

FINE ARTS (FA) {FNAR}

SM 007. Freshman Seminar: Feat of Clay & the Arcanum. (B) Courtney/Maeshima. Lab Fee \$40. May not be taken as an elective studio by Fine Arts Majors or Minors.

An introduction to three-dimensional art through clay, this course introduces students to the fundamental language of object making through hands-on experience with clay materials. Students develop their visual skills by creating sculptural forms as well as pottery forms such as cups, bowls and jars. Each project is presented with clear demonstrations and individual instructions. The first half of the semester will focus on hand-building methods which include pinching, coiling, and slab-building. The students will learn how to throw at a potter's wheel during the latter half of the semester. Reading assignments, slide presentations and a field trip broaden the understanding of object making. \$40 Studio Fee.

034. (ENGL034, HIST034) Cultures of the Book. (M) Stallybrass/Comberg.

This course focuses upon the making, remaking, dissemination, and reading of texts in early modern Europe and America. Topics will include: practices of reading; learning to write; the constitution of authorship; the interaction of printing and manuscript; the economics of printing and publishing; the transatlantic book trade. Texts for the course will include: Shakespeare, Venus and Adonis and 1 and 2 Henry IV; Mary Rowlandson, The Sovereignty and Goodness of God; Alexander Pope, The Dunciad; Samuel Richardson, Pamela; Benjamin Franklin, Autobiography; the Constitution of the United States.

SM 061. (CINE061, FNAR661, VLST061) Video I. (C) Buck/Van Cleve/Reynolds/Mau.

This course provides students with the introductory skills and concepts needed to create short works using digital video technologies. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling.

SM 062. (CINE062, FNAR662) Video II. (C) Buck/Reynolds. Prerequisite(s): FNAR 061.

Video II offers opportunities to further explore the role of sound, editing and screen aesthetics. Through a series of three video projects and a variety of technical exercises, students will refine their ability to articulate more complex and creative projects in digital cinema. In addition, advanced level production and post-production equipment is introduced in this course.

SM 063. (CINE063, FNAR663) Documentary Video. (A) Heriza. Prerequisite(s): FNAR 061.

A digital video course stressing concept development and the exploration of contemporary aesthetics of the digital realm, specifically in relation to the documentary form. Building on camera, sound and editing skills acquired in Film/Video I and II, students will produce a portfolio of short videos and one longer project over the course of the semester. Set assignments continue to investigate the formal qualities of image-making, the grammar of the moving image and advanced sound production issues within the documentary context.

SM 064. (CINE064, FNAR664) Interactive Video. (B) Reynolds. Prerequisite(s): FNAR 061, FNAR 062.

This course explores the concepts and technologies behind non-linear storytelling through mediums like DVD's and the world wide web. Students will learn to make interactive DVD videos as a form of expression and explore the possibilities of streaming videomaking.

SM 065. (CINE065, FNAR665) Cinema Production. (C) Van Cleve. Prerequisite(s): FNAR-061.

This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.

SM 066. (CINE066, FNAR666) Sound Seminar: Sonic Measures. (B) Adkins. Prerequisite(s): FNAR062.

Sonic Measures is a comprehensive introduction to the theory and practice of digital audio design, including sound for video, sound installation, composition, and sound art. Projects and demonstrations will familiarize students with all aspects of recording and synthesis of sound using Apple's Logic Pro software. Assignments will combine technical issues alongside an ongoing conceptual development individual to each student's interests. No musical knowledge needed.

SM 067. (CINE067, FNAR667) Advanced Video Projects. (M) Staff. Prerequisite(s): FNAR 062.

This course presents students with an advanced level investigation into various forms of digital video projects as well as non-traditional presentation formats. Structured to create a more focused environment for individual projects, students will present and discuss their work in a series of group critiques. Lecture topics, screenings, and technical demonstrations will vary depending on students' past history as well as aesthetic and theoretical interests.

SM 068. (CINE068, FNAR668) Cinematography. Van Cleve. Prerequisite(s): FNAR 061.

This course will be a technical, practical and aesthetic exploration of the art of cinematography as it pertains to film and digital video. Through screenings, in-class exercises and assignments, students will increase their Video I skills in lighting and cinematography as a form of visual expression. Topics covered include shot composition, camera movement, lenses, filtration and color, exposure, lighting techniques, location shooting and how to use grip equipment. Discussions, demos and lectures will include relevant and illustrative historical motion picture photography, current digital video technology, and examples that explore interactions between film and video.

123. (FNAR523, VLST123) Drawing I. (C) Murphy/Tileston/Curran/Hudson/Weiss/Edgerton/Staff.

This course integrates formal issues, technical skill and content in basic drawing. Investigative work is from observation. Drawing from ideas and the imagination will also be explored using a wide variety of materials (such as graphite, charcoal, conte, ink) and methods (continuous tone, subtraction, etc.) It is appropriate for beginners and those with modest experience.

124. (FNAR524) Drawing II. (C) Schneider/Curran. Prerequisite(s): FNAR 123.

A continuation of FNAR 123. Drawing II expands upon drawing fundamentals and leads the student into a facility with materials and methods, and into drawing as an objective not solely a means.

142. (FNAR542) 3-D Design. (C) Vidnovic.

Students will make work that draws from and interacts with the three-dimensional world we live in. Formal strategies will explore principles of organization. Planar construction, modeling and assemblage methods will be used for investigations spanning from bas-relief to environmental art. This is a "learn by doing" process with no prerequisites.

145. (FNAR545) Sculpture I: Materials and Techniques. (C) White.

Students will develop facility with conceptual and visual 3-dimensional forms by applying plastic media and subtraction, addition and fabrication techniques with hand and power tools.

146. (FNAR546) Sculpture II. (C) White. Prerequisite(s): FNAR 145.

Sculpture II builds on the skills and concepts acquired in Sculpture I and challenges the student with concept directed projects.

SM 210. In Pursuit of Originality. (M) Fierlinger. This course may not be counted as an elective studio towards the Fine Arts Major or Minor.

The purpose of this seminar is to familiarize freshmen with the intellectual pursuit of creativity. Through lectures, followed by a period of class discussions on the topic of the day and a visual diary, the student's mind will begin to understand art's serious place in society and how the pursuit of creating original art is an inherited, natural desire, programmed within our genes. The need to become keen observers of nature will be stressed, from the brain down to the molecular level, back to the mind's own will power and out to the vast, surrounding universe permeated with infinite mysteries, which we can begin to comprehend once we maintain an open mind and allow ourselves to experience awe and humanity. The ancient role of the artist is to hold witness, each in her and his way, to nature's meaning. Each student will be required to take notes of the impressions and imaginations and these should be recorded in both written and pictorial form. An effort to pursue originality is key. By the end of the semester, each student should have a unique "book" comprised of their interpretation of ideas, freshly received from the entire class.

211. (FNAR511, VLST311) Color. (C) Lachman.

The color class is a one semester exploration of color action and interaction, its history and its contemporary paradigms and applications. Studio work includes both "laboratory" studies and improvisatory exercises and uses colored papers, gouache, light and related materials.

222. (FNAR622, URBS322) The Big Picture: Mural Arts in Philadelphia. (C) Golden/Walinsky/Gensler.

The history and practice of the contemporary mural movement couples step by step analysis of the process of designing with painting a mural. In addition students will learn to see mural art as a tool for social change. This course combines theory with practice. Students will design and paint a large outdoor mural in West Philadelphia in collaboration with

Philadelphia high school students and community groups. The instructor Jane Golden is the founder and Director of the Philadelphia Mural Arts Program.

SM 226. (FNAR626, URBS226) The Photography of Urban Place. (A) Prerequisite(s): FNAR-271 or Permission of the Instructor. This course may not be used as an elective studio for the Fine Arts Major or Minor.

This is a non-studio course in the photography of buildings, streetscapes, and cities. It is designed for photographers interested in the built environment as subject matter, as well as for architecture and planning students. We will hone practical skills in perspective control, lighting, and photographic interpretation of space, so that photographers, architects and planners can better photograph precedents and their own projects, and better evaluate the use of professional architectural photography for promotion and education. \$50 Studio Fee.

Anyone who owns a digital or film camera (including point-and-shoot) is qualified; no darkroom or Photoshop experience needed. Professional view camera techniques will be covered at a basic level.

The course will consist equally of slide lectures, discussions, and location shooting at Philadelphia residential, commercial, and industrial sites. Student images (digital or traditional) will be transferred to PowerPoint for class critique. Readings and discussions may range into issues of architectural and urban planning theory and philosophy that affect the interpretation of the built environment and how its image is perceived. Both documentary and fine art approaches will be covered.

231. (FNAR531) Painting I. (C) Schneider/Curran/Jacobson/Staff/Murphy/Tileston. Prerequisite(s): FNAR 123.

Painting I is an introduction to oil painting. The course will provide an integrated approach to formal issues, content and technical means. Students work from direct observation with still life, landscape and the figure. Students will leave the class with a basic knowledge of materials, and with a repertoire of techniques and methods. This course is appropriate for beginners and individuals with some painting background.

232. (FNAR532) Painting II. (C) Tileston/Curran. Prerequisite(s): FNAR 231.

This course focuses on the further development of techniques in painting and the refinement of individual style. Students will work from still life, landscape and the nude model as well as personal resources. Emphasis is placed on the process of painting.

234. (FNAR634) Web Design. (C) Cooper. Prerequisite(s): FNAR 264.

A course designed to introduce the student to web presentation, theory, techniques and current software applications, including Adobe Photoshop, Macromedia Dreamweaver and Macromedia Flash. Instruction will include web terminology, appropriate file protocolling, information architecture planning, menu-linking organization, communication strategies and www identity design. Upon completion of this course, students will possess a working knowledge of how to organize and design full web page content for interactive on-line user interfacing or control-group presentation.

235. (FNAR635) 3-D Computer Modeling/Digital Sculpture. (C) White. Prerequisite(s): FNAR 123 and FNAR 264.

Students will develop a facility with fundamental 3-dimensional design concepts through the application of both computer graphics visualization and physical construction. The course will offer students a technical understanding of Polygonal and Spline based modeling, alternative and standard methods of 3-D input/output, and will cover regulations for creating models that will function properly for animation, video games and CMC/laser output.

236. (FNAR536) Digital Figure Modeling I. (B) White/Frazure. Prerequisite(s): FNAR 235. Recommended FNAR 243 or FNAR 280.

3D computer figure modeling is a course which will emphasize the modeling of the human figure on the computer. Students will be studying anatomy as it relates to an understanding of the human bone and muscle structure. This understanding will be implemented in constructing models which could be used for still images, medical illustrations, animation, computer games, 3D output and motion capture.

SM 238. (FNAR538) Open Book. (A) Hyland.

"Open Book" will focus on visual communication of information. It will address two methods of inquiry and the corresponding means of visual representation: the objective, well structured research of facts and images, and the creative process of their subjective evaluation and restatement. Students will propose a topic based on their area of interest and engage in a focused, semester-long exploration, which they will present in the form of a designed and printed book. (Benjamin Franklin Scholar Seminar)

241. (FNAR541) Hand-Drawn Computer Animation. (M) Fierlinger. Prerequisite(s): FNAR-123 and FNAR-264 or Permission of Instructor.

The student will learn to conceptualize and produce animation design ideas with an eye on the possibility of making the art of animation a future career. The student will be introduced to the workings of hand-drawn digital 2d animation design using a Wacom tablet and software Mirage, specializing in this type of production. Emphasis will be placed on: 1) the development of drawing skills particularly related to the creation of paperless animation in a quick and effortless style; 2) the finesse of representing a sense of drama and motion within a single frame; 3) storytelling skills fulfilling a mission of urgency and purposefulness; 4) the pursuit of originality in a world where almost everything has already been done- or so it seems; and 5) passion!- for the sense of responsibility to serve others; to follow direction and honor deadlines without compromising one's drive for creative independence. Students are required to buy their own Wacom Intuos2 pens.

243. (FNAR543) Figure Sculpture I. (C) Vidnovic.

An introduction of modeling the human figure in clay. Students will work from the live model, acquainting themselves with issues of basic anatomy, form and function, and clay modeling. No previous experience is required; drawing experience a plus; attendance and effort are mandatory.

244. (FNAR544) Figure Sculpture II. (C) Vidnovic. Prerequisite(s): FNAR 243.

A focused study of the human figure for students who have already taken Figure Sculpture I. Figure Sculpture II offers students a chance to refine their modeling skills, to appropriately enhance their use of anatomy, and to experiment with scale. Full fluency in basic human functional anatomy is expected upon enrollment.

251. (FNAR551) Printmaking: Intaglio. (C) Neff/Staff. Lab Fee \$40.

Students will have the opportunity to explore the idea of reproducibility, process and experimentation. Zinc and Copper etching, as well as non-acid processes will be covered. Demonstrations involve processes as basic as drypoint and line etching to more advanced skills such as spit bite and multiple plate color printing. A good introduction to the arts for students with little or no experience; this course will provide a foundation on which to build, combining direct skills like drawing and painting with conceptualization, visualization, planning and professionalism. Though offering much technical information, the focus of the class will be image making and idea development. Students will be challenged to pursue themes personally important while completing smaller projects designed to master techniques. \$40 Studio Fee

252. (FNAR552) Printmaking, Relief/Screen Printing. (C) Neff/Staff. Lab Fee \$40.

This course will explore the possibilities of the more direct and graphic printmaking methods: relief and screen printing. Demonstrations will be offered in linoleum and wood block printing, monotypes, collagraphs, multi-block color printing, stencil and photo silkscreen. Experimentation with materials, techniques and the definition of "printing" is strongly encouraged. Students will have the opportunity to explore the idea of reproducibility, process and play. \$40 Studio fee.

253. (FNAR553) Advanced Projects in Printmaking. (B) Neff. Prerequisite(s): FNAR 251 and FNAR 252, or FNAR 257. Lab Fee \$40.

This course will concentrate on expanding imagery in print media. A wide variety of print techniques will be covered. Techniques will be addressed as they serve the needs of ideas rather than a set technical procedure. Through individual consultation, scheduled class critiques, field trips, guest artists, and collaborative projects, attention will be given to studio work in and out of printmaking so that the technical and conceptual strengths of print media can serve as a worthwhile adjunct to an overall studio practice. The course requires the proposal of a directed project to be explored in this seminar. \$40 Studio Fee.

257. (FNAR557) Printmaking: Mixed Media. (C) Neff. Lab fee of \$40.

This course will concentrate on expanding your imagery in print media. A wide variety of print techniques will be covered such as monoprinting, multi-plate color printing, photo-based intaglio, lithography and screenprinting. Techniques will be addressed as they serve the needs of your ideas rather than as a set technical procedure. Through individual consultation, scheduled class critiques, field trips, guest artists, and collaborative projects, attention will be given to your work in and out of printmaking so that the technical and conceptual strengths of print media can serve as a worthwhile adjunct to your overall work. Independent work outside of class is expected and printmaking experience is highly recommended. \$40 Studio fee.

260. (FNAR560) Ceramics: Handbuilding. (C) Maeshima/Courtney. Lab Fee \$80.

This class is designed to give students a foundation of basic skills needed to express ideas creatively in clay. Assignments will combine learning different approaches to art/sculpture making with clay forming and finishing techniques. Coil building, slab construction, pinching and tile making will be learned. Students will become familiar

with basic glaze and slip surface treatments. The firing process will also be covered. Issues in historical and contemporary ceramics will be discussed. Instruction will center around demonstration, slide presentations, individual and group critiques.

261. Clay Wheel Throwing I. (C) Courtney/Maeshima/Greenheck. Lab Fee \$80.

The purpose of this beginning level ceramics class is to learn the skills needed to use the potter's wheel as a tool for object making. Traditional ceramic techniques such as centering the clay, pulling walls and trimming pots will be a focus. A variety of glazing and slip decoration methods will be covered. Slide discussions, field trips and readings will supplement the studio work. \$80 Studio fee.

262. (FNAR548) Mosaics and Tiles. (B) Warnock. Prerequisite(s): FNAR 260. Lab Fee \$80.

This class will introduce students to a variety of techniques and approaches used in creating mosaics. Students will learn the history of this ancient method of pictorial rendering and will gain appreciation for contemporary applications of mosaic in both utilitarian and fine art contexts. Various methods of making, glazing and firing tiles will be taught, enabling students to design and produce their own series of works. Readings, slide presentations and field trips will complement hands-on experience. \$80 Studio Fee.

263. (FNAR563) Clay Wheel Throwing II. (C) Courtney/Meashima/Greenheck. Prerequisite(s): FNAR 261. Lab Fee \$80.

Students will continue to develop the technical skills involved in the wheel throwing process. Using the wheel as a tool to make sculptural as well as functional objects will also be explored. Focus will be placed on students' creative and technical development. \$80 Studio Fee.

264. (FNAR636, VLST264) Digital Design Foundations. (C)

Hyland/Comberg/Churchman/Holmes/Fledderman.

This course explores the elements and principles of design and composition. It is an introduction to the intentional organization of traditional and digital image-making. Emphasis will be placed on understanding compositional relationships through experimentation, iteration and critique. Students will create imagery using hand skills and the software programs Adobe Illustrator, Photoshop, and InDesign.

266. (FNAR566) Graphic Design. (C) Comberg/Hyland/Churchman. Prerequisite(s): FNAR 264.

Graphic Design encompasses many forms of visual communication that are disseminated in print, on screen and in the environment. In every design, the meaningful use of text and/or image is what communicates a message to an intended audience. Through a series of different projects, students will gain an understanding of visual problem-solving concepts. Professional design software will be used.

267. (CINE267, FNAR567) Computer Animation. (C) Mosley. Prerequisite(s): FNAR 123 and FNAR 264.

Through a series of studio projects, this course will focus on 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling by developing new sensitivities to movement, cinematography, editing, sound, color, and lighting. Compositing software covered in the course will be used to combine 2D graphics, 3D animation, and sound. Recommended materials: Wacom Pen

268. (CINE262, FNAR568) Interactive Multimedia. (M) Mosley. Prerequisite(s): FNAR 264.

Interactive multimedia design in art, education, entertainment, and business has extended from the primitive state of CD-ROMS, and Laserdiscs, to the web, public interactive installations, and applications for hand-held computers. Through a series of studio projects, this course will focus on sound design, animation and graphic interface design for interactivity. Authoring and editing applications will be introduced including Flash and Pro Tools. Recommended materials: Wacom Pen

269. (FNAR569) Typography. (B) Hyland/Churchman/Comberg. Prerequisite(s): FNAR 264.

The study and practice of typography spans the history of individual letterforms through the typesetting of full texts. It is a complete immersion into type as an integral part of visual communication. Typesetting conventions and variables including legibility, readability, texture, color and hierarchy will be stressed, as well as a form for organizing information and expressing visual ideas. Studio work will include collecting and analyzing type, designing an original typeface, researching type history and experimenting with typographic forms.

270. (FNAR570) Graphic Design Practicum. (B) Churchman. Prerequisite(s): FNAR 266.

Practicum provides a real world experience for students interested in solving design problems for non-profit and community organizations. The studio works with two clients each semester, and previous projects have included print design, web design, interpretive signage and exhibit interactives. All projects are real and will result in a portfolio-ready finished product. Students will participate in a full design experience including design, client interaction,

presentations, production, and project management. In addition, students will take field trips, meet professionals and go on studio visits.

SM 271. (FNAR571, VLST271) Photography I. (C)

Rodewald/Martinez/Stolfa/Jacobsohn/Bryant/Wahl/Pfister/Post. Lab Fee \$50.

Beginning students learn how to use their cameras and light meters. They are taught the basics of black and white film developing and printing in the darkroom. Assignments are given dealing with basic technical and aesthetic photographic problems such as composition, light and form. \$50 Studio Fee.

SM 272. (FNAR572) Photography II. (C) Rodewald. Prerequisite(s): FNAR 271. Lab Fee \$50.

The intermediate class addresses the aesthetics of picture making and a higher level of technical development. Assignments are given that enable students to experience as many different ideas and methods as possible. \$50 Studio Fee.

SM 274. (FNAR574) Portrait Photography. (A) Wahl. Prerequisite(s): FNAR 271. Lab Fee \$50.

The objective of this class is to explore the many ways of interpretive photographic portraiture. An awareness of historical perspective, technical developments, physiognomy and proxemics will be discussed in order to gain a better understanding of the context of photographic portraiture. Natural and artificial lighting demonstrations will be presented to illustrate the importance of their relationship to the interpretive portrait. Any photographic medium (film - black and white or color - or digital) will be accepted, providing the skill and quality are apparent. There will be an assignment given each week at the beginning of each class and prints/CD's will be due the following week. The final project will be an extended portrait project of your choice. \$50 Studio Fee.

SM 275. (FNAR583) Color Photography I. (C) Rodewald. Prerequisite(s): FNAR 271. Lab Fee \$50.

In this course students will begin to incorporate color into their technical and aesthetic photographic arsenal. How film reacts to light and records color, how color influences the meaning of an image, and the development of a personal color sense will be explored through a series of assignments ranging from portrait to documentary to constructed photography. Students will then focus on one series of thematically linked images. This final project will be developed with an eye toward publication, e.g., a book proposal, an exhibition and/or commercial portfolio. \$50 Studio Fee.

SM 278. (FNAR578) Photojournalism. (C) Bryant. Prerequisite(s): FNAR 271. Lab Fee \$50.

This is an introductory course in photjournalism with a major emphasis on developing a thoughtful approach toward seeing and making of meaningful photographs that communicate with readers. We will look critically at documentary and news photographs from the past and present. Through weekly shooting assignments, students will be exposed to the demands placed on working journalists. \$50 Studio Fee.

SM 279. (FNAR679) Large Format Photography & Studio Lighting. (B) Wahl. Prerequisite(s): FNAR 271. Lab Fee \$50.

The large format camera is the most versatile and widely used camera for fine art, architectural and commercial photography. This course will introduce the student to the basic and advanced operations of the camera. The class will also explore the use of artificial lighting in a studio environment. Recommended for Fine Arts and Architecture students. \$50 Studio Fee.

280. (FNAR580) Figure Drawing I. (C) Martenson.

Students work directly from the nude model and focus on its articulation through an understanding of anatomical structure and function. Students will investigate a broad variety of drawing techniques and materials. The model will be used as the sole element in composition and as a contextualized element.

281. (FNAR581) Figure Drawing II. (C) Martenson. Prerequisite(s): FNAR 280.

Figure Drawing II is an advanced class designed to further develop the student's skill and facility. Content issues will be explored through individualized projects concentrating on the human form and expanded media applications.

SM 282. (FNAR582) Advanced Topics In Photography: Photo-based Installations Work. (A) Martinez. Prerequisite(s): FNAR 271. Lab Fee \$50.

The course will stimulate students to create photography-based works of art that break from traditional practices to venture into exploring the various methods and materials of installation, public works, and/or assemblage. The class will be working on a group effort, various collaborative projects, and on individual installations. In creating these installation works students will not only be encouraged to cross disciplines (for example, to incorporate aspects of drawing or sculpture into their projects), but to also make work for specific sites in and around campus. Technical

demonstrations for this course include: mural printing, various transfer processes, alternative darkroom techniques, use of hand-applied light sensitive liquid emulsions, etc. \$50 Studio Fee.

287. (FNAR587) Advanced Color Photography. (B) Rodewald. Prerequisite(s): FNAR 275. Lab Fee \$50.

Advanced course builds on Color Photography I. Techniques in chemistry and chemical variation, found and created color, and the relationship between color and content will be addressed. \$50 Studio fee.

289. (CINE289, FNAR589) Mixed Media Animation. (B) Mosley. Prerequisite(s): FNAR 123 and FNAR 264.

This animation course fuses hands-on studio drawing, modeling, and cinematic processes with digital tools. Real world techniques such as stop-motion, claymation, hand-drawn and multi-plane animation will be practiced in the studio. Other techniques, such as keyframe animation, editing and blue-screen composition compositing will be practiced in the digital labs. Both production teams and individuals will create short mixed-media animations in form, material and time.

333. (FNAR533) Painting III. (C) Tileston/. Prerequisite(s): FNAR 232.

Advanced Painting, open media.

334. (FNAR534) Painting IV. (C) Tileston. Prerequisite(s): FNAR 333.

Advanced painting, open media.

335. (FNAR535) Web Design II. (B) Cooper. Prerequisite(s): FNAR 234.

This course will explore the design processes and techniques for creating an effective interactive experience. Students will apply both analytical and creative thinking at different points in the semester. This class will be a furtherance in learning to think and work as a designer. Students will begin to discern between everyday visual clutter and strongly developed design rooted in conceptual, aesthetic and technical achievement. Students will learn to distinguish the good from the bad and know the difference between design and decoration. We will explore how animation and sound can enhance the content and tell a story in a compelling way. The class will use Adobe Flash and Adobe Dreamweaver (HTML and CSS) programming.

SM 340. (FNAR640) Digital Photography. (C) Wahl. Prerequisite(s): FNAR 271.

Understanding the tools of digital photography and how to use them is a necessity for visual artists. This course will cover the critical techniques of digital capture, film scanning, image processing, color management, color correction and output options. Harnessing new technologies for personal expression will be encouraged. Students will be required to have their own digital camera for this course.

SM 341. (FNAR641) Architecture, Landscape and Cities: Large Format Photography. (M) Staff.

Prerequisite(s): FNAR 271. Lab Fee \$50.

The emphasis of this course is on the usage and practical applications of the large format camera and how it records and interprets architecture and landscapes. The course is directed to photographers, architects, landscape artists and historic preservationists. The skills acquired will give students a practical application to ideas learned in conceptual classes. Topics covered will include: using the camera outdoors; framing; perspective and vantage point; filters and lighting sources. Lectures and presentations on architectural photographers as well as field trips to noted local sites will also be included. \$50 Studio fee.

349. (FNAR649) Digital Photography II. (B) Wahl. Prerequisite(s): FNAR 640.

This course further explores the conceptual, philosophical and technical relationship between the camera, computer and the contemporary artist. With a heavy emphasis on project-oriented work, students will further their knowledge of manipulation, retouching and collage, as well as embarking on advanced color management and the use of digital photography in the studio environment. In addition to exploring these advanced imaging practices in their own work, students will also be required to critically examine the profound effects that new imaging technologies are having on art, journalism and the commercial realms.

362. (FNAR564) Clay: II. (M) Courtney. Prerequisite(s): FNAR 260 OR FNAR 261. Lab Fee \$80.

The purpose of this class is to expand the student's knowledge of ceramic processes. Handbuilding techniques such as coil building and slab construction will be reviewed as well as the potter's wheel. A greater emphasis will be placed on glaze chemistry, surface, and the firing process. Students will gain a broader knowledge of both electric and gas kiln firing processes. Exploring local clay institutions, such as the Clay Studio in Old City Philadelphia and the Moravian Tile Works in Doylestown will introduce students to the local ceramic resources that have played a significant role in the history of American ceramics. Raku firing, how to make two and three part slip cast molds, printmaking and ceramics and the introduction of the computer into the art making process can be expected.

370. (FNAR670) Advanced Graphic Design and Typography. (A) Churchman. Prerequisite(s): FNAR 266 and FNAR 269 or Permission of Instructor.

This course will explore advanced commercial, public and personal forms of visual communication. Emphasis will be placed on creative problem solving with consideration for audience. Discussion of design history, current ideology and future design applications will inform individual student projects. Work generated in this studio can be used to build a portfolio.

399. Independent Study. (C) Prerequisite(s): See Department for section number. A minimum three-page proposal must be submitted and approved by both the Instructor and the Undergraduate Director.

SM 488. Senior Seminar and Project. (A) Martinez/Mosley. Fine Arts Majors only.

Using the skills and education thus far acquired at Penn, the student will design and present a project reflecting a personal investigation in the visual arts. The instructor will guide students in readings on contemporary critical issues relevant to the student's research. The resulting work will be presented in an exhibition during the spring semester that will be evaluated by the seminar participants and the instructor. Media is open.

SM 489. Senior Seminar and Project. (B) Martinez/Mosley. Continuation of FNAR488 culminating in an exhibition.

501. Graduate Studio I. (A) Adkins/Faculty/Jacobson/Weems.

First year studio for MFA students exploring advanced discipline in painting, sculpture, printmaking, photography and new media.

502. Graduate Studio II. (B) Faculty/Jacobson/Adkins/Weems.

Second year studio for MFA students exploring advanced discipline in painting, sculpture, printmaking, photography, and new media.

511. (FNAR211, VLST311) Color. (C) Lachman.

The color class is a one semester exploration of color action and interaction, its history and its contemporary paradigms and applications. Studio work includes both "laboratory" studies and improvisatory exercises and uses colored papers, gouache, light and related materials.

523. (FNAR123, VLST123) Drawing I. (C) Curran/Lachman/Murphy/Tileston/Hudson/Weiss/Edgerton/Staff.

This course integrates formal issues, technical skill and content in basic drawing. Investigative work is from observation. Drawing from ideas and the imagination will also be explored using a wide variety of materials (such as graphite, charcoal, conte, ink) and methods (continuous tone, subtraction, etc.) It is appropriate for beginners and those with modest experience.

524. (FNAR124) Drawing II. (C) Schneider/Curran. Prerequisite(s): FNAR 523. A continuation of FNAR 523.

Drawing II expands upon drawing fundamentals and leads the student into a facility with materials and methods, and into drawing as an objective not solely a means.

531. (FNAR231) Painting I. (C) Murphy/Schneider/Jacobson/Curran/Tileston. Prerequisite(s): FNAR 523.

Painting I is an introduction to oil painting. The course will provide an integrated approach to formal issues, content and technical means. Students work from direct observation with still life, landscape and the figure. Students will leave the class with a basic knowledge of materials and with a repertoire of techniques and methods. This course is appropriate for beginners and individuals with some painting background.

532. (FNAR232) Painting II. (C) Tileston/Curran J. Prerequisite(s): FNAR 531.

This course focuses on the further development of techniques in painting and the refinement of individual style. Students will work from still life, landscape and the nude model as well as personal resources. Emphasis is placed on the process of painting.

533. (FNAR333) Painting III. (C) Tileston. Prerequisite(s): FNAR 532.

Advanced Painting, open media.

534. (FNAR334) Painting IV. (C) Tileston. Prerequisite(s): FNAR 533.

Advanced painting, open media.

535. (FNAR335) Web Design II. (B) Cooper. Prerequisite(s): FNAR 634.

This course will explore the design processes and techniques for creating an effective interactive experience. Students will apply both analytical and creative thinking at different points in the semester. This class will be a furtherance in learning to think and work as a designer. Students will begin to discern between everyday visual clutter and strongly developed design rooted in conceptual, aesthetic and technical achievement. Students will learn to distinguish the good from the bad and know the difference between design and decoration. We will explore how animation and sound can enhance the content and tell a story in a compelling way. The class will use Adobe Flash and Adobe Dreamweaver (HTML and CSS) programming.

536. (FNAR236) Digital Figure Modeling I. (M) White. Prerequisite(s): FNAR-635. Recommended FNAR-543 or FNAR-580.

3D computer figure modeling is a course which will emphasize the modeling of the human figure on the computer. Students will be studying anatomy as it relates to an understanding of the human bone and muscle structure. This understanding will be implemented in constructing models which could be used for still images, medical illustrations, animation, computer games, 3D output and motion capture.

SM 538. (FNAR238) Open Book. (A) Hyland.

"Open Book" will focus on visual communication of information. It will address two methods of inquiry and the corresponding means of visual representation: the objective, well structured research of facts and images, and the creative process of their subjective evaluation and restatement. Students will propose a topic based on their area of interest and engage in a focused, semester-long exploration, which they will present in the form of a designed and printed book.

SM 539. Visual Communications and Presentation. (B) Churchman/McDonald.

This seminar will introduce the concept of visual communication and the elements of graphic design along with methods for preparing professional portfolios and presentations. Students will develop sensitivity to visual communication through studying content choices, typeface selection, image quality, text and image integration, visual hierarchies and structural systems. The seminar will also address important aspects of professional presentation for students preparing to enter the marketplace. Photoshop, Illustrator and InDesign will be the tools used to construct presentation packages, and each student using their own work, will develop a message for targeting their work to a specific audience. The emphasis of the course will be to understand the basic tenets of graphic design and to learn to implement them in the context of the students' own work.

Visual communication represents the way we see, process, and respond to information. At its best it is engaging and thought provoking, and at its worst it is misrepresentational or banal. We use visual communication to deliver content, promote awareness, encourage action, represent statistical information, sell products, assist wayfinding, and create novel experiences. The ability to deliver a message visually that will be understood in an intended manner is at the core of designing for communication.

This seminar will develop sensitivity to visual communication through studying content choices, typeface selection, image quality, text and image integration, visual hierarchies and structural systems. It will also address important aspects of professional presentation for students preparing to enter the marketplace. Photoshop, Illustrator and InDesign will be the tools used to construct presentation packages, and each student using their own work, will develop a message for targeting their work to a specific audience. The emphasis of the course will be to understand the basic tenets of graphic design and to learn to implement them in the context of the students' own work.

541. (FNAR241) Hand-Drawn Computer Animation. (A) Fierlinger. Prerequisite(s): FNAR-523 and FNAR-636 or Permission of Instructor.

The student will learn to conceptualize and produce animation design ideas with an eye on the possibility of making the art of animation a future career. The student will be introduced to the workings of hand-drawn digital 2d animation design using a Wacom tablet and software Mirage, specializing in this type of production. Emphasis will be placed on: 1) the development of drawing skills particularly related to the creation of paperless animation in a quick and effortless style; 2) the finesse of representing a sense of drama and motion within a single frame; 3) storytelling skills fulfilling a mission of urgency and purposefulness; 4) the pursuit of originality in a world where almost everything has already been done- or so it seems; and 5) passion!- for the sense of responsibility to serve others; to follow direction and honor deadlines without compromising one's drive for creative independence. Students are required to buy their own Wacom Intuos2 pens.

542. (FNAR142) 3-D Design. (C) Vidnovic.

Students will make work that draws from and interacts with the three-dimensional world we live in. Formal strategies will explore principles of organization. Planar construction, modeling and assemblage methods will be used for investigations spanning from bas-relief to environmental art. This is a "learn by doing" process with no prerequisites.

543. (FNAR243) Figure Sculpture I. (C) Vidnovic.

An introduction of modeling the human figure in clay. Students will work from the live model, acquainting themselves with issues of basic anatomy, form and function, and clay modeling. No previous experience is required; drawing experience a plus; attendance and effort are mandatory.

544. (FNAR244) Figure Sculpture II. (C) Vidnovic. Prerequisite(s): FNAR 543.

A focused study of the human figure for students who have already taken Figure Sculpture I. Figure Sculpture II offers students a chance to refine their modeling skills, to appropriately enhance their use of anatomy, and to experiment with scale. Full fluency in basic human functional anatomy is expected upon enrollment.

545. (FNAR145) Sculpture I: Materials and Techniques. (C) White.

Students will develop facility with conceptual and visual 3-dimensional forms by applying plastic media and subtraction, addition and fabrication techniques with hand tools, power tools and welding equipment.

546. (FNAR146) Sculpture II. (B) White. Prerequisite(s): FNAR 545.

Sculpture II builds on the skills and concepts acquired in Sculpture I and challenges the student with concept directed projects.

548. (FNAR262) Mosaic and Tiles. (B) Warnock. Lab Fee- \$80.

This class will introduce students to a variety of techniques and approaches used in creating mosaics. Students will learn the history of this ancient method of pictorial rendering and will gain appreciation for contemporary applications of mosaic in both utilitarian and fine art contexts. Various methods of making, glazing and firing tiles will be taught, enabling students to design and produce their own series of works. Readings, slide presentations and field trips will complement hands-on experience. \$80 Studio Fee.

551. (FNAR251) Printmaking: Intaglio. (C) Neff/Talevski/Staff. Lab Fee \$40.

Students will have the opportunity to explore the idea of reproducibility, process and experimentation. Zinc and Copper etching, as well as non-acid processes will be covered. Demonstrations involve processes as basic as drypoint and line etching to more advanced skills such as spit bite and multiple plate color printing. A good introduction to the arts for students with little or no experience; this course will provide a foundation on which to build, combining direct skills like drawing and painting with conceptualization, visualization, planning and professionalism. Though offering much technical information, the focus of the class will be image making and idea development. Students will be challenged to pursue themes personally important while completing smaller projects designed to master techniques. \$40 Studio Fee.

552. (FNAR252) Printmaking: Relief/Screen Printing. (C) Neff/Staff. Lab Fee \$40.

This course will explore the possibilities of the more direct and graphic printmaking methods: relief and screen printing. Demonstrations will be offered in linoleum and wood block printing, monotypes, collagraphs, multi-block color printing, stencil and photo silkscreen. Experimentation with materials, techniques and the definition of "printing" is strongly encouraged. Students will have the opportunity to explore the idea of reproducibility, process and play. \$40 Studio Fee.

554. Graduate Printmaking I. (G) Adkins. Lab Fee \$25.

This course will cover the traditional print processes while offering a chance to develop visual skills. The processes covered in class will include monoprinting (one of a kind prints), relief printing and a variety of etching techniques. Demonstrations will be offered to introduce more advanced processes like lithography and silkscreening. This class is an excellent introduction to the visual arts because the thought process as well as the development of the image can be recorded. \$40 Studio Fee.

SM 556. (ENGL122, FNAR256) Meaning/Making Public Art. (M) Snyder/Jacobson. Prerequisite(s): FNAR 5231 or FNAR 542 or ARCH 302.

An introduction to letterpress printing and bookmaking and writing for the artist book, focusing on the history of the artist book, competence in letterpress technique, print composition and design skills, and alternative book binding. Course readings will focus on the work Johanna Drucker and Jerome Rothenberg, and the examination of multi-media works. Field trips to local artist book collections will supplement course reading, projects, and the final project. The entire class will be taught, and practiced, through the lens of "the grotesque" in art and literature. As a final project, each student will make their own limited-edition artist book that considers the course theme of "the grotesque" through writing, image, printing and binding. \$40 Studio Fee.

557. (FNAR257) Printmaking: Mixed Media. (C) Neff. Lab fee of \$25.

This course will concentrate on expanding your imagery in print media. A wide variety of print techniques will be covered such as monoprinting, multi-plate color printing, photo-based intaglio, lithography and screenprinting. Techniques will be addressed as they serve the needs of your ideas rather than as a set technical procedure. Through individual consultation, scheduled class critiques, field trips, guest artists, and collaborative projects, attention will be given to your work in and out of printmaking so that the technical and conceptual strengths of print media can serve as a worthwhile adjunct to your overall work. Independent work outside of class is expected and printmaking experience is highly recommended. \$40 Studio fee.

560. (FNAR260) Ceramics: Handbuilding. (C) Maeshima/Courtney. Lab Fee \$80.

This class is designed to give students a foundation of basic skills needed to express ideas creatively in clay. Assignments will combine learning different approaches to art/sculpture making with clay forming and finishing techniques. Coil building, slab construction, pinching and tile making will be learned. Students will become familiar with basic glaze and slip surface treatments. The firing process will also be covered. Issues in historical and contemporary ceramics will be discussed. Instruction will center around demonstration, slide presentations, individual and group critiques.

561. Clay Wheel Throwing I. (C) Courtney/Maeshima/Greenheck. Lab Fee \$80.

The purpose of this beginning level ceramics class is to learn the skills needed to use the potter's wheel as a tool for object making. Traditional ceramic techniques such as centering the clay, pulling walls and trimming pots will be a focus. A variety of glazing and slip decoration methods will be covered. Slide discussions, field trips and readings will supplement the studio work. \$80 Studio Fee.

563. (FNAR263) Clay Wheel Throwing II. (C) Maeshima/Courtney. Prerequisite(s): FNAR 561. Lab Fee \$80.

Students will continue to develop the technical skills involved in the wheel throwing process. Using the wheel as a tool to make sculptural as well as functional objects will also be explored. Focus will be placed on the students creative and technical development. \$80 Studio Fee.

564. (FNAR362) Clay II. (M) Courtney. Prerequisite(s): FNAR 560 or 561. Lab Fee \$80.

The purpose of this class is to expand students knowledge of ceramic processes. Hand building techniques such as coil building and slab construction will be reviewed as well as the potter's wheel. A greater emphasis will be placed on glaze chemistry, surface, and the firing process. Students will gain a broader knowledge of both electric and gas kiln firing processes. Exploring local clay institutions, such as the Clay Studio in Old City Philadelphia and the Moravian Tile Works in Doylestown will introduce students to the local ceramic resources that have played a significant role in the history of American ceramics. Raku firing, how to make two and three part slip cast molds, printmaking and ceramics and the introduction of the computer into the art making process can be expected.

566. (FNAR266) Graphic Design. (C) Comberg/Hyland/Churchman. Prerequisite(s): FNAR 636.

Graphic Design encompasses many forms of visual communication that are disseminated in print, on screen and in the environment. In every design, the meaningful use of text and/or image is what communicates a message to an intended audience. Through a series of different projects, students will gain an understanding of visual problem-solving concepts. Professional design software will be used.

567. (CINE267, FNAR267) Computer Animation. (C) Mosley. Prerequisite(s): FNAR 523 and FNAR 636.

Through a series of studio projects, this course will focus on 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling by developing new sensitivities to movement, cinematography, editing, sound, color, and lighting. Compositing software covered in the course will be used to combine 2D graphics, 3D animation, and sound. Recommended materials: Wacom Pen

568. (CINE262, FNAR268) Interactive Multimedia. (M) Mosley. Prerequisite(s): FNAR 636.

Interactive multimedia design in art, education, entertainment, and business has extended from the primitive state of CD-ROMS, and Laserdiscs, to the web, public interactive installations, and applications for hand-held computers. Through a series of studio projects, this course will focus on sound design, animation and graphic interface design for interactivity. Authoring and editing applications will be introduced including Flash and Pro Tools. Recommended materials: Wacom Pen

569. (FNAR269) Typography. (B) Hyland/Churchman/Comberg. Prerequisite(s): FNAR 636.

The study and practice of typography spans the history of individual letterforms through the typesetting of full texts. It is a complete immersion into type as an integral part of visual communication. Typesetting conventions and variables including legibility, readability, texture, color and hierarchy will be stressed, as well as a form for organizing

information and expressing visual ideas. Studio work will include collecting and analyzing type, designing an original typeface, researching type history and experimenting with typographic forms.

570. (FNAR270) Graphic Design Practicum. (B) Churchman. Prerequisite(s): FNAR 566 or FNAR 636.

Practicum provides a real world experience for students interested in solving design problems for non-profit and community organizations. The studio works with two clients each semester, and previous projects have included print design, web design, interpretive signage and exhibit interactives. All projects are real and will result in a portfolio-ready finished product. Students will participate in a full design experience including design, client interaction, presentations, production, and project management. In addition, students will take field trips, meet professionals and go on studio visits.

SM 571. (FNAR271, VLST271) Photography I. (C)

Rodewald/Martinez/Jacobsohn/Bryant/Wahl/Pfister/Stoffa/Post. Lab Fee \$50.

Beginning students learn how to use their cameras and light meters. They are taught the basics of black and white film developing and printing in the darkroom. Assignments are given dealing with basic technical and aesthetic photographic problems such as composition, light and form. \$50 Studio Fee.

SM 572. (FNAR272) Photography II. (C) Rodewald. Prerequisite(s): FNAR 571. Lab Fee \$50.

The intermediate class addresses the aesthetics of picture making and a higher level of technical development. Assignments are given that enable the students to experience as many different ideas and methods as possible. \$50 Studio Fee.

SM 574. (FNAR274) Portrait Photography. (A) Wahl. Prerequisite(s): FNAR 571. Lab Fee \$50.

This class focuses on the human and its specific history. The emphasis will be on individual aesthetics dealing with the elements of formal and informal portraiture on location and in the studio with both artificial and natural light. We will explore many different technical aspects. A variety of assignments will include photographing the nude in a studio setting. \$50 Studio Fee.

SM 575. Graduate Drawing Seminar. (B) Jacobson/Tileston/Faculty.

This seminar examines the essential nature drawing has in an artist's process. Direct visual perception, self-referential mark making, the viability of space and understanding it, and drawing from one's own work are some of the drawing experiences encountered in the course. There are regular critiques and discussions based on the work and readings.

SM 576. Critical Issues Seminar. (C) Tileston.

An investigation of the issues concerning visual artists by establishing the basis in Modernism and exploring the questions which concern artists today, such as abstraction and representation, post-modernism, appropriation, context, art and politics, race and gender and the student's relationship to these subjects. Phase two of the course will include current writings about the contemporary art world, the current dialogue/s, and issues specific to our time and place as artists. An exploration of contemporary issues in a spirit of curiosity and critique, and relate them to our studio practice.

SM 577. Significant Matters: Form Language in Visual Art. (C) Jacobson.

Focusing on each student's independent studio pursuits, group critiques of works-in progress will examine their development and the nature of their form-language. Relationships between image and idea, structure and concept as well as subject and meaning will be examined through discussion and two papers: a written preliminary "thesis" statement for their own work and a critique of other students' work including a record and summary of revisions in point of view over the course of the semester. All media areas welcome; weekly attendance required.

SM 578. (FNAR278) Photojournalism. (C) Bryant. Prerequisite(s): FNAR 571. Lab Fee \$50.

This is an introductory course in photjournalism with a major emphasis on developing a thoughtful approach toward seeing and making of meaningful photographs that communicate with readers. We will look critically at documentary and news photographs from the past and present. Through weekly shooting assignments, students will be exposed to the demands placed on working journalists. \$50 Studio Fee.

579. Graduate Computer Seminar. (C) Mosley.

The computer has become an indispensable tool for artists as they propose, create and document works. This seminar examines the integration of digital technologies within the tradition of fine art production and distribution, and also embraces theoretical issues instigated by emerging technologies. Class members will use the computer to draw, paint, manipulate images, edit video, and publish text for print or web.

580. (FNAR280) Figure Drawing I. (C) Martenson.

Students work directly from the nude model and focus on its articulation through an understanding of anatomical structure and function. Students will investigate a broad variety of drawing techniques and materials. The model will be used as the sole element in composition and as a contextualized element.

581. (FNAR281) Figure Drawing II. (C) Martenson. Prerequisite(s): FNAR 580.

Figure Drawing II is an advanced class designed to further develop the student's skill and facility. Content issues will be explored through individualized projects concentrating on the human form and expanded media applications.

SM 582. (FNAR282) Advanced Topics in Photography: Photo-based Installation Works. (A) Martinez.

Prerequisite(s): FNAR 571. Lab Fee \$50.

The course will stimulate students to create photography-based works of art that break from traditional practices to venture into exploring the various methods and materials of installation, public works, and/or assemblage. The class will be working on a group effort, various collaborative projects, and on individual installations. In creating these installation works students will not only be encouraged to cross disciplines (for example, to incorporate aspects of drawing or sculpture into their projects), but to also make work for specific sites in and around campus. Technical demonstrations for this course include: mural printing, various transfer processes, alternative darkroom techniques, use of hand-applied light sensitive liquid emulsions, etc. \$50 Studio Fee.

SM 583. (FNAR275) Color Photography I. (C) Rodewald. Prerequisite(s): FNAR 571. Lab Fee \$50.

In this course students will begin to incorporate color into their technical and aesthetic photographic arsenal. How film reacts to light and records color, how color influences the meaning of an image, and the development of a personal color sense will be explored through a series of assignments ranging from portrait to documentary to constructed photography. Students will then focus on one series of thematically linked images. This final project will be developed with an eye toward publication, e.g., a book proposal, an exhibition and/or commercial portfolio. \$50 Studio Fee.

587. (FNAR287) Advanced Color Photography. (B) Rodewald. Prerequisite(s): FNAR 583. Lab Fee \$50.

Advanced course builds on Color Photography I. Techniques in chemistry and chemical variation, found and created color, and the relationship between color and content will be addressed. \$50 Studio fee.

589. (CINE289, FNAR289) Mixed Media Animation. (B) Mosley. Prerequisite(s): FNAR 523 and FNAR 636.

This animation course fuses hands-on studio drawing, modeling, and cinematic processes with digital tools. Real world techniques such as stop-motion, claymation, hand-drawn and multi-plane animation will be practiced in the studio. Other techniques, such as keyframe animation, editing and blue-screen composition compositing will be practiced in the digital labs. Both production teams and individuals will create short mixed-media animations in form, material and time.

591. The Body and Photography. (B) Martinez. Prerequisite(s): FNAR-571.

This course is designed for students who are ardently interested in exploring the body- photographically. Through various situations and settings-- demonstrations, presentations, and lectures by artists/possible guest lecturers, readings, class discussions, slide presentations, brainstorming session, work-in-progress critiques, field trips to galleries and museums as well as other possible pertinent locations (such as nudist colonies and burlesque clubs) -- this course will stimulate students to think about and create studio/seminar course will investigate various topics related to The Body and Photography. In-class discussions on gender, and political and social issues related to the body (from the grotesque to the classical), will be important topics of discussions and exploration throughout the semester and an integral aspect of this course. Themes addressed throughout the semester include: the history of the nude in fine art photography with a special emphasis on new trends in contemporary depictions of the body, and techniques used in photographing the nude (demonstrations on specific traditional and special lighting techniques; large format and medium format cameras; different film choices; metering; proper traditional, and experimental darkroom techniques; black and white vs. color). \$50 Studio fee.

SM 594. Graduate Photography Seminar. Weems.

This seminar will examine contemporary issues in photography from the point of view of the practicing artist. Students will meet with visiting critics during the semester, the course will also include student presentations, weekly discussions and group critiques, visits to artists' studios and gallery and museum exhibitions. Texts for the seminar will be drawn from contemporary critical theory in art, philosophy, history and popular culture. Required for all graduate photographers.

SM 596. Graduate Sculpture Seminar. (C) Adkins/Fleming.

This seminar will examine contemporary issues in sculpture from the point of view of the practicing artist. The course includes student presentations in weekly discussions and group critiques, visits to artists' studios and gallery and museum exhibitions, and meetings with visiting artists. Texts for the seminar will be drawn from contemporary critical theory in art, philosophy, history and popular culture. Required for all graduate sculptors. Highly recommended for multimedia students. Others admitted by permission of the instructor.

601. Graduate Studio III. (A) Jacobson/Martinez/Adkins/Weems/Faculty.

First year studio for MFA students exploring advanced discipline in painting, sculpture, printmaking, photography, and new media.

602. Graduate Studio IV. (B) Jacobson/Adkins/Weems/Faculty.

Second-year studio for MFA students exploring advanced discipline in painting, sculpture, printmaking, photography, and new media.

622. (FNAR222, URBS322) The Big Picture: Mural Arts in Philadelphia. (C) Golden/Walinsky/Gensler.

The history and practice of the contemporary mural movement couples step by step analysis of the process of designing with painting a mural. In addition students will learn to see mural art as a tool for social change. This course combines theory with practice. Students will design and paint a large outdoor mural in West Philadelphia in collaboration with Philadelphia high school students and community groups. The instructor Jane Golden is the founder and Director of the Philadelphia Mural Arts Program.

SM 626. (FNAR226, URBS226) The Photography of Urban Place. (A) Staff. Prerequisite(s): FNAR 571 or Permission of the Instructor. This course may not be used as an elective studio for the Fine Arts Major or Minor.

This is a non-studio course in the photography of buildings, streetscapes, and cities. It is designed for photographers interested in the built environment as subject matter, as well as for architecture and planning students. We will hone practical skills in perspective control, lighting, and photographic interpretation of space, so that photographers, architects and planners can better photograph precedents and their own projects, and better evaluate the use of professional architectural photography for promotion and education. \$50 Studio fee.

Anyone who owns a digital or film camera (including point-and-shoot) is qualified; no darkroom or Photoshop experience needed. Professional view camera techniques will be covered at a basic level.

The course will consist equally of slide lectures, discussions, and location shooting at Philadelphia residential, commercial, and industrial sites. Student images (digital or traditional) will be transferred to PowerPoint for class critique. Readings and discussions may range into issues of architectural and urban planning theory and philosophy that affect the interpretation of the built environment and how its image is perceived. Both documentary and fine art approaches will be covered.

634. (FNAR234) Web Design. (C) Cooper. Prerequisite(s): FNAR 636.

A course designed to introduce the student to web presentation, theory, techniques and current software applications, including Adobe Photoshop, Macromedia Dreamweaver and Macromedia Flash. Instruction will include web terminology, appropriate file protocolling, information architecture planning, menu-linking organization, communication strategies and www identity design. Upon completion of this course, students will possess a working knowledge of how to organize and design full web page content for interactive on-line user interfacing or control-group presentation.

635. (FNAR235) 3-D Computer Modeling/Digital Sculpture. (C) White/Frazure. Prerequisite(s): FNAR 636.

Students will develop a facility with fundamental 3-dimensional design concepts through the application of both computer graphics visualization and physical construction. The course will offer students a technical understanding of Polygonal and Spline based modeling, alternative and standard methods of 3-D input/output, and will cover regulations for creating models that will function properly for animation, video games and CMC/laser output.

636. (FNAR264, VLST264) Digital Design Foundations. (C)

Hyland/Coviello/Comberg/Churchman/Holmes/Fledderman.

This course explores the elements and principles of design and composition. It is an introduction to the intentional organization of traditional and digital image-making. Emphasis will be placed on understanding compositional relationships through experimentation, iteration and critique. Students will create imagery using hand skills and the software programs Adobe Illustrator, Photoshop, and InDesign.

SM 640. (FNAR340) Digital Photography. (C) Wahl. Prerequisite(s): FNAR 571.

Understanding the tools of digital photography and how to use them is a necessity for visual artists. This course will cover the critical techniques of digital capture, film scanning, image processing, color management, color correction and

output options. Harnessing new technologies for personal expression will be encouraged. Students will be required to have their own digital camera for this course.

SM 641. (FNAR341) Architecture, Landscape and Cities: Large Format Photography. (M) Staff.

Prerequisite(s): FNAR 571. Lab Fee \$50.

The emphasis of this course is on the usage and practical applications of the large format camera and how it records and interprets architecture and landscapes. The course is directed to photographers, architects, landscape artists and historic preservationists. The skills acquired will give students a practical application to ideas learned in conceptual classes. Topics covered will include: using the camera outdoors; framing; perspective and vantage point; filters and lighting sources. Lectures and presentations on architectural photographers as well as field trips to noted local sites will also be included. \$50 Studio fee.

SM 661. (CINE061, FNAR061, VLST061) Video I. (C) Buck/Reynolds/Van Cleve/Mau.

This course provides students with the introductory skills and concepts needed to create short works using digital video technologies. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling.

SM 662. (CINE062, FNAR062) Video II. (C) Buck/Reynolds. Prerequisite(s): FNAR 661.

Video II offers opportunities to further explore the role of sound, editing and screen aesthetics. Through a series of three video projects and a variety of technical exercises, students will refine their ability to articulate more complex and creative projects in digital cinema. In addition, advanced level production and post-production equipment is introduced in this course.

SM 663. (CINE063, FNAR063) Documentary Video. (A) Heriza. Prerequisite(s): FNAR 661.

A digital video course stressing concept development and the exploration of contemporary aesthetics of the digital realm, specifically in relation to the documentary form. Building on camera, sound and editing skills acquired in Film/Video I and II, students will produce a portfolio of short videos and one longer project over the course of the semester. Set assignments continue to investigate the formal qualities of image-making, the grammar of the moving image and advanced sound production issues within the documentary context.

SM 664. (CINE064, FNAR064) Interactive Video. (B) Reynolds. Prerequisite(s): FNAR 662, FNAR 061.

This course explores the concepts and technologies behind non-linear storytelling through mediums like DVD's and the world wide web. Students will learn to make interactive DVD videos as a form of expression and explore the possibilities of streaming videomaking.

SM 665. (CINE065, FNAR065) Cinema Production. (C) Van Cleve.

This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.

SM 666. (CINE066, FNAR066) Sound Seminar: Sonic Measures. (B) Adkins. Prerequisite(s): FNAR662.

Sonic Measures is a comprehensive introduction to the theory and practice of digital audio design, including sound for video, sound installation, composition, and sound art. Projects and demonstrations will familiarize students with all aspects of recording and synthesis of sound using Apple's Logic Pro software. Assignments will combine technical issues alongside an ongoing conceptual development individual to each student's interests. No musical knowledge needed.

SM 667. (CINE067, FNAR067) Advanced Video Projects. (M) Staff. Prerequisite(s): FNAR 662.

This course presents students with an advanced level investigation into various forms of digital video projects as well as non-traditional presentation formats. Structured to create a more focused environment for individual projects, students will present and discuss their work in a series of group critiques. Lecture topics, screenings, and technical demonstrations will vary depending on students' past history as well as aesthetic and theoretical interests.

670. (FNAR370) Advanced Graphic Design and Typography. (A) Churchman. Prerequisite(s): FNAR 566 AND FNAR 569 or Permission of Instructor.

This course will explore advanced commercial, public and personal forms of visual communication. Emphasis will be placed on creative problem solving with consideration for audience. Discussion of design history, current ideology and future design applications will inform individual student projects. Work generated in this studio can be used to build a portfolio.

SM 679. (FNAR279) Large Format Photography & Studio Lighting. (B) Wahl. Prerequisite(s): FNAR 571.
Lab Fee \$50.

The large format camera is the most versatile and widely used camera for fine art, architectural and commercial photography. This course will introduce the student to the basic and advanced operations of the camera. The class will also explore the use of artificial lighting in a studio environment. Recommended for Fine Arts and Architecture students. \$50 Studio Fee.

999. Independent Study. Staff. Prerequisite(s): See Graduate Program Coordinator for section numbers. Hours and credits arranged.