**SCULPTURE & PERFORMANCE**

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<th>Course Code</th>
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<tr>
<td>PER 0191</td>
<td>Special Topics: Styles of Live Art</td>
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<tr>
<td>PER 0104</td>
<td>Props and Puppets</td>
<td>F - 9-12 PM, 2-5 PM</td>
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<tr>
<td>PER 0105</td>
<td>Open Studio: Live Art Critique</td>
<td>T - 9-12 PM, 2-5 PM</td>
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<tr>
<td>PER 0191</td>
<td>Special Topics: Collaboration:</td>
<td>W - 9-12 PM, 2-5 PM</td>
</tr>
<tr>
<td>PER 0102</td>
<td>Beginning Performance</td>
<td>R - 2-5 PM, 6-9 PM</td>
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<tr>
<td>SCP 0031</td>
<td>3D Foundations</td>
<td>M - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0102</td>
<td>Beginning Ceramics: Sec. 1</td>
<td>M - 2-5 PM, 6-9 PM</td>
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<tr>
<td>SCP 0102</td>
<td>Beginning Ceramics: Sec. 2</td>
<td>R - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0108</td>
<td>Open Studio</td>
<td>T - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0140</td>
<td>Beginning Fibers</td>
<td>T - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0101</td>
<td>Object a Week</td>
<td>T - 9-12 PM, 2-5 PM</td>
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<td>SCP 0107</td>
<td>Narrative Projects</td>
<td>W - 9-12 PM, 2-5 PM</td>
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<td>SCP 0135</td>
<td>Casting and Mold Making</td>
<td>W - 9-12 PM, 2-5 PM</td>
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<td>SCP 0173</td>
<td>Ephemeral Objects</td>
<td>W - 2-5 PM, 6-9 PM</td>
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<tr>
<td>SCP 0105</td>
<td>Beginning Sculpture</td>
<td>W - 9-12 PM, 2-5 PM</td>
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<td>SCP 0172</td>
<td>Directed Study: Ceramics Consultation</td>
<td>W - 6-9 PM</td>
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<tr>
<td>SCP 0013</td>
<td>Beginning Metals</td>
<td>R - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0141</td>
<td>Sculptural Weaving</td>
<td>R - 9-12 PM, 2-5 PM</td>
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<td>SCP 0103</td>
<td>Digital Fabrication Lab</td>
<td>R - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0136</td>
<td>Shaping the Body Politic</td>
<td>R - 2-5 PM, 6-9 PM</td>
</tr>
<tr>
<td>SCP 0191</td>
<td>Special Topics: Art and Technology Seminar</td>
<td>R - 6-9 PM</td>
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<tr>
<td>SCP 0121</td>
<td>Kinetic Sculpture</td>
<td>F - 9-12 PM, 2-5 PM</td>
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<tr>
<td>SCP 0191</td>
<td>Special Topics: Digital Fabrication Studio</td>
<td>T - 6-9 PM</td>
</tr>
<tr>
<td>SCP 0193</td>
<td>Directed Study: Sculpture</td>
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**DRAWING & PAINTING**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Schedule</th>
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<tbody>
<tr>
<td>DRW 0018</td>
<td>Introduction to Drawing Intensive</td>
<td>M - 9-12 PM, 2-5 PM</td>
</tr>
<tr>
<td>DRW 0013</td>
<td>Introduction to Drawing Studio</td>
<td>T - 9-12 PM</td>
</tr>
<tr>
<td>DRW 0013</td>
<td>Introduction to Drawing Studio (Medford)</td>
<td>T - 2-5 PM</td>
</tr>
<tr>
<td>DRW 0051</td>
<td>Introduction to Figure Drawing</td>
<td>W - 9-12 PM</td>
</tr>
<tr>
<td>DRW 0114</td>
<td>Representation and Narrative (Medford)</td>
<td>T/R - 3-6 PM</td>
</tr>
<tr>
<td>DRW 0067</td>
<td>Altered Landscapes</td>
<td>T - 9-3 PM</td>
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<tr>
<td>DRW 0050</td>
<td>Bumps on the Wall</td>
<td>R - 9-12 PM, 2-5 PM</td>
</tr>
<tr>
<td>DRW 0132</td>
<td>Adv. Projects: Drawing Dialogue</td>
<td>F - 9-12 PM, 2-5 PM</td>
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DRAWING & PAINTING

DRW 0193 Directed Study: Drawing
PAI 0003 Introduction to Oil Painting
PAI 0005 Intro to Observational Painting
PAI 0021 Beginning Painting (Medford)
PAI 0019 Intro to Abstraction: Flatlands
PAI 0117 Intermediate Painting: Abstraction, Representation, and Criticality
PAI 0141 Intermediate Figure Painting
PAI 0075 Intermediate Studio Seminar
PAI 0132 Painting, Storytelling and Baldwin
PAI 0119 Painting and Installation
PAI 0178 Advanced Painting Studio
PAI 0193 Directed Study: Painting

W - 2-5 PM
R - 9-12 PM, 2-5 PM
W - 9-12 PM, 2-5 PM
W - 3-6 PM
W - 6-9 PM
M - 9-12 PM, 2-5 PM
R - 9-12 PM, 2-5 PM
M - 9-12 PM, 2-5 PM
R - 2-5 PM, 6-9 PM
T - 2-5 PM, 6-9 PM
T - 9-12 PM, 2-5 PM
R - 6-9 PM

PRINT, PAPER & GRAPHIC ARTS

GRA 0184 Self Publishing and Artist’s Books
GRA 0180 History and Politics of Typography: Seminar
GRA 0181 History and Politics of Typography: Studio
GRA 0193 Directed Study: Graphic Arts
GRA 0032 Book Arts: Chapter 1
GRA 0122 Remade, Recycled, Reconfigured
GRA 0131 Print Matters
GRA 0182 Artist’s Books: In Depth
PRT 0110 Intensive Print + Paper Workshop
PRT 0161 Papermaking: Sustainability
PRT 0197 Directed Study: Paper
PRT 0170 Etching and Intaglio
PRT 0183 Lithography
PRT 0138 Screenprinting: A-Z
PRT 0174 Woodcut/Relief Printmaking
PRT 0103 Intro to Printmaking

R - 9-12 PM, 2-5 PM
T - 9-12 PM
T - 2-5 PM
F - 12-2 PM
M - 9-12 PM, 2-5 PM
W - 9-12 PM, 2-5 PM
T - 9-12 PM, 2-5 PM
F - 9:30-12:30 PM, 2-5 PM
R - 9-12 PM, 2-5 PM
W - 9-12 PM, 2-5 PM
W - 6-9 PM
F - 9-12 PM, 2-5 PM
W - 9-12 PM, 2-5 PM
W - 9-12 PM, 2-5 PM
M - 9-12 PM, 2-5 PM
M/W - 6-9 PM

Class meeting times and SHU’s vary from course to course and are determined by the amount of in-class and out of class work expected. If you have questions regarding a specific course, please contact the faculty member.
PHT 0111: Introduction to Digital Photography: Sec. 1
PHT 0111: Introduction to Digital Photography: Sec. 2
PHT 0102: The Photographic Book
PHT 0113: Black, White, Grey: Introduction to Analog Photography
PHT 0157: Making a Picture
PHT 0198: Basic Lighting (Medford)
PHT 0118: Intermediate Photography
PHT 0133: Socially Engaged Art
PHT 0135: Witness: Art & Action
PHT 0149: Image Narrative & Psychoanalysis
PHT 0127: Historic Photo-printing Methods
PHT 0193: Directed Study: Photography
FLM 0112: Stop-Motion Animation
FLM 0136: Animation 1
FLM 0156: Animation 2
FLM 0172: Directed Study: Media Arts
FLM 0159: Sound + Moving Image
SND 0038: Introduction to Sound
SND 0182: A History of Sonic Art
VID 0004: Intro to Video Art
VID 0004: Intro to Video Art (Medford)
VID 0189: Video For Thesis
DIG 0107: Cinematic 3D
DIG 0150: Virtual Reality
DIG 0105: Augmented Reality

W - 9:30-12 PM, 2-4:30 PM
R - 9:30-12 PM, 2-4:30 PM
M - 9:30-12 PM
T - 9:30-12 PM, 2-4:30 PM
R - 9:30-12 PM, 2-4:30 PM
R - 9:30-12:30 PM
M - 9:30-12 PM, 2-4:30 PM
M - 9:30-12 PM, 2-4:30 PM
T - 2-4:30 PM
T - 2-4:30 PM, 6-8:30 PM
R - 9:30-12 PM, 2-4:30 PM
W - 6-8:30 PM
M - 9:30-12 PM, 2-4:30 PM
R - 9:30-12 PM, 2-4:30 PM
W - 2-4:30 PM, 6-8:30 PM
W - 9:30-12 PM
W - 6-9 PM
M - 9:30-12 PM, 2-4:30 PM
W - 2-4:30 PM
W - 9:30-12 PM, 2-4:30 PM
W - 1-6 PM
R - 9:30-12 PM, 2-4:30 PM
F - 9:30-12 PM, 2-4:30 PM
T - 2-4:30 PM, 6-8:30 PM
R - 9:30-12 PM, 2-4:30 PM

VMS 0010: Histories of Film I: 1895-1955
VMS 0105: Cinematic Cities
VMS 0001: Intro to Visual & Material Studies Seminar
VMS 0160: Landscapes and Ecologies 1500-2000
VMS 0192: Latin American Icons
VMS 0080: Ancient Middle and South American Art 2000BC-1532AD

R - 1:30-4 PM
F - 1:30-4 PM
F - 10-12:30 PM
W - 2-4:30 PM
W - 10-12:30 PM
R - 9-11:30 AM
VMS, ENGLISH & EDUCATION

VMS 0024: Intro to Western Modern Sculpture
VMS 0129: The Greening of Art: Ecology, Sustainability, and Sculpture since 1970
ENGS 0001: Expository Writing: Sec. 1
ENGS 0001: Expository Writing: Sec. 2
ENGS 0001: Expository Writing: Sec. 3
ENGS 0001: Expository Writing: Sec. 4
EDS 0121: Art Education & Human Development with Multicultural Perspective

T - 9-11:30 AM
R - 9-11:30 AM
M/W - 6-7:15 PM
M/W - 7:30-8:45 PM
T/R - 6-7:15 PM
T/R - 12:30-1:45 PM
M - 5:30-8:30 PM

GRADUATE PROGRAM

SMFA 0204: Graduate CAP Seminar: Sec. 1
SMFA 0204: Graduate CAP Seminar: Sec. 2
SMFA 0203: Graduate Critique: Sec. 1
SMFA 0203: Graduate Critique: Sec. 2
SMFA 0203: Graduate Critique: Sec. 3
SMFA 0203: Graduate Critique: Sec. 4
SMFA 0206: Graduate Professional Practices
SMFA 0270: Graduate Internship

M - 9-12 PM
M - 9-12 PM
M - 2-5 PM
M - 6-9 PM
T - 6-9 PM
T - 6-9 PM
W - 2-5 PM
N/A

GUIDED STUDIES

SMFA 0093: Senior Thesis Program
SMFA 0070: Undergraduate Internship
SMFA 0270: Graduate Internship
DRW 0193: Directed Study: Drawing
PAI 0193: Directed Study: Painting
PRT 0197: Directed Study: Paper
GRA 0193: Directed Study: Graphic Arts
SCP 0172: Directed Study: Ceramics Consultation
SCP 0193: Directed Study: Sculpture
FLM 0172: Directed Study: Media Arts
PHT 0193: Directed Study: Photography

F - 9-12, 2-5 PM
N/A
N/A
W - 2-5 PM
R - 6-9 PM
W - 6-9 PM
F - 12-2 PM
W - 6-9 PM
T - 6-9 PM
W - 9:30-12 PM
W - 6-8:30 PM
This course is conceived of and structured as a laboratory of twentieth-century avant-garde performance styles and movements, including presentational aspects of the Gutai Group, Dadaism, experimental theater, happenings, the Fluxus movement, and diverse examples of contemporary performance art. While examining the many histories of performance art, the use of time and space, the relationship of the performer to the audience, and the process of developing original material, you will begin to perceive new creative attitudes. Concepts of intention and expectation will be explored: what do you want to translate for an audience to experience, and how will you embody or enact that translation? You will create performances using sources such as visual images, the senses, personal writings, and observations of daily activities and rituals. This workshop is suitable for all.

In this Open Studio course, students have the opportunity to further develop and expand the skills they have acquired in other performance classes. Students will develop their own work, assist their peers on projects, participate in group critiques and receive individual feedback sessions with faculty. Students can expect to focus on general performance techniques including exercises dealing with specific topics relevant to the ongoing development of their practice and to present their work publicly at least once. Visiting artists and field trips to see performances will supplement classroom investigations.

In this class, we will revisit a discarded but valuable way of playing when we were young. Bringing inanimate objects to life is a significant period in one's development. The performative urge to bring life to effigies is also found in ancient history. We will devise methods and techniques that rouse and animate the everyday, the intimate, the futuristic, and our alter-egos. Our cues will come from looking at international and historical approaches to puppetry including masks and puppets from Nigeria and Mali; automatons by Al-Jazari, Leonardo da Vinci, and Vaucanson; American slapstick and clowns; and Indonesian shadow puppets. We will also study artists and cultural producers that one might call contemporary puppeteers including the “Mardi Gras Indians” from New Orleans, protest choreography by Black Lives Matter, artist Robin Rhodes, ventriloquist Willie Tyler and Lester, William Wegman and his Weimaraner’s, Bread and Puppet Theater, and Taylor Mac. We will take field trips to sites that include Boston’s Free Library, Bread and Puppet Theater, and visit live performances.

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contemporary artists’ writings on collaboration will be introduced to provide additional perspectives.

**SCP 0102-01 / 02**  
BEGINNING CERAMICS  
Betsy Redelman Diaz  
*Mon 2-5, 6-9 PM*  
Michael Barsanti  
*Thurs 9-12, 2-5 PM*

An introduction to sculptural, painterly, and functional approaches to ceramics. Explores techniques in wheel-throwing and construction for hand-building and examines the basic use of fire, glazes at low and high temperatures, and raku. No prerequisites.

**SCP 0108**  
OPEN STUDIO  
Mark Cooper, Tanya Crane  
*Tue 9-12, 2-5 PM*

Advanced-level studio course which develops and expands students’ fabrication skills based on the needs of self-directed projects. Involves work in the various shops and studios, assisting peers on projects, participating in group critiques and receiving individual feedback sessions with faculty. Faculty will work with students as needed on techniques and processes relevant to the ongoing development of their work.

**SCP 0031**  
3D FOUNDATIONS  
*Staff*  
*Mon 9-12, 2-5 PM*

Orientation to the shops, studios, tools and materials necessary for designing, modeling and fabricating a full range of structures and objects. Introduction to a range of important technical processes located in the various shops and sculpture facilities and to a variety of basic construction techniques including welding, woodworking, plaster mold-making, casting and digital fabrication. Non-SMFA students will receive a letter grade.

**SCP 0140**  
BEGINNING FIBERS  
Samantha Fields  
*Tue 9-12, 2-5 PM*

Learn a different fiber-related technique each week, including: knitting, crocheting, dyeing, weaving, flexible structures, felting and sewing by hand and machine. Explore the history of these processes and their uses in contemporary art and gain a basic understanding of each technique by focusing on their sculptural capabilities. Non-SMFA students and MAT Art Education students will receive a letter grade.
SCP 0101
OBJECT A WEEK
Mags Harries
Tue 9-12, 2-5 PM

Multi-disciplinary studio course where objects serve as catalysts for weekly projects in any medium to generate new approaches and expand the art-making process.

SCP 0107
NARRATIVE PROJECTS
Michael Barsanti
Wed 9-12, 2-5 PM

Multimedia approach to sculptural, architectural and imaged-based narrative projects using clay. Incorporates hand-building, slip-casting, wheel work, raw clay or experimental forms. Prerequisites: Beginning Ceramics or instructor permission required.

SCP 0135
CASTING AND MOLD MAKING
Tanya Crane
Wed 9-12, 2-5 PM

Introduction to the process of casting and mold making. All aspects of this process, from creating small sculptural forms and personal ornament by modeling and carving wax, to simple molding techniques and centrifugal casting will be taught.

SCP 0173
EPHEMERAL OBJECTS
Megan McMillan
Wed 2-5, 6-9 PM

Explores impermanence, durational, participatory and temporary aspects of sculpture and investigates sculpture that resists its history as permanent monument. Employs a wide range of material and media and consists of projects, critiques, readings, discussions, field trips and introduction to the work of contemporary artists in the field. Requires a basic understanding of sculptural materials and fabrication techniques.

SCP 0105
BEGINNING SCULPTURE
Mags Harries
Wed 9-12, 2-5 PM

Introduces students to contemporary concepts, theories, materials and methodologies for making sculpture.

SCP 0172
DIRECTED STUDY: CERAMICS CONSULTATION
Michael Barsanti
Wed 6-9 PM

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required.

SCP 0013
BEGINNING METALS
Kendall Reiss
Thurs 9-12, 2-5 PM

Learn the basic vocabulary of wearable art and sculptural expression in non-ferrous metals in this beginning metalworking class. Explores hand tools, silver-soldering, cold-joining techniques, textures, forging, and finishing. Through lectures, studio work, critique and collaboration, discuss contemporary and historical significance of metal, jewelry and sculpture.
SCP 0141
SCULPTURAL WEAVING
Samantha Fields
Thurs 9-12, 2-5 PM

Experiment with non-traditional and traditional weaving materials and methods to learn how to manipulate the form as a structural tool. Some experience in sculpture is recommended.

SCP 0103
DIGITAL FABRICATION LAB
Floor van de Velde
Thurs 9-12, 2-5 PM

This hands-on introductory course introduces a wide range of digital fabrication processes. You will study the foundational tools of digital fabrication that include 3D printing, laser cutting, and 3D scanning, and learn how to select the appropriate tools to meet 3D design challenges. Throughout the semester, short course lectures will focus on critical inquiry and case studies regarding the developing field of digital fabrication in the arts. Instructional workshops will cover the use of CAD and vector-based software such as Rhino 3D, Adobe Illustrator and relevant plug-ins and software add-ons for mission-specific projects. When you’re done with this course you will know what is possible with digital fabrication toolsets, the basic software and hardware that is involved and how you can use digital fabrication in your own projects. No previous experience in 3D design, 3D modeling or digital fabrication is required.

SCP 0136
SHAPING THE BODY POLITIC
Betsy Redelman Diaz
Thurs 2-5, 6-9 PM

Questions how our physical bodies are shaped by social and political forces and considers how the body functions as a location for the circulation of power, identity and resistance using clay as a medium. Employs various media, materials, and art-making processes. Prerequisites: Beginning Ceramics or equivalent recommended.

SCP 0191-01
SPECIAL TOPICS:
ART AND TECHNOLOGY SEMINAR
Floor van de Velde
Thurs 6-9 PM

Explores the practice of “making” through hands-on studio culture, contemporary art and craft, and digital design theory. Develop proficiency in computer aided design (CAD) and explore modeling simple and complex objects, surfaces, and spaces and learn to safely and effectively use laser cutters, 3D printers, and CNC milling machines. Through research, discussion, and practice, learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice. Non-SMFA students and MAT Art Education students will receive a letter grade.

SCP 0121
KINETIC SCULPTURE
STAFF
Fri 9-12, 2-5 PM

This course offers students an opportunity to explore the delights and complexities of movement as an added dimension in their art. Working individually and as teams, students will be expected to analyze, design, build and control a variety of working devices to integrate kinetics into their sculpture. This is a studio/seminar course which will include slide lectures, films, field trips, weekly readings, both class and individual critiques and guest artists.

SCP 0191-02
SPECIAL TOPICS:
DIGITAL FABRICATION STUDIO
Floor van de Velde
Fri 9-12, 2-5 PM

This intermediate to advanced digital fabrication course assumes that students have some basic knowledge of digital fabrication tech-
The first half of the semester is devoted to an intensive study of a combination of industry standard software packages (Rhino, Fusion360, Adobe Illustrator). During the second half of the semester, students realize their own projects using the technologies available on the SMFA campus: CNC milling, 3D printers, laser cutter, and other digital fabrication tools. Pre-req: SCP 103 or permission of the instructor.

SCP 0193
DIRECTED STUDY: SCULPTURE
Mags Harries
Tue 6-9 PM

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required.

DRAWING & PAINTING

DRAWING

DRW 0018
INTRODUCTION TO DRAWING INTENSIVE
Mara Metcalf
Mon 9-12, 2-5 PM

Comprehensive introduction to drawing techniques and materials for first year students or students new to college-level art making who are specifically interested in drawing, painting, and print media. Strong technical drawing skills as well as personal development of expression will be covered. Coursework will include in-class demonstrations, presentations, exercises and assignments. Students will be required to purchase materials. Non-SMFA students will receive a letter grade.

DRW 0013-01
INTRODUCTION TO DRAWING STUDIO (MEDFORD CAMPUS)
Ethan Murrow
Tue 9-12 PM

Drawing Studio is an introductory drawing course focusing on the development of skills and techniques. Fundamental approaches to observational drawing will be presented as students explore what it means to draw; these techniques include line, mark making, perspective, tonal value, composition, point of view, proportion, and measurement. Strong composition, clear communication and exciting design will be emphasized through a combination of focused exercises, projects, demonstrations, critiques, and individual instruction. This course teaches its students the fundamentals of drawing allowing students to create connections across the curriculum. Drawing Studio is ideal for students new to drawing and for those interested in improving their artistic practice. Students will be required to purchase materials.

DRW 0013-02
INTRODUCTION TO DRAWING STUDIO
Ethan Murrow
Tue 2-5 PM

Drawing Studio is an introductory drawing course focusing on the development of skills and techniques. Fundamental approaches to observational drawing will be presented as students explore what it means to draw; these techniques include line, mark making, perspective, tonal value, composition, point of view, proportion, and measurement. Strong composition, clear communication and exciting design will be emphasized through a combination of focused exercises, projects, demonstrations, critiques, and individual instruction. This course teaches its students the fundamentals of drawing allowing students to create connections
across the curriculum. Drawing Studio is ideal for students new to drawing and for those interested in improving their artistic practice. Students will be required to purchase materials.

**DRW 0051**

**INTRODUCTION TO FIGURE DRAWING**

Mara Metcalf  
**Wed 9-12 PM**

Provides students an introduction to the essentials of life-drawing. Proportion, scale, shading, composition, and mark making will be covered, as well as historical and contemporary approaches to realizing the figure. Coursework will include in-class demonstrations, presentations, exercises and assignments. Students will be required to purchase materials.

**DRW 0114**

**REPRESENTATION AND NARRATIVE (MEDFORD CAMPUS)**

**STAFF**  
**Tue, Thurs 3-6 PM**

Intermediate level studio course employs narrative in observational forms of drawing and/or painting. Topics and readings include historical and contemporary texts, graphic novels, comics, animation, film, and theatre. Examine the use of character, story, arc, structure, and the lack there-of in works of fiction and non-fiction drawing. A broad range of media and method will be discussed and used.

**DRW 0067**

**ALTERED LANDSCAPES**

Eva Lundsager  
**Tue 9-3 PM**

Intermediate drawing course considers drawing in relation to environment and installation, using a variety of media and methods to alter place and view on excursions to outdoor locations. Creation of a series of extended drawings in a variety of mediums using site-specific materials, photographs, films, and videos of the altered landscapes as source material. Field trips weather dependent.

**This course will include a $50 lab fee to account for costs associated with field trips.**

**DRW 0050**

**BUMPS ON THE WALL**

Charles Goss  
**Thurs 9-12, 2-5 PM**

For thousands of years, the wall has been used for visual expression and presentation and has been a pivotal place for artists to work for and against. Designed for students working in any media who want to merge their approaches into one creative experience and incorporate the wall as part of their art practice. With fabrication and mixing media along with the use of found and formed materials, investigate and integrate new ways of moving from Drawing and Painting to 3-D and even 4-D. Build from old work and existing imagery to create new possibilities. All students and levels are welcome.

**SCP 0132**

**ADV. PROJECTS: DRAWING DIALOGUE**

Charles Goss  
**Fri 9-12, 2-5 PM**

This course is for advanced students developing independent projects in drawing. The relation of content, strategies, and contexts will be explored, shared, and emphasized. Coursework will include in-class work on independent projects, group and individual critique and class discussions. Homework will be assigned.
This class consists of one on one meetings in which a student will meet individually with a faculty member several times over the course of the semester to critique work, assess progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist’s statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Students can only take the same Directed Study course twice. Directed Study is for upper classmen and advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Students are limited to a maximum of two Directed Studies in one semester which cannot be in the same area. Faculty permission required.

Introduces practical information about the fundamentals of oil painting: color, shape, tone, edge, composition, perspective, and substance. While the primary focus of this course will be the depiction of objects in an observational mode, course will reflect an awareness of the fact that we all see and interpret our visual environments somewhat differently. Examination of many kinds of precedents—by artists from historical to modern to contemporary. Gives students the grounding necessary to take more advanced painting courses. Includes demonstrations of materials and techniques, slide presentations, assignments, work periods, group and individual critiques. Majority of course time will be spent in a studio/work mode. Recommended: A life drawing class or its equivalent in high school or at SMFA before, or concurrent with PAI 003. Non-SMFA students will receive a letter grade.

Our emphasis will be on basic skills in observational painting. Still life and the figure will provide the subject matter for observing light, form, color and space. We will explore the power and energy of composition and investigate the many painterly properties of oil paint. Through slide presentations and visits to local museums and galleries, you will extend your knowledge of historical and contemporary art based on observation.
PAI 0021
BEGINNING PAINTING
(MEDFORD CAMPUS)
Ria Brodell
Wed 3-6 PM

Develop core skills in observational painting. Lectures and demonstrations provide practical information on a variety of materials and techniques. Introduction to relevant art historical and contemporary dialogues. Work on various surfaces with oil paint and some water-based media. Exercises introduce the fundamentals of painting, including topics such as color and composition.

PAI 0019
INTRO TO ABSTRACTION: FLATLANDS
Angelina Gualdoni
Wed 6-9 PM

Introductory studio course examines design principles as applied to abstract artworks. Weekly assignments address strategies for generating non-objective imagery using water-based media and collage, culminating in a body of work on paper or canvas. Projects emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. Students will learn to “speak graphically,” utilizing shape, line, color, arrangement, or scale, to inform their decisions as they move further into painting, printmaking, or drawing. Serves as an excellent entry point into considering meaning and form in contemporary abstraction.

PAI 0117
INTERMEDIATE PAINTING: ABSTRACTION, REPRESENTATION, AND CRITICALITY
Eva Lundsager
Mon 9-12, 2-5 PM

Introduces students to the practical and historical dialog between representational and abstract modes of painting. A series of class projects lead students through a conversation between these two modes of painting, with the goal of examining their underlying assumptions, and complicating the categories of “representation” and “abstraction”. Class projects distinguish between categories of “non-objective”, abstraction in the sense of emphasis or distortion, as well as the quality of abstraction inherent in conventional representation. Students will leave this class able to understand and apply the basic techniques of representational painting (modeling to create form, atmospheric and linear perspective to create space, proportion and good composition), able to understand and apply basic techniques of abstraction (composition, materials, color, brushstroke, layering, transparency, abstraction from nature). Students should also be able to understand and discuss the historical roles abstraction and representation have played in painting history and how they apply to their own work.

PAI 0141
INTERMEDIATE FIGURE PAINTING
Ria Brodell
Thurs 9-12, 2-5 PM

Intermediate course exploring the body in paint. The figure or body as a source. Independent work. From the model, exploration of content relating to figurative painting, portraiture, narrative or thematic work, research-based practice, or abstraction. Investigation primarily through paint but may include other media such as installation, or performance. Designed for students with some figurative painting experience.
Bridge between project based basic courses and the independent work of Senior Thesis. Helps students develop a strong and committed studio-based practice where they experience the challenges and rewards of sustaining a body of work from inception to exhibition. Each student will be provided with studio space to support their developing practice, and it is essential that applicants are self-motivated and willing to spend substantial time working out of class each week. Applicants to this course must be in their second or third year, and enrolled at least half time studio at SMFA throughout both Fall and Spring semesters. Prerequisites include: at least one 1000 PAI level course, and one 2000 PAI level course, or demonstrated equivalent through portfolio and statement. The expectation of in class and out of class work totals 15 hours a week. Applications will be reviewed by the Painting Area as a whole. Approval is required to register for this class.

Advanced hybrid studio seminar examines the art of storytelling through painting, with a focus on the critical examination of artists and curators whose creative projects intersected with and were pivotally influenced by James Baldwin and other authors of color.

Exposes intermediate and advanced students focused in painting and drawing (or related media) to installation practices. Students will use the classroom, individual studios, and the school at large as an experimental laboratory for developing site-specific and site-responsive work.

Advanced Painting Studio is a course designed to allow advanced students to further develop their painting practice. Special topics including painting’s relationship to culture, literature, and/or theory may be introduced. Class time will include slide presentations, field trips, individual and group critiques as well as in-class studio time. Students will be required to work outside of class and prepare work for critique. This course is for students who have completed at least one intermediate course and are able to work independently on a body of work.

Student meets individually with a faculty member several times over the course of the semester to critique work, assess progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical
feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist’s statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Can be repeated once. Recommended: junior, senior, post-bac, or graduate standing. Required: Faculty permission required. Non-SMFA students and MAT Art Education students will receive a letter grade.

**GRA 0184**
**SELF PUBLISHING AND ARTIST’S BOOKS**
Chantal Zakari
Thurs 9-12, 2-5 PM

Infiltrates the publishing industry with a mass-produced artist's book in the tradition of activist artists. Discusses various strategies on how to use found text, personal text, rewriting old text, editing, photographing and illustrating. Structured assignments help students learn technical skills in inDesign and Photoshop, image/text relationship on a page, typography, sequencing of the pages, and the basics of self-publishing. We will publish a short zine on the RISOgraph, and a loner publication through print-on-demand technology. Photographers, painters and drawers who are interested in adding text and experiment with a narrative form in their work are also encouraged to join the class. Basic computer skills are required.

**GRA 0180**
**HISTORY AND POLITICS OF TYPOGRAPHY: SEMINAR**
Chantal Zakari
Tue 9-12 PM

(Cross-listed as ILVS 179) Seminar on the history of Western typography starting with the calligraphic forms of the Romans, Gutenberg’s first movable font, Modernism, Postmodernism, and ending with contemporary trends. Focus on a few fonts each week as examples of designs that connect to cultural and political ideologies of their times. Students are strongly encouraged to concurrently register for the offered studio component. All levels.

**GRA 0181**
**HISTORY AND POLITICS OF TYPOGRAPHY: STUDIO**
Chantal Zakari
Tue 2-5 PM

(Cross-listed as ILVS 181) Hands on studio focusing on the history of western typography starting with the calligraphic forms of the Romans, Gutenberg’s first movable font, Modernism, Postmodernism and ending with contemporary trends. Features of font faces. Their design and specifically, link to cultural and political ideologies of their times. All levels. Non-SMFA students will receive a letter grade.

**GRA 0193**
**DIRECTED STUDY: GRAPHIC ARTS**
Chantal Zakari
Fri 12-2 PM

This period is dedicated to one-on-one meetings between students and the faculty member over the course of the semester to critique work, assess progress and develop a mentorship relationship. The student will be asked to present a concept for a project at the beginning of the semester, or brainstorm with the faculty member on what the possibilities are.
Students will meet 4-5 times over the course of the semester and are expected to show progress each meeting. Open to students working in every discipline, especially on projects that involve text, type, graphics, photography, printing and publishing.

GRA 0032
BOOK ARTS: CHAPTER 1
STAFF
Mon 9-12, 2-5 PM

Introduction to artist's books for artists of any discipline who wish to explore their ideas in the book format. Cover basic Western and non-Western book structures, binding tools and equipment, and various ways images can be made and organized for a book. Explore how materials and forms support the concept of books and how bookmaking can be incorporated into a practice. Assignments produce one-of-a-kind unique books and multiples.

GRA 0122
REMADE, RECYCLED, RECONFIGURED
Jesseca Ferguson
Wed 9-12, 2-5 PM

This mixed media studio class will explore collage in its many potential configurations: as visual poetry, as conjunction/disjunction, as narrative, as social commentary, as recycling - a perfect vehicle for combining text, image, and object. Whether generated digitally in Photoshop, in a traditional studio space with glue, brushes, and paper, or some combination of the two, collage has endless applications and enduring fascination for today's artists. Workshops and assigned problems will expand collage options working with hands-on techniques, digital imaging, and the myriad potential interfaces between the two. Generating and maintaining an active dialogue between the hand-made and the digital image/object will be key to this course. Slide lectures, books and catalogues, videos, plus a relevant field trip or visiting artist, will expose students to art historical antecedents as well as to exciting examples of contemporary collage - both digital and hand-made.

GRA 0131
PRINT MATTERS
Asuka Ohsawa
Tue 9-12, 2-5 PM

Experimental lab in which traditional functions of printed matter are critically examined and reinvented as contemporary artistic practice. Focus on the idea of publication as a vehicle for knowledge production and dissemination. Develop skill in using digital tools such as Adobe Photoshop and InDesign to prepare images and text for publishing, and produce a portfolio of various Risograph, digital, and offset-printing projects in the form of print editions, maps, pamphlets, postcards, and other printed matter.

GRA 0182
ARTIST’S BOOKS: IN DEPTH
Laura Blacklow
Fri 9:30-12:30, 2-5 PM

Execution of a semester-long book project with research and planning involved. Covers paper mechanics (pop-ups), stress-free gelatin printing, and book binding. Essays on mapping, identity, and/or surveillance provide bases for quick books to develop sensitivity to text & image relationships, sequencing, and connections between craft and content. Includes presentations on ancient to contemporary books, studio time, field trips, and discussions of work in progress. Open to all students, no experience necessary.

GRA 0104
SOCially ENGAGED ART
Neda Moridpour, STAFF
Mon 9:30-12, 2-4:30 PM

(Cross-listed as PHT-0133) See PHT 0133 for course details.
In this class, we will focus on integrating handmade paper with the printed image. We will look at a number of contemporary artists who are using repetition of material and imagery in their work including Kwang-Young Chun, Do-Ho Suh, Polly Apfelbaum, Ai Weiwei, Chuck Close, Mark Bradford, Allan McCullum, El Anatsui, Tara Donovan, Doris Salcedo and Ryan McGinniss, among others. We will ask ourselves how the use of various fibers and handmade paper processes support the printed image, and respond to the notion of re-configuration and repetition.

Papermaking has been a sustainable enterprise since the first paper was made in China c. 105AD. Locally sourced plant materials – both indigenous and invasive as well as recycled paper, fabric and vegetables – used to make a portfolio of papers with accompanying information on plant names, source materials, and processing methods. Experiment with natural dying. Presentations on contemporary artists working with issues of sustainability, across media. Assignments bridge the technical and conceptual. Design a final independent project. No previous experience with papermaking necessary.

Non-media-specific with an emphasis on creating 2D and 3D work. Students will meet individually with the faculty and with the class for group critiques. The faculty will suggest relevant research and help students develop a concise artist statement and strategies for speaking about their work. Recommendations: intermediate or advanced students.

Intaglio printing means printing ink from the incised marks in a plate or matrix. Etching means that acid is used to corrode these marks into the plate. Exposure to intaglio printmaking, both etched and not, along with opportunities to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), special attention will be paid to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and mono-print techniques. Level: Open to all levels, no previous experience in print required.

This course is designed to allow an in depth study of the varied methods and techniques of fine-art lithography. This course covers fundamental concepts and techniques of black and white lithography from stone and aluminum plates. While the demonstrations focus on traditional techniques, color printing, photo manipulation, and transfer methods will be discussed. Each class includes demonstrations,
hands-on instruction, and lectures on historical and contemporary artists using lithography. Students are encouraged to experiment and incorporate other mediums as they create and develop their work. Advanced as well as beginning students are welcome.

PRT 0183
LITHOGRAPHY
Carolyn Muskat
*Wed 9-12, 2-5 PM*

This course is designed to allow an in-depth study of the varied methods and techniques of fine-art lithography. This course covers fundamental concepts and techniques of black and white lithography from stone and aluminum plates. While the demonstrations focus on traditional techniques, color printing, photo manipulation, and transfer methods will be discussed. Each class includes demonstrations, hands-on instruction, and lectures on historical and contemporary artists using lithography. Students are encouraged to experiment and incorporate other mediums as they create and develop their work. Advanced as well as beginning students are welcome.

PRT 0138
SCREENPRINTING: A-Z
Jennifer Schmidt
*Wed 9-12, 2-5 PM*

Learn a wide range of screenprinting approaches using hand-drawn, photographic, and digital stencil techniques. Emphasis on the use of the computer as a means to filter and manipulate images in order to create color separations for screenprinting. Through the discussion of the history of print media, production and popular culture, conceptual exploration of a variety of approaches and formats for translating our ideas through screenprinting while thinking about the role of “multiples”. Experimentation and an interdisciplinary approach to artmaking are encouraged. Level: Open to all levels, no experience necessary.

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PRT 0174
WOODCUT/RELIEF PRINTMAKING
STAFF
*Mon 9-12, 2-5 PM*

Woodcut facilitates direct, intuitive involvement, and allows for great flexibility in scale and approach - ranging from developing powerful images in black-and-white to building rich, painterly images in color. Emphasis on individual vision and approach to the medium. Covers technical information on wood, linoleum, and plastic blocks, ink, tools and tool maintenance, paper, printing with and without a press, color, and multi-block prints. Additional techniques introduced according to the needs and direction of the class.

PRT 0103
INTRO TO PRINTMAKING
Peter Scott, Carolyn Muskat
*Mon, Wed 6-9 PM*

This course is intended for students who want a practice-based introduction to printmaking. It will provide experience with a wide range of print techniques and investigate the variety they offer students as they expand their artwork. The class will be presented with demonstrations and projects involving monotypes, relief/woodcut printing, intaglio/etching processes, lithography and stencil techniques. The class has an intensive and progressive structure and will require commitment and full participation for students to earn credit. The syllabus will include technical demonstrations, mid-semester and final critiques, on-going individual consultation and presentations about artists and their work.
This is a tutorial course for people who are interested in developing a photographic book. Relationships among pictures and the relationship between picture and text will be central concerns. Admission is based on portfolio and interview. Applicants should have an existing body of work that they wish to sequence in book form. Means of publication will be up to the student; and we will study several publishing options. Non-SMFA students and MAT Art Education students will receive a letter grade.

**PHOTOGRAPHY**

**PH 0111-01 / 02**

**INTRODUCTION TO DIGITAL PHOTOGRAPHY**
Rachelle Mozman-Solano
Wed 9:30-12, 2-4:30 PM
Laura Beth Reese
Thurs 9:30-12, 2-4:30 PM

Introduces technique and theory of digital image making. Introduces students to digital cameras and flatbed scanners for image capture, computer programs such as Lightroom and Photoshop for image flow and processing, and archival digital printers for print output. Assignments, lectures, readings and demonstrations create a forum to discuss picture making, and its role in personal and cultural terms, in an age where the photograph has become ubiquitous. Engagement with histories of art and photography provides a platform to consider how photographs are produced, circulated, duplicated and situated in social, political, cultural and economic contexts of the moment. How do we produce unique images, influenced by our own investigations within today’s context? Level: Beginning level. Non-SMFA students and MAT Art Education students will receive a letter grade.

**PH 0113**

**BLACK, WHITE, GREY: INTRODUCTION TO ANALOG PHOTOGRAPHY**
Bill Burke
Tue 9:30-12, 2-4:30 PM

Introduction to the fundamental skills necessary for operating manually-controlled 35mm cameras, precision film exposure and development, and principles of making prints in the darkroom. Demonstration, instruction, regular critiques and lectures. Discussion of various approaches to picture making and the relationship of photography to other graphic media, through slide lectures, critiques, and field trips to photography exhibitions or collections. Discussion of the virtues and drawbacks of other film formats. Principles presented in class may be applied to other lens-based technologies, such as digital photography, video, and moving film. Requirements: Students must provide their own film and photo paper and must shoot a minimum of one roll of film each week. Students should have their own manually-controllable SLR camera (not a point-and-shoot). A limited number of cameras are available for students who do not own one. Non-SMFA students and MAT Art Education students will receive a letter grade.

**PH 0102**

**THE PHOTOGRAPHIC BOOK**
Bill Burke
Mon 9:30-12 PM

This is a tutorial course for people who are interested in developing a photographic book. Relationships among pictures and the relationship between picture and text will be central concerns. Admission is based on portfolio and interview. Applicants should have an existing body of work that they wish to sequence in book form. Means of publication will be up to the student; and we will study several publishing options. Non-SMFA students and MAT Art Education students will receive a letter grade.

**PH 0157**

**MAKING A PICTURE**
Sandra Stark
Thurs 9:30-12, 2-4:30 PM

Learning about photography from a concept-based or author-centric point of view. Breaking with the notion of “straight photography,” students will construct/plan their photographs, intervene in the space, construct still-lifes and larger environments, consider the veracity of photographs, and create things to
be photographed. Emphasizes the intentional-
ity in student work and places that work in a
larger historical context. The idea of “making”
a picture instead of “taking” a picture has been
around since the invention of photography, and
was earlier referred to as “Art Photography”
differentiating it from photography as simply
an objective, record-keeping process). Gaining
particular popularity in the 1980’s at the height
of Postmodernism, “making” practitioners to
day include Cindy Sherman, Gregory Crewds-
son, Lalla Essaydi, Paul Mpagi Sepuya, Mickalene
Thomas and many others. Level: Open to all
levels. Non-SMFA students and MAT Art Edu-
cation students will receive a letter grade.

PHT 0198
BASIC LIGHTING
(MEDFORD CAMPUS)
Vincent Martin
Thurs 9:30-12:30 PM

Explores basic lighting techniques and aesthet-
cics, for both still and moving image record-
ing. The course includes the use of sunlight,
flashes, continuous studio lights, strobes, and
mixed lighting sources. Learning to control
and manipulate light is a fundamental tool for
any photographer and video artist. The course
considers how lighting defines an era and a
look, and lighting in relation to painting, vid-
eo and film. Lighting demos, group critiques,
lectures and occasional collaborative projects
will ensure that students learn effective light-
ing techniques. Analysis of still photographs
and scenes from film and video in order to
understand the lighting sources used in their
creation. This course has a strong workshop
component with a hands-on instructional ap-
proach. Prior knowledge with basic photogra-
phy and or video is assumed.

PHT 0118
INTERMEDIATE PHOTOGRAPHY
Bonnie Donohue
Mon 9:30-12, 2-4:30 PM

Continued use of DSLR cameras, emphasis
on operating manual settings (focus, aperture,
shutter speed, ISO, white balance). Introduc-
tion to medium format film cameras, which are
well suited to increasing the scale and detail of
photographic prints. Develop skills with light
meters and color temperature, and further
study of color and light in the visible spectrum.
Continued use of hand-held light meters and
operation of small camera flashes, Pocket Wiz-
ards, basic lighting modifiers for small flashes
and basic continuous lighting, Image projection,
negative scanning, and digital printing; develop-
ment of file management skills and workflow
practices. Deeper insight and stronger grasp of
practices in contemporary photography, with
a continuing focus on the importance of ed-
itig/selection and sequencing, and conceptual
and practical implications of images generat-
ed through digital media. Non-SMFA students
and MAT Art Education students will receive
a letter grade. Prerequisite: PHT 0111 or per-
mission of instructor.

PHT 0133
SOCially ENGAGED ART
Neda Moridpour, STAFF
Mon 9:30-12, 2-4:30 PM

(Cross-listed as GRA-0104 and PER-0133) For
intermediate and advanced artists who want
to use their imagination in the interest of social
justice. Explores the prolific and exciting over-
lap between socially engaged art and cultural
practices generated by recent social move-
ments around the world. Project-based re-
sponses to movements of student’s choosing.
Provide technical support, assist with research,
review artist projects and address recent strat-
egies and examine the shift of socially engaged
artists from “studio to situation” or “partici-
pant.” Open to students of all disciplines, with
a basic knowledge of contemporary art histo-
ry, Photoshop, InDesign, and Adobe Illustrator.
Many artists, writers, and activists of our time use their work as a means of bearing witness to past, present, or impending future conditions that shape our lives. As cultural workers, they attempt to alter those conditions by creating and interrogating meaning for the political, cultural, environmental, and biographical issues with which they are dynamically involved. Course participants will be immersed in this field of contemporary artistic thought and practice and, most importantly, will develop and produce personal work that signifies their own place and time. Forms of personal and political testimony acknowledge the fraught histories of place, race, sexuality, and politics of the wider world, and acknowledge the clear and present dangers of our time. The class will include a discussion of readings, guest lectures, field trips, and gaining a broader understanding of how we are conditioned by the political and social climate. As social media algorithms, bots, and ideologues wage a fierce political battle for control of hearts, minds, and personal capital, Witness: Art and Action will explore various layers of reality, including mass surveillance and marketing tools directed at changing how we think, which artists must contend with and unpack as they create their work. We will examine constructs that inform our understanding of our place in the world and influence our aesthetic choices, paying particular attention to the ways in which form creates meaning and content influences form. Will we use paint or pixels? Photographs or archives? Documentation of, or projection onto? Performance or action? Will we bear witness to what is, or imagine a new path? Truth or invention? Studio assignments are designed to explore the intimate relationship between art making and an artist’s life, focusing on the practice and process of creating meaning through witness and experience. We will also examine the notion of critique and its effect on the art making and art viewing experiences. Non-SMFA students and MAT Art Education students will receive a letter grade.

PHT 0127
HISTORIC PHOTO-PRINTING METHODS
Laura Blacklow
Thurs 9:30-12, 2-4:30 PM
Artists turn to hand-coated photography for many reasons, such as using tactile paper and fabric, expanding their photo and printmaking repertoire, creating pages for books. In this course, students create artwork using four processes: cyanotype, Vandyke brown printing, platinum & palladium printing, and brush-on black and white emulsion (Liquid Light) for modern tintypes and other surfaces, as well as, how to make enlarged digital negatives. Field trips and presentations on contemporary artists and historic works will support students...
as they produce projects that engage deeply with the materials, mediums and our times. Open to all students, no experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.

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**PHOTOGRAPHY**

**PHT 0193**

DIRECTED STUDY: PHOTOGRAPHY

Rachelle Mozman-Solano

*Wed 6-8:30 PM*

Advanced class consisting of regular one-on-one meetings between photography students and faculty mentors over the course of the semester to critique work and assess progress. Individual critique sessions deepen student understanding of their artwork, creative process, and work method, through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, s/he will summarize the work. This may be in the form of an artist’s statement. There may also be group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students. Non-SMFA students and MAT Art Education students will receive a letter grade.

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**STOP-MOTION ANIMATION**

**FLM 0112**

Maya Erdelyi-Perez

*Mon 9:30-12, 2-4:30 PM*

This course will focus on puppet and object animation, including both old- and new-world styles. Through film screenings and course exercises combined with in-class workshops, you will learn to design and build puppets for purpose and function as well as to animate them. We also will examine how to build sets and light them to scale, and explore the techniques of character directing. A required final project will be the focus of the last weeks of the semester. The instructor provides some supplies. A materials list will be given out and discussed during the first day of class. Animation skills are recommended but not required. Non-SMFA students and MAT Art Education students will receive a letter grade.

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**ANIMATION 1**

**FLM 0136**

Joel Frenzer

*Thurs 9:30-12, 2-4:30 PM*

Through in-class exercises, demos, screenings, and visiting artists, you will learn various techniques of animating, and how to record and mix a soundtrack for animation. The three techniques we cover are Drawn, Cut-Out, and Stop-Motion Animation. This class is also designed to give you a deeper understanding of Animation as an art form of personal expression, and the various ways Animation is both viewed and used throughout the world; traditional narratives to poetic/abstract non-narratives to interaction to installation. Most assignments will be worked on in class using both film and computer-video equipment. No previous experience required, just an open mind.
Animation 2 offers a more in-depth study into animation techniques, principles of animation, ways of generating ideas, and directing for animation. These skills are strengthened through in-class exercises, screenings, visiting artists, and discussions. In addition, each student will design, animate, and provide a soundtrack for their own independent project. Most of this work will be done outside of class, with a weekly one-on-one meeting with the instructor and teaching assistant. Students in this class are also eligible to attend the Ottawa International Animation Festival in the Fall Semester; and a field trip to a local studio in the Spring Semester. Prerequisite: Animation 1 FLM 0036 Non-SMFA students and MAT Art Education students will receive a letter grade.

When combined, sound and image influence each other in subtle and complex ways. This course provides students with the practical and conceptual skills to creatively use sound (voice, sound effects, sound design, music) with film and video. We will study examples of sound/image pairings taken from the canon of cinema, and analyze how they were constructed technically and how they function aesthetically. In addition to the conventional strategies used in narrative films of the past and present, special focus will be given to the radical experiments of Jean-Luc Godard, David Lynch, Orson Welles, Toru Takemitsu, Christian Marclay, Ryan Trecartin, Candice Breitz, and others. Practical audio techniques covered will include: digital audio recording devices, microphone selection and placement, audio editing software, dynamics control, equalization, noise reduction, workflow, mixing, and mastering. Small and large assignments will give students the opportunity to explore the strategies studied in the examples and to practice practical skills. The techniques and concepts covered in the class will be drawn from cinema, but are equally applicable to projects executed as video, installation, and image-for-sound. The goal of the course is for students to develop an expanded concept of the possibilities for sound and image, a more personal vision of how to utilize sound and image in their work, and the technical skills to achieve their vision. Non-SMFA students will receive a letter grade.
This beginning course explores the medium of sound and the ways in which visual artists have incorporated it into their practice. While covering separate “sound art” categories and then creating 3 assignments from them, you will explore basic audio principles, sound hardware, digital recording and mixing in ProTools and Live environments. Class is divided between lecture/discussion/presentation, and technical instruction and lab time. Through the course of the class, you will gain a solid foundation in the understanding of sound and a contemporary context for the field of sonic arts while developing a strong tool set for working within the medium. For individuals involved in multimedia work who desire a basic knowledge of working with audio. No experience is necessary. Non-SMFA students will receive a letter grade.

A History of Sonic Art examines the historical, theoretical and aesthetic bases of sound, noise and music in modernity. The course will take as its point of departure the development of mechanical media following the stages of industrialization in the early twentieth century. Roughly chronological, the course will trace the early European Avant-Garde through to post-war experimentation, and then onto postmodern sampling, laptop culture, and the acceptance and expansion of “sound art” within the institution of art. While following a timeline, topics, issues and theories presented will nonetheless often be transhistorical and interdisciplinary, addressing concerns that have persisted within the production of culture since the fundamental change to it through the development of recording technologies. Parts music history, sociology and aesthetic theory, History of Sonic Art will provide students the historical context and conceptual framework from which to articulate their own practices. Regardless of whether or not a student works with sound, it will be a very thought provoking class. Non-SMFA students and MAT Art Education students will receive a letter grade.

A beginning level course for undergraduates consists as a series of intensive workshops to give you the skills to become a technically proficient and thinking video maker. Students produce individual projects through hands-on instruction in camera composition, lighting, sound, and editing. We survey and analyze current trends in video and digital art practices through screenings, readings, and discussions, and explore a range of possibilities for video art production including single-channel, installation, performance, and Internet projects. Students are introduced to digital film/video cameras, microphones, lighting kits, nonlinear editing systems, computers for multi-channel installation, video projectors and screens for image display, audio speakers for multi-channel and surround sound installation.

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VID 0189
VIDEO FOR THESIS
Mary Ellen Strom
Thurs 9:30-12, 2-4:30 PM

Video for Thesis is a studio and seminar course that dives into the discourse and production of video art and installation. The course assists students to bridge their research and practice. Students prepare for their thesis, employing numerous disciplines including moving picture, performance, painting, sculpture and digital technologies. During the semester students cultivate their projects through an iterative process involving technical skill building, in-depth critique and a public exhibition at the Mission Hill gallery. Students are encouraged to use technologies in inventive ways, to explore their subjects with depth and to understand their work in an historical context. Students often invent cross-media, hybrid work exploiting multiple disciplines to create new avenues of expression.

MORNING STUDIO: Students will be instructed in camera composition, lighting, sound recording, editing, effects, multi-channel synch systems and video mapping. The class will use mirrorless cameras capable of shooting both HD and 4K, a range of camera mounts, gimbles, media drives for multi-channel synch, video projectors, flat screens, Adobe Premiere, Adobe After Effects and Resolume Arena for video mapping projects.

AFTERNOON SEMINAR: Through readings, screenings, discussions and field trips, students become conversant in the history, theories and contemporary debates of video art. The course traces international conceptual and critical practices from the 1960s and 1970s and that era’s legacy of video, performance, installation, social practice, and site-specific work. We will examine and compare the ways that contemporary practices have built on and refuted those legacies. During the seminar, students will hone their research methods, ability to speak about their projects and writing skills. Students will write and publish 500-word blog posts that involve critical writing about their own work and each other’s.

DIG 0107
CINEMATIC 3D
Kurt Ralske
Fri 9:30-12, 2-4:30 PM

Cinematic 3D is hybrid studio/seminar course focused on creating 3D video for fine art and/or commercial/practical purposes. Using Maxon Cinema4D and other advanced imaging software, students will learn how to combine custom-constructed 3D elements with existing video, to create realistic or fantastical story-spaces. Alongside this practical creative work, there will be a survey of film theory concepts (representation, signification, identification, as defined in structuralism, semiotics, and psychoanalysis), which will suggest approaches to students’ creative work. Final projects may take the form of narrative, non-narrative, or documentary videos; fine art installations; or data visualizations or other information-driven forms. Non-SMFA students will receive a letter grade.

DIG 0150
VIRTUAL REALITY
STAFF
Tue 2-4:30, 6-8:30 PM

This hybrid studio/seminar class focuses on the practice and theory of creating Virtual Reality environments in fine art, design, and commercial contexts. Using software for real-time rendering (Unity3D) and software for modeling (SketchUp, Cinema4D), students construct immersive interactive audio-visual environments to be viewed with VR hardware (Google Cardboard, HTC Vive, Oculus RiU). Alongside the creative work of building their own custom VR projects, the class will discuss the history of the philosophical, aesthetic, and political dimensions of immersive representation.
In this hybrid studio/seminar course, students will create their own Augmented Reality environments. Virtual 3D models are attached to sites in real physical space, and viewed with handheld devices (smart phone or tablet computer). Students create “mirror worlds” by overlaying the virtual onto the actual: a specific site’s history and function is brought into dialogue with students’ digital interventions. We approach AR as a form of contemporary art installation, and as a practical tool for educational, therapeutic, or design purposes. Students create digital graffiti, captioning of reality, historical interventions, superimposed narratives, or fantasy spaces. AR software for modeling and viewing will include Aero, Dimension, Cinema 4D, and SketchUp. Seminars examine AR in relation to critical concepts from art theory and philosophy: Situationist psychogeography; spectatorship and experience; images and belief; mediation and truth, according to Plato, Kant, Brecht, Auerbach, Benjamin, LaTour, Achille Mbebe. Previous experience with 3D and video is advised.

(Cross-listed w/FMS 0070) The two Histories of Film courses are sequential, single semester courses that may be taken separately, but are created as a year-long foundational inquiry into the art of cinema, from its inception in the late nineteenth century through to the present. By investigating the aesthetic, formal and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of cinema’s rich and complex language through broad historical, theoretical and critical frameworks. Our inquiry will lead us through the historic, interwar Avant-Garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film, Italian Neorealism, the North American postwar Avant-Garde, New Wave Cinemas of the 1960s, contemporary Global Cinema and more. The presentation of films will be paired with noteworthy essays that engage in a variety of methodologies and analyses while positioning them within critical, interpretive and historic contexts, including theories of modernity, postmodernity, feminism, queer theory, post-colonialism, trauma studies and more.
Invented at the end of the nineteenth century as a uniquely modern medium, at a time of enormous urban growth and expansion, the cinema has had a long and illustrious relationship to the city. From the early silent celebrations of modernity and urban space in Berlin, Symphony of a City and Man with a Movie Camera, to later postmodern dystopian machinations in Blade Runner and The Matrix, the cinema has been uniquely positioned to script both the celebration and decay of urban space. The cinematic representation of the city as the site of promise, emancipation, and creativity but also as the site for projected dystopian futures, where the excesses and decay of capitalist expansion and global climate change become starkly evident.

Focusing on how artists have engaged with their environment from the eighteenth century through the twentieth, this class will subject the subject matter of landscape to close scrutiny. Through a series of case studies, we will examine how the rise in popularity of landscape art allowed artists to speak more broadly about social issues through the depiction of their surroundings, and we will consider how the evolution of the modern world impacted how artists regard the land and emerging urban contexts. Integrating contemporary and historical approaches, this class looks at parallel developments across Western art, and will consider how various stylistic movements in 18th, 19th and 20th century painting, as well as photography, graphic arts, sculpture, performance and environmental art have reacted to the significance of space and place, and mankind’s impact on the land.

The tempestuous history of Latin America has generated some of the most lasting historical and mythical figures in the world. From revolutionary and political figures such as Tupac Amaru, Malinche, Simón Bolívar, Emiliano Zapata, Che Guevara, and Eva Perón to visual, cultural and literary figures such as Frida Kahlo, Carmen Miranda, Diego Maradona, and Pablo Neruda, Latin American icons have become an integral part of the global cultural landscape. This class examines some of these figures to explore myths, historical realities, and misconceptions associated with them. Through a careful historical contextualization, we examine how the visual and literary renditions have fused with political events, both within Latin America and abroad, to construct these icon-
This class is a general survey on American cultures prior to European contact. It introduces selected topics in the field of Pre-Columbian studies such as myth, religion, cosmogony, archaeoastronomy, kingship and sacrifice as manifested in the visual culture of Middle and South American peoples. This course examines the ways art referred the worldview and the social history of indigenous cultures. The formal, technical, and iconographic merits of indigenous artworks will thus be examined in relation to historical, socio-economic and political interpretations put forth by scholars of the discipline of Pre-Columbian studies. Lectures will introduce students to some of the theories and methodological approaches that scholars use to understand Amerindian visual imagery; students will be expected to critically evaluate the merits of such academic approaches through reading, writing assignments and class discussions. Those enrolled in this course will be asked to consider works presented in lectures as parts of larger puzzles that help us better comprehend the Pre-Columbian past. Additionally, students are urged to be mindful of the variety of agendas that shape the way we study the past. Because many of the sources used to reconstruct the history of these cultures are fragmentary, readings and lecture topics have been chosen to stimulate class discussion. Students are expected to formalize their own opinion on presented topics and will be evaluated on their ability to critically synthesize concepts rather than memorize facts.

This class offers an overview of the history of sculpture between the late 19th century and the mid-20th century, discussing the work of one or two sculptors per week. We will look at the different phases of the artists’ body of work, which will be contextualized historically and theoretically. The goal of the course is to allow an understanding of modern sculpture through the study of a selection of personalities. Students will analyze different types of sources (artist statements, exhibition reviews, curatorial texts, and scholarly essays), in order to view the same topic from different perspectives. The course’s approach will expose the students to in depth analysis of primary and secondary sources, and refer to such sources as evidence in writing projects. Each week’s case studies exemplify a tendency or style, such as Impressionism, Cubism, Constructivism, Dadaism, and American Modernism, among others. The case studies analyzed are: Medardo Rosso, August Rodin, Camille Claudel, Constantin Brancusi, Vladimir Tatlin, Marcel Duchamp, Meret Oppenheim, Pablo Picasso, Louise Nevelson, Henry Moore, Barbara Hepworth, David Smith, Alexander Calder, Lucio Fontana, Alberto Giacometti.

(Cross-listed w/ENV 129) “The Greening of Art: Ecology, sustainability and sculpture since 1960” explores the impact of theories for sustainable development on contemporary sculpture. We will cover the history of the ecology movement since the 1960s, as well as the development of ideas of sustainability since the late 1980s, highlighting the difference between...
ecology and sustainability in concept, context and reception. We will study artists whose work contributes to shape current perceptions of ecology, such as Hamish Fulton, Helen Mayer Harrison, Newton Harrison, Joseph Beuys and Mark Dion. Furthermore, the socio-political implications of recent definitions of sustainability will be considered and framed within the discourse on globalization: in this context, we will look at the work of Rirkrit Tiravanija, Eteam, Andrea Zittel, Marjetica Potrč, Gediminas and Nomeda Urbonas, among many others. We will finally consider local practices, such as artist Julie Stone’s commitment to community gardening, which blurs the boundaries between environmental activism and sculpture.

Explores the principles of effective written communication and provides intensive practice in writing various types of expository prose, especially analysis and persuasion. Examines essays by contemporary and earlier authors as instances of the range and versatility of standard written English.

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**ART EDUCATION**

**EDS 0121**

**ART EDUCATION & HUMAN DEVELOPMENT WITH MULTICULTURAL PERSPECTIVE**

Kay Furst  
*Mon 5:30-8:30 PM*

This course considers human development from early childhood through adolescence through the lens of the artist-teacher. Readings, seminar activities and field visits to PreK-12 classrooms will focus on the role of art in human development and learning guided by theories of multicultural education. Special attention is paid to how art teachers engage youth in studying, critiquing and making visual culture while considering the stages of human development and student’s diverse identities. Field experiences include brief observations of a range of public school art classrooms and other community art making settings. Introductions to art curriculum development, seminar reflections and classroom discourse are cultivated to respond to student observations about art and human development of learners in multicultural settings. Open to all BFA students with priority registration given to BFA students who intend to apply to the MAT program.

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**ENGLISH**

**ENGS 0001-01 / 02 / 03 / 04**

**EXPOSITORY WRITING**

Adam Spellmire  
*Mon, Wed 6-7:15 PM*

Adam Spellmire  
*Mon, Wed 7:30-8:45 PM*

Dan Graham  
*Tue, Thurs 6-7:15 PM*

Courtney Maloney  
*Tue, Thurs 12:30-1:45 PM*

Explores the principles of effective written communication and provides intensive practice in writing various types of expository prose, especially analysis and persuasion. Examines essays by contemporary and earlier authors as instances of the range and versatility of standard written English.
Contemporary Art Practice (CAP) is a mandatory graduate seminar open only to first year Master of Fine Arts students. It is held in the fall semester and is taught by members of the graduate faculty. Topics will be announced.

This course is designed to build and develop the verbal and written articulation critique skills among the first and second year graduate students in a group setting facilitated by a faculty member. Critique is an essential skill for students to develop. Graduate Group Critique is a forum in which the capability of each student to identify and articulate the concerns, issues and motivations that form the basis of their research and practice expands. Through focusing on the ability to articulate the concerns investigated and addressed through each individual student’s art work, in whichever form that may take, this course assists students in both preparing for their review boards and preparing for the defense of their thesis. All first and second year Master of Fine Arts students are required to take this course each semester.

Skills and strategies for post-graduate careers. Topics include proposals, grant and statement writing, documentation, outreach and promotion of work, speaking and lecture skills, teaching-related professional development, community building strategies, approaches to independent and collaborative curatorial projects. Group critiques will provide an opportunity to refine language and writing skills.

Internships for Studio Credit are an important part of SMFA at Tufts University’s studio arts curriculum and a great complement to your studio training. Whether your internship is with a commercial design firm, an education program, a community garden, a new media facility, a non-profit arts organization, a gallery venue, or a professional artist’s studio, you will acquire valuable skills and develop new insights into your chosen creative path. Tufts Career Center staff offer extensive support and guidance along the way. Interns also participate in a two-part evaluation process, documenting rigorous self-reflection that advances professional goals and maximizes learning outcomes. This credit-bearing option is available to students in the Studio Diploma, BFA, and Dual Degree BFA + BA/BS programs. Students enrolled in the Post-Baccalaureate or MFA program are eligible with permission from the Program Directors. For detailed descriptions of internship opportunities and one-on-one advising, come visit us in the Tufts Career Center. All students seeking internships are required to receive written approval from the Internship Director at registration. Prerequisite: one year of study and no fewer than two remaining review boards prior to graduation. Transfer students
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This class consists of one on one meetings in which a student will meet individually with a faculty member several times over the course of the semester to critique work, assess progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist’s statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Students can only take the same Directed Study course twice. Directed Study is for upper classmen and advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Students are limited to a maximum of two Directed Studies in one semester which cannot be in the same area. Faculty permission required.
PRT 0197
DIRECTED STUDY: PAPER
Michelle Samour
Wed 6-9 PM
Non-media-specific with an emphasis on creating 2D and 3D work. Students will meet individually with the faculty and with the class for group critiques. The faculty will suggest relevant research and help students develop a concise artist statement and strategies for speaking about their work. Recommendations: intermediate or advanced students.

GRA 0193
DIRECTED STUDY: GRAPHIC ARTS
Chantal Zakari
Fri 12-2 PM
This period is dedicated to one-on-one meetings between students and the faculty member over the course of the semester to critique work, assess progress and develop a mentorship relationship. The student will be asked to present a concept for a project at the beginning of the semester, or brainstorm with the faculty member on what the possibilities are. Students will meet 4-5 times over the course of the semester and are expected to show progress each meeting. Open to students working in every discipline, especially on projects that involve text, type, graphics, photography, printing and publishing.

SCP 0193
DIRECTED STUDY: SCULPTURE
Mags Harries
Tue 6-9 PM
Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required.

FLM 0172
DIRECTED STUDY: MEDIA ARTS
Joel Frenzer
Wed 9:30-12 PM
Advanced class consisting of regular one-on-one meetings between film, animation, video and sound students and faculty mentors to critique work and assess progress. Through focused critical feedback at regular intervals individual critique sessions deepen student understanding of their artwork, creative process, and work method. Students must present a statement of intent, quantifying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, students must summarize work, likely in the form of an artist’s statement. Possible group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students. Non-SMFA students and MAT Art Education students will receive a letter grade.
DIRECTED STUDY: PHOTOGRAPHY
Rachelle Mozman-Solano
Wed 6-8:30 PM

Advanced class consisting of regular one-on-one meetings between photography students and faculty mentors over the course of the semester to critique work and assess progress. Individual critique sessions deepen student understanding of their artwork, creative process, and work method, through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, s/he will summarize the work. This may be in the form of an artist’s statement. There may also be group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students. Non-SMFA students and MAT Art Education students will receive a letter grade.
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PLAN YOUR FALL 2020 SCHEDULE:
Media Arts & Photography
English & Education
Visual & Material Studies
Graduate Program
Sculpture & Performance
Print, Paper, & Graphic Arts
Guided Studies
Drawing & Painting