivalent. (Note: HONORS LEVEL - to earn the “honors” designation on your transcript, requires an additional 20% more reading and writing, and assumes a higher level of interaction in discussions. Honors classes cover material at a faster rate and expect you to learn more on your own, so most people find them more difficult. They look great on your CV if you're applying to a graduate or professional program and are more easily transferred.)

HUMANITIES

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conceptions of home, and on our ability to find or create it. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

HU 317 Topics in Film
A thematic course exploring several not necessarily related but often overlapping topics in 20th century international film. It is not a survey course as such but it does cover a wide spectrum with something of an historical approach. Nor does the course attempt to cover diverse cultures. Most of the films will be American though some may be European and possibly a few will be from somewhere else. Your own outside viewing (required for the course) can broaden the range. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

HU 318 The Fiction of Madness
Through selected novels, short stories, essays, and films, this course explores the psychic darkness and inner logic of "madness" as a social, literary, and often highly personal concept. The course is a voyage into the worlds gone wrong, created by writers and artists who charted the territory of the "crazy" in order to discover the "sane". Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

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

HU 335 (W) Beauty & Terror: Exploring the Sublime
From its earliest prehistoric origins, art, including storytelling, has sprung from an experience of the sublime: that moment when beauty, amazement, and sometimes terror ring out at the same moment, an experience induced or inspired by the natural world, visions, madness, solitude, incarceration and/or religious rituals. In this writing workshop we will explore the work of various writers who have captured this experience in their fiction, and create new work that draws on our own experiences. Readings from Arthur Rimbaud, Lewis Carroll, Wade Davis, Aldous Huxley, David Lewis-Williams, Karen Russell, Jeffrey Ford, Kelly Link, Angela Carter and Edgar Allen Poe. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

In this Advanced Essay course we will observe and consider our kinship with the wild world by examining the "junctures" of art, science, nature, philosophy and cosmology. Through a close investigation of a range of sources, including newspaper articles, photo archives, oral histories, legal documents, interviews and direct observation we will craft richly textured essays that address and interpret critical junctures between humans and nature. This course is designed to refine skills from previous writing courses, build strength as a writer and prepare students for future writing contexts while exploring a variety of ways of effectively incorporating information into prose that is expository, persuasive, investigative, exploratory, lyric and personal. The readings for this course will introduce students to forms of the essay, including literary journalism, historical writing, travel writing, cultural criticism and memoir and serve as models for their own writing. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

HU 420 Honors - Philosophy of Romanticism
Camille Paglia, in The Sexual Personae, aired the increasingly common thesis that the youth revolution of the 1960s was the single largest breakout of Romantic thought in the history of Western culture - and also that for the most part intellectuals did not see it coming. Why did it occur? What was its significance and impact? And why does Romanticism continue to reassert itself in popular culture today (e.g., in the New Age movement, the environmental movement, popular films, and the music of Green Day, Beck, Cold Play, and others)? And what are the various theories, negative and positive, regarding its significance? Is Romanticism a "naturalistic excess" and therefore a "menace to civilization" as Irving Babbitt once proclaimed it? A form of "degeneration" as Max Nordau preached in the nineteenth century? The foundation for an Aquarian Age of peace and creativity, as hippies postulated? An inevitable counter-balance for a culture overly focused on the material and analytical dimensions of human existence? We will explore these and other questions based on an analysis of Romanticism's historical development and its four most dominant themes, using the "Romantic
Renaissance" of the Sixties youth culture as a touchstone and take-off point for our analysis. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent. (Note: Honors - to earn the "honors" designation on your transcript, requires an additional 20% more reading and writing, and assumes a higher level of interaction in discussions. Honors classes cover material at a faster rate and expect you to learn more on your own, so most people find them more difficult. They look great on your CV if you're applying to a graduate or professional program and are more easily transferred.)

NATURAL SCIENCE

NS 235 (PE) Environmental Science  
This course will focus on the interactions between humans and the environment, and what we can do to live more sustainably. That is, in a way that promotes health and prosperity for humans and the natural systems on which we depend. In order to understand these interactions, we will learn how natural systems (plant and animal communities and ecosystems) function. We will also learn about natural resources that sustain us, such as water, air, and soils, and the effects that our activities can have on these resources. In addition to the science, we will learn how economic incentives affect the way we treat the environment, and will gain some understanding of how politics can promote responsible (or irresponsible) use of the environment by the creation of public policy. An underlying theme of this course is that we can, as individuals and as a society, take actions to live more sustainably. Therefore, we will partner with a local environmental organization to learn about promoting environmental stewardship, and will work with that organization on a student-generated project. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

NS 250 The Art of Business  
The Art of Business is a general overview of math skills necessary for running a small art-focused business. The goal of the course is to teach art students what they would need to know in order to run their own small business, including how to crunch the numbers for a feasibility study and how to do their own taxes. This course also covers the math skills needed by independent artists working with galleries and/or applying for grants and scholarships. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

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

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

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

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

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The first (of three) portion of the course will feature five problem solving experiences or scientific projects that span most visual arts. (e.g. Determining the strength of a rope needed to safely hold a banner across a roadway.) The second portion of the course will feature problems derived from the student’s major. (e.g. the from furniture program) Choice 1: Describe the process of barrel-making. Choice 2: From tree to furniture, describe how wood transforms. Include a differentiation between the cellular structure of soft and hard woods and now the cellular structures dictate the best use of the wood.) Students will research answer, create presentations and present to their course-mates. The last portion of the course will feature revisions from the second portion in order to prepare presentation to their fellow majors. Elective: 3 credits; 3 hours/week. Prerequisite: Major standing.

**SOCIAL SCIENCES**

**SS 202 (M) Ethnomusicology: Music Across Cultures**
This course is an exploration of western and non-western music through critical listening, assigned readings, ethnographies and case studies. Looking at a wide range of music expression, students will make a cross-cultural examination of the elements of musical systems and learn how a culture’s music and underlying cultural logic are intertwined. The final project will include field research and an ethnography. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

**SS 306 Materials and Society in Eurasian Prehistory**
The primary aim of this course is to explore how hominid species have engaged with the material world and how engagement with the material world has made our species distinct and shaped human society over time. The course will begin with an overview of the discipline of archaeology and a detailed review of the accepted chronological structure of the prehistory of the Old World. Students will create, in whatever medium they choose, their own timeline of social and climatic change from the Middle Paleolithic to the Roman period in Europe to serve as a personal reference for the remainder of the course. After this brief initial overview, the students will proceed to discuss materials in rough chronological order, moving through specific lectures and workshops related to the origins of working in various materials and the ramifications for human societies in the realms of art, architecture, technology, economy and society. Stone, fiber, hides, wood, bone and ivory, horn and antler, sound, pigments and glues, earth, glass, ceramics and metals will be covered. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

**SS 310 Topics in Anthropology**
People, Resources and the World: This anthropology class explores the issue of resource distribution, acquisition and use across the world from historical and contemporary perspectives. In order to better understand how people have created wealth and power over time various theoretical and empirical works will be utilized in the course. Concepts such as capitalism, imperialism, colonialism, environmentalism as well as others will be discussed. How people “make a living” in different societies including our own will also be included. Finally, how people reduce, reuse and recycle materials in their personal and professional lives will be studied and how this impacts the future. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

**SS 325 Utopias, Real and Imagined**
What might the perfect society look like? Some feminists have imagined it as a community where men were not necessary. Other have seen it as people devoted to God and to equality between men and women, as a site of economic equality, governments without oppressive power, or elimination of urban woes. This course examines various utopias, real and fictional, and the societies that give rise to them. Students learn how various Western societies work and do not work, explore who is affected by different elements of societal organization and how alternative arrangements have been constructed, and consider the outcomes. Readings and discussions focus on utopian ideas, real utopian experiments, and dystopias. Individually or in groups, students explore one utopian experiment in depth. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

**SS 305 Honors - Dreams (online)**
This course will investigate ideas about dreaming. While most of the content of the course will be determined by the subject of your individual projects, lectures and lessons will cover investigations of the nature of dreaming from the ancient world until the present, from China to the West, from the Bible to Freud and beyond. Students will analyze the nature of dreams in relation to questions about knowledge, science, selfhood, society, and divinity. Readings include works by Sigmund Freud, fictional works by Fyodor Dostoyevsky and Lewis Carroll, philosophical texts by Chuang Tzu.

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and Cicero, and a miscellany of other fascinating texts ranging from antiquity to today. The course will run as an online course. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent.

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

Professor Rogoff's online courses at MECA strive to maintain the college's emphasis on close student-professor relationships, detailed feedback, and student-to-student learning while offering the flexibility and convenience of the "digital classroom.” Courses run primarily through MECA’s Google tools, including MECA Gmail, Google Drive, and Google Sites. When necessary, other online learning tools are used to deliver additional content. My courses are structured in easy-to-use ways so that students can focus on the course content.

**WORLD HISTORY**

**WH 231 World History I**
FALL
By examining the history of the non-Western world, this course explores the diversity of political, social, economic and religious structures throughout history, with a primary focus on the Middle East and North Africa, India and China, developing threads of thought and form that are followed throughout the course. Students explore how and why different forms of government, social organization and thought develop and the factors that affect such development in various cultures. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent. After WH requirement is met, this course may be used to meet SS / HU or ANY requirements. (Formerly known as Diverse Cultures I: Origins, Structures and Complexity.)

**WH 232 World History II**
SPRING
This course is a continuation of the themes and topics addressed in WH 231, beginning from the time of the discovery of North America. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent. (Formerly known as Diverse Cultures II: Globalization, Domination and Resistance. Please note that WH 231 is not a prerequisite for this course.) After WH requirement is met, this course may be used to meet SS / HU or ANY requirements.

**WESTERN PHILOSOPHY**

**WP 211 Issues in Ideology I**
FALL
The dictionary defines the word *culture* as “the characteristic features of a civilization.” What are the characteristic features of Western civilization today? How do we receive them? This course explores the relativity of cultural values and the origins of Western values, beginning with those originating in the ancient Near East and concluding with those set in place during the Renaissance. The multifaceted nature of culture is examined to highlight the issues and conflicts implicit in the creation of values. This course provides students with a broad understanding of those common “biographical” elements, inherited through culture, as an ideological foundation for their work as artists. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent. After WP requirement is met, this course may be used to meet SS / HU or ANY requirements.

**WP 212 Issues in Ideology II**
SPRING
This course explores the relativity of cultural values and the origins of the dominant values of the West, from the Renaissance to the present. It provides students with a broad understanding of the matrix of values in which Westerners grow up, as well as the issues and ideological conflicts that can arise and have arisen from those values. This exploration forms one intellectual foundation for the students’ work as artists. Elective: 3 credits/semester; 3 hours/week. Prerequisite: EN100/110-105/112 or equivalent. (Please note that WP 211 is not a prerequisite for this course.) After WP requirement is met, this course may be used to meet SS/HU or ANY requirement.

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METALSMITHING & JEWELRY DESIGN – Program Chair: Kyle Patnaude

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

MJ 214 Enameling FALL
Explore the relationship of color, form and surface by learning how to fuse glass to metal. This course will cover a variety of ancient and contemporary approaches to the art of enameling. This versatile medium allows for drawing, painting and design on two and three dimensional forms that can include jewelry, objects, and installation pieces. Techniques will include cloisonné, champlevé, scrafitto, stenciling, and use of decals, drawn and painted marks as well as digital images. Innovative and experimental approaches will be encouraged. 3 credits/semester; 6 hours/week. Pre-requisite: MJ 101.

MJ 225 Design for Production SPRING
To design refers to the process of originating and developing a plan for a product, structure or system with intention. Design for Production explores the design aspect as it relates to object making that answers a question through research, model making and product development. Although housed in Metalsmithing, all materials and processes are welcome. Students will learn how to design a product, consider appropriate materials, strategies for efficient making and when and how to outsource labor. Students will also learn about marketing and pricing. 3 credits/semester; 6 hours/week. Pre-requisite: MJ 101.

MJ 313 Goldsmithing – Practical Applications FALL
The focus of this course is on learning, as well as honing, classical goldsmithing techniques. Although traditionally practiced in gold, this particular set of skills can be learned through constructing in less precious and non precious metals. Each student will be asked to complete numerous technical assignments with measured specifications that focus on complex fabrication and soldering skills. Assignments will include but are not limited to learning how to make a perfect cube, a hinged hollow construction bracelet, build a box clasp, explore multiple methods of pin backs, clasps and bales, learn how to set stones, practice jewelry repair methods, alloy metal and fabricate complex wire constructions. There will also be two larger assignments over the course of the semester. Our Natural Replication project will be moved to this course because the primary learning outcomes are accuracy, attention to detail, problem solving and acquiring sensitivity to the material while learning to stretch traditional methods in unconventional ways. The final project for the semester will explore the re-interpretation of nature in jewelry. Elective: 3 credits/semester; 6 hours/week. Prerequisites: MJ Major or permission of instructor.

MJ 314 Independent Projects in Metals & Jewelry SPRING
This course is designed to create structured parameters in which students working in any discipline can investigate their ideas through the language of metalsmithing and jewelry. Student/instructor discussions will establish subjects for independent study at the beginning of the semester that will continue throughout the semester. Emphasis will be placed on process and content. Specific skills and materials will be determined by the nature of the independent investigation. Because this is not a technically driven course students will be expected to rely on skills that they already have learned. Students will investigate their subject through formal assignments developed by the instructor and student. Group and individual critiques of student work will be the principle mode of instruction. Slide lectures, discussions, reading material, and demonstrations are integral aspects for introducing concepts and relating theory to practice. Elective: 3 credits/semester; 6 hours/week. Prerequisites: MJ Major and any MJ 200 elective.

MJ 301-302 Metalsmithing & Jewelry Majors Studio FALL/SPRING
This one-year class introduces students to the full breadth of the studio practice of the Metalsmithing and Jewelry major. Students build on their previous skills while learning new technical skills. Students will develop a solid conceptual base for their work and discover modes of working and interests that are specific to them through research, drawing and model making as well as finished pieces. Incorporated into the curriculum are projects that challenge students both conceptually and technically. In addition to assignments, self-designed explorations of technical, conceptual or design directions are...

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included. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: MJ 101 + one 200 level class. An advanced tool kit is required.

**MJ 351 Introduction to the Discipline**  
**FALL**  
This one semester survey course follows the history of metalsmithing and jewelry from 40,000BC to present day. One can think of this class as a history of the world told through a particular lens that investigates ideas of the spiritual, power, material acquisition, trade, warfare, fashion, technology, storytelling and identity. The lectures are given in a circular format that root contemporary work and ideas in the historical. Supplemental reading reinforces and adds to classroom dialog. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: established as a Metalsmithing and Jewelry Major or at the discretion of the Program Chair.

**MJ 401-402 Metalsmithing & Jewelry Majors Studio**  
**FALL/SPRING**  
The final year provides students with the opportunity to work in an independent manner. New technical skills may be introduced, yet emphasis is placed on honing already acquired skills. Each student is expected to select, research, and articulate a direction that culminates into a related body of work and written thesis. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: MJ 101, one 200 level class, MJ 301/302, MJ 351.

**NEW MEDIA - Program Chair: George LaRou**

**NM 120 Introduction to New Media: Visual Storytelling**  
**FALL**  
Telling stories with pictures is a fundamentally important skill for Game Artists, Animators, Filmmakers, and Interactive Media Designers. This course will introduce the basics of character development, narrative structure, and cinematic grammar. Students will work with storyboards, sequential images, animation, motion graphics, and short movies in the exploration visual storytelling approaches. Using the expressive conventions of Film and Animation students create a series of works in the mediums in which they are preparing to work. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**NM 150 Interactivity**  
**FALL**  
Two broad fields of interactivity will be introduced in this course. First, students will use a simple 2D Game Framework to create experimental works that explore the structure and rules of game genres such as platformers, shooters, puzzles, etc. During this segment of the course students will create their own mini-game or games. Students will then experiment with the use of sensors and control blocks to create physical interfaces for triggering and controlling events on and off the computer screen. This second focus will be on the field of physical interaction. By using cameras, and simple sensors students will create works that explore installation and physical interface. Formerly known as NM 150 Introduction to New Media: Interactivity. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

**NM 204-304 Moving Image Lab: Film Scoring, Special Effects & Stop-Motion Animation**  
**FALL**  
This course will cover a range of tools and techniques commonly used in animation and film workflows. through these processes we will explore the relationships between animation, sound, and special effects. Students will investigate a range of materials, and techniques commonly used in Stop-motion Animation to make short experimental animations. Field audio recordings, music, and sound effects will be created or found and mixed in multichannel audio software to provide emphasis and support for the animations. Visual effects will be added to extend visual illusions and sync with audio events. Elective: 3 credits/semester; 6 hours/week. Prerequisites: A video, digital imaging, or New Media course.

**NM 230 Digital Filmmaking: Process and Principles**  
**FALL**  
This course introduces the technical skills required to succeed as a filmmaker. You will produce one short film from an idea that you will work on throughout the semester. Your idea will move through the traditional filmmaking processes: pre-production, production, post production and marketing/distribution. The fundamentals of each of these steps will be presented through in class demonstrations and discussions. Lists of readings and online materials will support learning beyond the classroom. Elective: 3 credits/semester, 6 hours/week. Prerequisites: FN 101 or instructor permission.

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**BFA Course Descriptions - 2015-2016**

**NM 245 Introduction to 3D Modeling & Animation**  
SPRING  
This course will explore the basics of computer based 3D modeling and animation. Students will plan, build, paint, texture, rig, light, animate, and render three-dimensional models and environments. A general overview of the integration of 3D output in print, video, and games will be provided. This course will use MAYA as its core software. Elective: 3 credits/semester; 6 hours/week. Prerequisites: FN 101.

**NM 301 Character Animation**  
SPRING  
This class will focus on the process of planning and creating character-based 2d animation. Students will learn the classic principles of animation and learn how those evolved over the last century as they grow their own ability to create animation that is both engaging and believable. The course will use Adobe Flash as it's primary software, but students will also see how the core concepts of animation translate to 3d with the use of Autodesk Maya. Elective: 3 credits/semester, 6 hours/week. Prerequisites: FN 150 or instructor permission.

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

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

**NM 351 Introduction to the Discipline**  
FALL  
This course offers an historical and critical overview of digital media. Case studies in Film, Games, and Digital Art will be presented and discussed. Assigned readings, playing’s, and viewings will introduce and illustrate the key concepts, philosophies, and modalities of New Media. Students will create written and or visual responses to each of the major themes of the course. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: Junior standing.

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

**PAINTING - Program Co-Chairs: Gail Spaien & Philip Brou**

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

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BFA Course Descriptions - 2015-2016

PT 120 Perception-Imagination-Abstraction
FALL
This course explores historical and contemporary approaches to traditional genres of painting. Exercises and assignments reinforce and expand upon the principles investigated in PT100. Emphasis is placed on formal issues, color use and facility with the material. Students will work from direct observation, memory and imagination. Art historical topics including the manipulation of 2D space, abstraction and representation, the narrative and the development of content through the use of signs and symbols will be discussed. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PT100 and any 2D studio elective.

PT 221 Independent Projects in Painting
SPRING
This course is designed to help students learn to create structured parameters for independent work. Students working in any discipline will develop and investigate their ideas through the lens of painting. Students/instructor discussions will establish self directed projects throughout the semester. Emphasis will be placed on form as it relates to content, research and process. Specific materials will be determined by the nature of the independent project. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PT100 and any 2D studio elective (100-level sculpture or print elective may substitute PT100 with instructor permission).

PT 224 Painting the Human Form
SPRING
This course focuses on the figure in painting, both formally and as a thematic topic. Working from the model, students develop sensitivity to painting the human form, study anatomical structure, work toward an ability to manipulate the human form in space, and utilize color to depict its visual structure. They are also able to invent forms and colors informed by the figure. Students are exposed to art historic and critical writings on common themes and issues in figurative representation such as subjectivity, narrative and the nude vs. naked, and develop a conceptual sensitivity to figurative painting. Elective: 3 credits/semester; 6 hours/week. Prerequisites: PT100 and any 2D studio elective.

PT 227 Hybrid Painting as Contemporary Practice
FALL
Hybridization in the visual arts - sampling, appropriation, and the combination of different subjects, methods and materials - is a widely used and accepted approach to image making. Painters today borrow imagery, forms and styles from art history, quote directly from other artists, popular culture, and use materials and techniques from non-art contexts. This course introduces the historically complex role of the painter as one of cultural sampler. Through a variety of projects, students will experiment and expand their painting practice using research and subject matter that reflect human and global concerns. Critiques will concentrate on the balance between subject matter and aesthetic form to reinforce fundamental visual principles while encouraging exploration and investigation of personal language. Pre requisite: 100 level painting class.

PT 321- 322 Painting Major Studio
FALL/SPRING
Students develop productive studio habits, explore personal themes and begin to define their own visual language. They are encouraged to investigate a variety of materials and processes. Trips to artist studios, major museums and galleries supplement the educational experience. Critiques, which include discussions, lectures and demonstrations, and a variety of visiting artists are held regularly. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Major standing.

PT 351 Introduction to the Discipline
FALL
This course focuses on the evolution of Modern and Post-modern concerns as evidenced in the history of painting and its corresponding conceptual demands. It establishes a foundation of critical ideas, vocabulary, models and strategies for students to familiarize themselves with issues pertinent to the study and practice of painting. Major requirement: 3 credits/semester; 6 hours/week. Pre-requisites: Major standing.

PT 421-422 Painting Major Studio
FALL/SPRING
This course provides an uninterrupted opportunity for the advanced painter to develop independently. Instructors critique, lecture, give demonstrations, and participate with students in both one-on-one situations and group discussions. Emphasis is placed on developing a personal painting process, while building and sustaining an extended body of work. The course also addresses the realities of being a working artist in contemporary culture (i.e. gallery representation, grants & funding, job information, etc.). Visiting artists, trips to museums and galleries, readings and lectures help to facilitate these goals. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: PT 321-322.

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PH 101 Introduction to Photography  
FALL  
Students are introduced to the vocabulary of photography through a series of projects designed to increase their perceptual skills. Emphasis is on exploring the world with a camera in order to understand the unique properties of photographic form and then to learn how to use these properties for communication and self-expression. Exposure, development and darkroom skills are taught concurrently. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

PH 102 Intermediate Photography  
SPRING  
This course, based on a series of weekly assignments and critiques, leads the student through a systematic and comprehensive investigation of the elements of the photographic language. Issues of the landscape, portrait, the constructed image, for example, are explored. Emphasis is also placed on expanding and refining one's technical control of the medium along with developing the ability to discuss and critique each other's work. Elective: 3 credits. Prerequisite: PH101 or permission of the instructor.

PH 203 Artist Books  
FALL  
This course will give students the ability to combine hand-made and digital methods to create their own artist books. We will examine the growing interest and accessibility contemporary artists have to make printed media: books, posters, exhibition catalogs, etc. Students will be encouraged to make objects that are both an extension of their studio practice and a means to distribute their work to a wider audience. We will go over type and image layout as well as conceptual considerations when creating a book. Importance will be placed on letting the content of the book determine the design and printed form of the publication. Elective: 3 credits/semester; 6 hours/week. Prerequisite: FN 101, PH 101, PT101 or Digital Imaging.

PH 205 Contemporary Photographic Practices  
SPRING  
The omnivorous amount of digital images, created and shared without ever taking a material form, makes us question our relationship with physicality and our perceptions of reality. Recognizing this development as valid unto itself, but also contesting it by grounding photographs in material objects is one of the main objectives of this course. We will tackle the contemporary melting pot of photographic images (both high and low) being implemented in an array of forms and social strata. Students will be introduced to various approaches of material, technology, and presentation— expanding and recasting the traditional parameters of the photographic image through assignments, slide discussions & readings. We will look into how combining seemingly disparate methods and approaches of image making can create new and unexpected dialogues that address the contemporary condition of images as both physical and fleeting material. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH 102.

PH 222 Digital Color Photography  
SPRING  
Digital Color Photography introduces students to the concepts of the digital darkroom. Time will be spent studying the canon of color photography, and the artists using color materials as a primary means of expression. The primary goal of the class is to create a portfolio of exhibition quality inkjet prints. Skill sets covered but not limited to: scanning of color films, use of digital cameras, image manipulation software, raster image processing software, color management and calibration tools. Elective: 3 credits/semester; 6 hours/week. Prerequisite: FN 101 or instructor's permission.

PH 232 Large Format Photography  
FALL  
Working with a view camera, students explore the unique aesthetic possibilities of the large negative. The zone system of exposure control, fine printing techniques, chemical formulation, archival processing and methods of presentation are also covered. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH 102 or permission of instructor.

PH 310 Non-Silver Alternative Processes  
SPRING  
This class explores photography's rich history of invention. We will study the mediums early printing processes while discovering their distinctive characteristics. The course will work with, but are not limited to, Tintypes, Kallitypes, Platinum & Palladium, and Salt prints. Students will create a portfolio of new work using outdated technology, attempting to give their work contemporary relevance in a digital age. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PH 102.

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PH 321 Photography Majors Studio  
**FALL**  
This is primarily a critique class in which each student can concentrate on a semester long self-directed project. Group critiques are supplemented by discussions of articles about issues in the contemporary photography/art world. Slides, videos and fieldtrips will also supplement the course work. The course is designed to encourage each student to explore his/her individual photographic concerns and style in depth before embarking on the Thesis Presentation during the Senior year. 3 credits/semester. A lab fee is charged, see rate schedule. Major standing: 3 credits/semester; 6 hours/week. Prerequisite: PH 101 & PH 102 or permission from the instructor.

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

PH 421 Photography Majors Studio  
**FALL**  
This is primarily a critique class in which each student can concentrate on a semester long self-directed project. Group critiques are supplemented by discussions of articles about issues in the contemporary photography/art world. Slides, videos and fieldtrips will also supplement the course work. The course is designed to encourage each student to explore his/her individual photographic concerns and style in depth before embarking on the Thesis Presentation during the Senior year. 3 credits/semester. A lab fee is charged, see rate schedule. Major standing: 3 credits/semester; 6 hours/week. Prerequisite: PH 101 & PH 102 or permission from the instructor.

PH 422 Photography Majors Studio  
**SPRING**  
This advanced project allows each student to work independently, with weekly group and individual critiques, to produce a body of work that can then be refined into a final presentation form--portfolio, exhibition, book, installation, etc.--for the Senior Thesis Exhibition. Editing, sequencing, and presentation methods are covered in detail. Major standing: 3 credits/semester; 6 hours/week.

PRINTMAKING - Program Chair: Elizabeth Jabar

PR 100 Intro to Printmaking Techniques  
**FALL**  
This studio course is an introduction to a variety of printmaking processes including collagraph, Xerox lithography, and dry point. The class focuses on learning basic printmaking techniques and developing elements of design and concept. Students will investigate the complex and varied roles of printed art in terms of technique, concept, format and function. Class assignments utilize the inherent characteristics of printed art forms; repetition, permutation, appropriation, and public accessibility, as a means to expand formal and material language, develop personal imagery, and experience new studio processes. Students will gain familiarity with safe and professional printmaking practices and develop a language for printmaking critique. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

PR 101 Printmaking 1: Relief  
**SPRING**  
Students gain a working understanding of the tools, materials, and processes of relief printmaking. Through intensive exploration of several techniques, including linocut, woodcut, and multi color printing, students develop and refine personal images. Students will gain familiarity with safe and professional printmaking practices and develop a language for printmaking critique. Elective: 3 credits/semester; 6 hours/week. No prerequisite.

PR 201 Intaglio Printmaking  
**SPRING**  
This studio course is an introduction to a variety of intaglio printmaking techniques including hardground etching, softground etching, aquatint and drypoint. Students will increase their knowledge of printmaking practices and methods while developing elements of design and concept. Students will also investigate the complex and varied roles of printed art in terms of concept, format and function. This includes the ‘multipart print project’ and its many structures: folios, editions, artists’ books and installation. Class assignments will borrow and utilize these forms and explore the inherent characteristics of printed art including repetition, permutation, appropriation, and public accessibility. Students will gain familiarity with safe and professional printmaking practices and develop a language for printmaking critique. Elective: 3 credits/semester; 6 hours/week. Prerequisite: PR 100.
BFA Course Descriptions - 2015-2016

PR 203 Lithography 1  FALL
This course covers the range of technical possibilities in both black-and-white and color lithography. Stone and plate work, washes, transfers, and crayon techniques are studied in detail. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite PR100, or any 200 level print elective.

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

PR 240 The Book as a Visual Object  SPRING
This rigorous, in-depth examination of the book as an art form will introduce students to traditional bookbinding materials, structures and techniques. Regular assignments or "prompts" will present an opportunity to apply and translate those structures incorporating them into one's own studio practice. Emphasis will be on encouraging participants to tailor what is presented in class to suit their own needs and aesthetic and to explore the endless possibilities of the book. The semester will be comprised of weekly hands-on demonstrations, guided studio time, critiques and periodic field trips. Elective: 3 credits/semester; 6 hours/week. No prerequisite. Not open to first year students.

PR 305 Pixels to Ink  FALL
This course explores techniques for bringing photographic and digital imagery into traditional printmaking media. It first focuses on technical demonstrations and understanding the mechanics of Photoshop as it relates to printmaking media such as silkscreen and photo-intaglio. Through directed readings and projects on contemporary print, students assess the relative advantages and disadvantages of hand printing vs. digital output as applied to specific projects and ideas. Elective: 3 credits/semester; 6 hours/week. Prerequisites: FN 101 or equivalent digital imaging experience, PR100, or any 200 level print elective, Required course for Junior print majors.

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

PUBLIC ENGAGEMENT - Minor Coordinator: Elizabeth Jabar

PE 250 (PE) Studio: Special Projects - Visualizing Portland’s Studio Culture  SPRING
The focus and topic is to research and visually document the creative design community in the Portland area – ranging from individual practitioners to studios and agencies. During the semester, students will engage in research and interviews to document the structure, history and culture of each studio. The class will primarily research studios that are engaged in, but not limited to, design-based practices. Throughout the semester we will also engage in larger discussions surrounding the range of creative practices and the future of the studio. Students will utilize a range of techniques to document their findings including illustration, photography, video, writing, animation and/or traditional design methods. The class will collaborate on an exhibition and website to showcase their work. The class will partner with AIGA Maine, the local chapter of the professional association for design. Elective: 3 credits/semester; 6 hours/week. Prerequisites: FY-In or one other PE course.

(Public Engagement Studio: Special Projects - In this course students, faculty and community partners will work as a collaborative team on a problem based project in the city of Portland. Projects and assignments build on long term partnerships and multi year initiatives including workshops, events and exhibitions. The class and community partner will co-design and co-create projects that further advance an existing partnership and also invent new solutions to meet community partner needs. Students will have the opportunity to work with a range of media and materials both in the studio and in the city of Portland.)

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PE 400 Public Engagement Capstone

The Public Engagement Capstone with community-engaged component is a culminating experience for seniors in the minor. Students are encouraged to work independently, working with their chosen community partner prior to the capstone to develop a proposal. The faculty advisor, community partner and student meet prior, during and after the capstone project. The capstone is project based with a text component. Requirements of the text are determined with the faculty advisor in relationship to the work. Requirements for the capstone include a corollary statement of purpose, project plan, and studio component. Additionally, each capstone is shared publicly and includes documentation that is permanently stored in the PE archive and MECA library. Students work with a faculty advisor under an independent study arrangement. Students can complete the Capstone requirement any time after their junior year, including summer. Elective: 3 credits/semester; 6 hours/week. Prerequisites: Senior Year.

SCULPTURE – Program Chair: Ling-Wen Tsai

SC 103 Introduction to Sculpture

This course provides an introduction to the basic concepts, materials, and processes of sculptural creation. Working with hand tools and basic materials such as plaster, clay, wire, paper, wood, and found objects, students explore the relationships between material, structure, form, and space. The students will learn to be sensitive to the sculptural and spatial experience, and to think deductively and intuitively. Demonstrations of various techniques will be included, as well as slide presentations of diverse sculptural works. Elective: 3 credits/semester, 6 hours per week. No prerequisite.

SC 112 The Expressive Figure

The sculpted figure is employed as a means to convey social, cultural, and personal content. It can be made as a component for performance, as interactive work, installation or intervention, and made as unique sculptural objects. Symbolism, allegory, metaphor, narrative, the material processes are determined by student practice and research. Representational and abstract figurative works are made. Students learn skills to integrate compositional, conceptual and physical components in their figure work. Learning to design armatures enables works to be self-supporting or provides means of attachment to architectural elements. Armature construction in cardboard, wood, metal screen, bound or welded metals are utilized. Diverse applied surfaces may include paper maché, plaster, polyurethane foam, fibers, cloth and paint. Slide lectures develop a sense of figural sculpture from earliest to present time. Elective: 3 credits; 6 hours/week. Prerequisites: FN 115 or SC 111 or prior figure sculpture experience.

SC 122 Stone Sculpture

The technical, visual and conceptual issues essential to the development of sculptural skills in stone sculpture are studied. Special emphasis is placed on the use of stone as a component in the contemporary sculptural image. Work may be object, installation and or performance based. Digital projection is considered as a means to view work accomplished in outdoor settings and interior installation. Techniques include carving, splitting, joining, shaping, sawing and finishing of stone. The use of power grinders, hand chisels and pneumatic tools is taught. Materials will include alabaster, slate, soapstone, shale, slate and limestone. The use of mixed media construction is encouraged. A personal carving set is provided as part of the course lab fee. Elective: 3 credits/semester, 6 hours per week. Prerequisite: FN 115 or permission of the instructor.

SC 212 Sculpture: Form & Content

The practice of sculpture is traditionally rooted in addressing material and form. More recently, function has become a significant factor. Since the dawn of the 20th century, the range of materials and means of making has expanded. How does form and content relate? Does the material and craft provide the meaning behind the work? Can the content transcend its process of fabrication? Various sculptural media will be demonstrated and will include methods of digital fabrication, general carpentry, and use of the Internet for fabrication research. Elective: 3 credits/semester 6 hours/week. Prerequisite: FN 115.

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SC 226 Sculpture: Fabrication
Every material possesses unique qualities that shape our strategies for fabrication. These qualities not only impose logistical and practical challenges, they can also drive content. In this course, we will approach each project as an opportunity to learn a different fabrication technique. Each assignment will also maintain an eye on research and sensitivity to the history of each material. Each student will expand their skill set for strategizing and executing sculptural projects. Through each assignment, students will become acquainted with power tools including the miter saw, the table saws, the nail gun, and the power drill. Elective: 3 credits; 6 hours/week. Prerequisite: SC 321.

SC 227 (PE) Sculpture: Material/Textile Construction
In this textile/material based Sculpture class we will explore diverse hands-on textile construction methods to support the creation of our studio work. We will also examine the history and act of transforming space through the use of material study and textiles, and how this in turn affects meaning and content. The result of our work will take the form of experimental studies, two and three dimensional forms and installations. All disciplines welcome. Elective: 3 cr./semester; 6 hr./week. Prerequisite: FN 115.

SC 261 Temporal Structure: Time-Based Installation
In this course, we will explore the inter-dependent relationship between the physical, spatial and ephemeral prosperities of time-based installation. The temporality of time and the change in materiality will be our creative medium, and the physicality and history of site will be the context of our communication. Students will work with the medium of their choice to transform spaces and to manipulate ones’ sense of time. Installations may take place in various sites, including but not limited to: indoor, outdoor, public, private, natural, and artificial spaces. Material possibilities are endless: man-made/organic, found/recycled, body/bodies, sound, and light etc. Students will be exposed to various time-based installations and interventions, such as: site-specific/responsive installations, performance installation, sound installation, and video/multi-media installation. This course is experiential and experimental in nature, and students are challenged to discover and explore their own personal interests and passions within the project parameters. Elective: 3 credits/semester; 6 hours/week. Prerequisite: FN 115.

SC 321-322 Sculpture: Junior Major Studio
This course emphasizes the making of sculpture: inspiration, identifying material resources, developing technical skills, craftsmanship and critical awareness of visual and structural integrity. Four complete works and supporting material in the form of three-dimensional studies, experiments and drawings are expected. Students choose materials and subjective references, and works may incorporate resources and inspiration from other disciplines. Students develop productive work habits and learn to take charge of their direction and keep to a schedule. Technical assistance is available to help with new processes. Students work in all three studios of the department. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Two semesters of SC electives (6 credits).

SC 351 Introduction to the Discipline
This course is a seminar that will provide the opportunity to establish a relationship and understanding to the history of sculpture. It will also provide the opportunity to locate your own practice within that history. Special emphasis is placed on seeing and understanding how contemporary sculpture has evolved to its current position. We will examine the shifts in material and the diversity of approaches to sculptural process. Through slide lectures, group conversations, reading, writing, research presentations, workshops, visiting artists lectures, field trips to museums, galleries, and artist studios, students will develop an understanding of the creative process and the ever expanding field of sculpture. Students will begin to identify the historical context of their own interests, and articulate their personal vision, both visually and verbally. Major requirement: 3 credits/semester; 3 hours/week. Prerequisites: Junior Sculpture Major.

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

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SEMINARS

JUNIOR MAJOR SEMINARS:

SEM 352 Junior Seminar: Design/Media Topics  
SPRING  
The focus of this course will be: how to best represent yourself and your work online. Students will learn the fundamentals of translating works for display online. Demonstrations and lectures will explore the potentials of social networking sites, open source software, and desktop web tools. Examples of successful web presences will be presented and discussed. Topics covered in this class will include online portfolio design and development, professional networking sites, and digital distribution opportunities among others. You will create, or continue to build your unique digital presence as an Artist, Designer, Photographer, or Illustrator. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Must be majoring.

SEM 353 Junior Seminar: Fine Art Topics/Practice  
SPRING  
Fine Arts - Contemporary Topics and Practice is a studio/discussion course designed to provide historical ideas, context and ground for students to more clearly define their own studio work and relationship to art history. Group conversations, field trips, in-process critiques, workshops and/or visiting artists will assist students in establishing strategies for studio research in order to isolate, identify, and pursue a meaningful subject(s) within a personal and art historical context. Students will practice voicing their attitudes, opinions and conclusions about the topics discussed in seminar and gain more confidence talking about their own practice within larger issues of history, society, and culture outside of the art world. Scheduled concurrently with other sections of junior seminar, faculty and students will have the opportunity to meet as a larger group when appropriate. Major requirement: 3 credits/semester; 6 hours/week. Prerequisites: Must be majoring.

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

SENIOR MAJOR SEMINARS:

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

SEM 452 Senior Synthesis  
SPRING  
This course is taken in the final semester of the senior year. It is an integral course with the studio practice. Students will be led through a guided research and writing process to identify and explore what their inspirations are for their studio work, how those interests are played out historically and what their relevance is to contemporary art and culture. The class will culminate in a fully articulated written thesis that explains and details their thesis work. Students will present their ideas at various points throughout the semester and conversations will be held about the ideas underlying their work both in the classroom and in individualized studio visits. Major requirement: 3 credits/ 6 hours per semester. Prerequisites: Senior Status.
BFA Course Descriptions - 2015-2016

TEXTILE AND FASHION DESIGN - Program Chair: Anne Emlein

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

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

TF 201 Machine Knitting Techniques  FALL
In this introductory course, students gain an in-depth understanding of the use of the knitting machine, including a core grasp of pattern drafting for knits, construction and finishing techniques, and garment design challenges. Students initially focus on the "grid" found in most textile structures, and then explore what makes knitting unique - that it can be shaped during the making process, and that it stretches. Emphasis is placed on understanding the expressive qualities of color, texture and pattern inherent in knitting, and how to utilize those qualities to explore personal concepts. Beginning the semester with an in-depth study of color, materials, and surface pattern, students will learn machine knitting techniques in great depth. A comprehensive collection of weekly technique samples, a mid-term garment, and a final project will be supported by the history of knitting as well as a look at contemporary knitwear in fashion. (Formerly FA 203)

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

TF 203 Surface Design for Fashion and Apparel: the Tool Box  FALL
This course will focus on structural manipulation, surface embellishment, and dye techniques as they relate to apparel and fashion. Examining structural manipulation techniques such as pleating, shirring, tucking, quilting, cutting, etc. students will explore a variety of ways to alter materials to create texture, form, and volume, as well as functionality. Surface embellishment (non functional adornment) techniques include embroidery, applique, printing, beading, stitching, and dye techniques such as clamp dyeing, dip dyeing, space dyeing, shibori. This comprehensive study of surface design will provide students with a range of approaches to textile design and fashion in order to realize expression of personal concepts in fashion through materials, techniques, color, pattern and texture. An in-depth study of historic textiles and uses of such techniques in contemporary fashion will serve as reference to techniques and their applications. Elective: 3 credit; 6 hours/week. No prerequisite.

TF 210 Special Topics in Textile/Fashion  SPRING
Provides study in textile and fashion design on a special topic or on an experimental basis. May be repeated for credit if topics vary. Elective: 3 credit; 6 hours/week. Prerequisite: permission of instructor.

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

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

TF 421 Major Studio III: Textile & Fashion  
FALL
Required majors studio course offered fall term of senior year. This course is designed to further foster a robust studio/personal practice for each student in the major. Self-directed work is the primary focus of the semester. Each student’s work must have a clear grounding in historical and contemporary issues in the major and be approved by faculty. Weekly meetings with faculty, group critiques, and tutorials and instruction from faculty, artists, and designers with specific expertise will support the student’s exploration as it pertains to their work. The course also addresses the realities of being a working artist and designer, in conjunction with SEM 451 Professional Studio. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: TF 321 and TF 322.

TF 422 Major Studio IV: Collection  
SPRING
Required majors studio course offered spring term of senior year. This course provides the student the opportunity to deeply investigate areas of specific interest within the field of textile and fashion in order to realize the student’s “Collection”, a senior thesis based on a comprehensively researched, personal concept. Weekly meetings with faculty, group critiques, and tutorials and instruction from faculty, artists, and designers with specific expertise will support the student’s exploration as it pertains to their work. Student Collections will be previewed at the end of the final senior semester in a department wide fashion show. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: TF 421.

WOODWORKING & FURNITURE DESIGN – Program Chair: Matt Hutton

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

WF 201 Wood Joinery I  
FALL
This is an intermediate level skill-building elective in joinery techniques and structural connection problem solving. Assignments and exercises focus on the practice and practical application of joinery techniques, in-depth hand and power tool use and the application of this information to a distinct body of work. The assignments develop an understanding of basic mechanical systems and proceed through advanced joint making processes with an ongoing reference to the historical context. This course is designed to provide students with an in-depth skill set with potential application in all disciplines. Elective: 3 credits/semester; 6 hours/week. Prerequisite: WF 101.

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BFA Course Descriptions - 2015-2016

WF 225 Intermediate Woodworking & Furniture Design FALL/SPRING
This is an intermediate level skill-building elective in joinery techniques and structural connection problem solving. Assignments and exercises focus on the practice and practical application of joinery techniques, in-depth hand and power tool use and the application of this information to a distinct body of work. Assignments develop an understanding of basic mechanical systems and proceed through advanced joint making processes with an ongoing reference to the historical context. Elective: 3 credits/semester; 6 hours/week. Prerequisite: WF 101.

WF 239 Design: A Sustainable Approach SPRING
In this class students will design and build furniture objects based on environmentally friendly/conscious building practices. By researching subjects such as green building trends, alternative materials and sustainable forestry practices, students will make conscious decisions throughout the design and building process while constructing one/two pieces. This course will include visiting artists and institutional visits that include these practices into their current work and have adapted to the changing world. Geared toward all students who have a passion for forward thinking in construction practices, this course will utilize materials such as cork, bamboo, cardboard and recycled plastic. 3 credits/semester, 6 hours/week. Prerequisite: WF 101.

WF 321 Woodworking & Furniture Major Studio FALL
This course explores the making of furniture & furniture related objects. Through technical demonstrations, conceptual discussions and material explorations, students will gather the skills needed to begin constructing their ideas with wood as their primary medium. Drawings and models will be used to generate and refine projects. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: WF 101 and one WF elective.

WF 322 Woodworking & Furniture Major Studio SPRING
The completion of Jr. Studio is dedicated toward learning intermediate to advanced techniques as well as the development of a strong understanding of wood as a building material. Individual and group projects will allow for exploration in concept, utility and technique. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: WF 321.

WF 351 Introduction to the Discipline FALL
Through directed reading, research and investigation, students engage critical issues and ethical concerns in contemporary practice. Starting with a working outline and bibliography, students investigate issues in contemporary woodworking and furniture design, and learn to articulate their own position within this discipline. Major requirement: 3 credits/semester; 3 hours/week. Prerequisite: WF 101 and one WF elective.

WF 421 Woodworking & Furniture Major Studio FALL
Within this course, it is expected that each student begin to develop a significant body of work and the ability to articulate that work in preparation for their thesis and final semester. Multiple advanced techniques are covered and students are required to organize, exhibit and document their work within an all-department exhibition at the end of this course. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: WF 321 & WF 322.

WF 422 Woodworking & Furniture Major Studio SPRING
Students are given quick warm-up assignments throughout the year while concurrently developing their work in close communication with faculty. This course is predominantly dedicated toward the development of the students’ body of work that will accompany their written thesis. Major requirement: 3 credits/semester; 6 hours/week. Prerequisite: WF 421.

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