

Course Numbers	Course Title	Descriptions
AED200	FOUNDATIONS OF HUMAN DEVELOPMENT	Visual Arts in public education is examined through theory and practice in this introductory and multifaceted course. Students will explore the role, purpose and practice of fine arts in public education through academic study and clinical experiences in schools. Educational trends, laws and philosophies throughout American history, such as John Dewey's Lab schools to "No Child Left Behind," will serve as a springboard for evaluating clinical experiences. Students will be introduced to lesson planning and facilitation, state and national standards, assessment, classroom management, and a written philosophy of Art Education. * This course is open to all students. Students wanting to earn certification to teach must formally enroll in the program and maintain candidacy criteria.
AED200	HISTORY AND PHIL OF EDUCATION	Visual Arts in public education is examined through theory and practice in this introductory and multifaceted course. Students will explore the role, purpose and practice of fine arts in public education through academic study and clinical experiences in schools. Educational trends, laws and philosophies throughout American history, such as John Dewey's Lab schools to "No Child Left Behind," will serve as a springboard for evaluating clinical experiences. Students will be introduced to lesson planning and facilitation, state and national standards, assessment, classroom management, and a written philosophy of Art Education. * This course is open to all students. Students wanting to earn certification to teach must formally enroll in the program and maintain candidacy criteria.
AED200	FOUNDATIONS IN ART EDUCATION	Visual Arts in public education is examined through theory and practice in this introductory and multifaceted course. Students will explore the role, purpose and practice of fine arts in public education through academic study and clinical experiences in schools. Educational trends, laws and philosophies throughout American history, such as John Dewey's Lab schools to "No Child Left Behind," will serve as a springboard for evaluating clinical experiences. Students will be introduced to lesson planning and facilitation, state and national standards, assessment, classroom management, and a written philosophy of Art Education. * This course is open to all students. Students wanting to earn certification to teach must formally enroll in the program and maintain candidacy criteria.
AED310	PSYCHOLOGY OF PERCEPTION	Perception is the process by which the brain interprets stimuli and allows us to understand and respond to the world around us. The complexities of such experiences, when properly understood, can help an artist convey his or her intentions more decisively and purposefully. Students of this course will explore how sensory processes are manipulated by the brain to create perceptions; we will also discuss the roles of biology, society, and culture in these processes. Students will understand the effects of shapes, color, line, and volume on human emotions and behaviors. The course will study theory through practical experimentation for maximum effect and development of artistic decision-making and expressions. Prerequisite: AHT202 Survey of Art History II
AED409	ELEM. & SECON. METHOD. K-12	This course will examine both developmental levels of fine art education methods. Best practices of teaching art content including policy and safety, materials and budget, competency-based instruction that meets National Core Arts Standards, differentiation, and assessment are some of the content areas to be studied and developed. There are 50 hours of fieldwork required for this course which will be used in clinical analysis, planning, instruction, assessment, and . A total of 90 early fieldwork hours will be completed for this course. The hours are divided between elementary and secondary. It is highly recommended that fieldwork and assignments be complete before the course begins. Students are encouraged to complete some fieldwork hours at our SEPIA (Student Enrichment Program in the Arts) Lab School. Arrangement of fieldwork hours must be approved by the MAAE certification officer. Takes the place of: AED402 This course will provide art education students the opportunity to apply their foundation knowledge of developmental psychology, learning and artistic growth to instructional planning and assessment in heterogeneous art classes grades K – 8 (9 – 12). Students will work with experienced, practicing educators to prepare and execute competency based instructional strategies that can be differentiated to meet the needs of the individual. Readings, research, discussion, presentations, studio production and classroom observations will provide the

framework for this important work. Art materials health and safety regulations will be examined. Students must complete 40 hours of structured fieldwork* within New Hampshire's public schools and at after-school art lessons hosted by the Institute's art education department. Evaluations of these fieldwork placements are used to determine acceptance to the culminating year. A proportion of your fieldwork hours may be completed between semesters. Please contact the Art Education Office for more information.

AED410	UNDERSTANDING CREATIVITY	The creative process is not the private domain of the fine artist. In fact, humans have a developmental imperative to be in a perpetual state of creativity. The arts, however, demand a more focused and purposeful form of creativity. How then do artists create? What are the psychological and physiological mechanisms that are involved in the creative process? And, what do we really mean by creativity? The philosophical, psychological, and biological components of creativity, when understood, can help us facilitate, promote, and integrate creativity into our daily life and artistic output. We can also learn what the inhibiting forces to creativity are and how to deal with those obstacles. This course is a combination of lecture and reading and studio-based activities. Concurrent examination of the creative process and the act of creating will aid in the examination of ideas and theories about creativity. Prerequisite: AHT202 Survey of Art History II
AED506	CULMINATING FIELDWORK	This rigorous course combines both elementary and secondary culminating fieldwork into one semester. Students must be able to devote all work week hours to this endeavor and supplemental employment is strongly discouraged. Student teachers should anticipate working in at least two different schools with two different mentor teachers. They must also keep in mind that their semester will begin in accordance to their first day of student teaching. AED506 is a continuous, semester-long experience where students gradually assume responsibility of a range of visual art classes in grades K-12, thereby demonstrating the appropriate professional skills and attitudes essential for successful teaching of diverse populations of students. Student teaching is conducted under the supervisory guidance of school mentors and members of the Art Education clinical faculty. The Active Pedagogy seminar will meet once every other week at the Institute. This seminar complements field work and is required. Students will add culminating fieldwork and finalize their digital portfolio as part of their final authentic assessment. Prerequisite(s): minimum 3.4 cumulative GPA; completion of program requirements for Art Education and application approval by the Art Education Director.
AED506	CULMINATING FIELDWORK: K-12	This rigorous course combines both elementary and secondary culminating fieldwork into one semester. Students must be able to devote all work week hours to this endeavor and supplemental employment is strongly discouraged. Student teachers should anticipate working in at least two different schools with two different mentor teachers. They must also keep in mind that their semester will begin in accordance to their first day of student teaching. AED506 is a continuous, semester-long experience where students gradually assume responsibility of a range of visual art classes in grades K-12, thereby demonstrating the appropriate professional skills and attitudes essential for successful teaching of diverse populations of students. Student teaching is conducted under the supervisory guidance of school mentors and members of the Art Education clinical faculty. The Active Pedagogy seminar will meet once every other week at the Institute. This seminar complements field work and is required. Students will add culminating fieldwork and finalize their digital portfolio as part of their final authentic assessment. Prerequisite(s): minimum 3.4 cumulative GPA; completion of program requirements for Art Education and application approval by the Art Education Director.
AHT201	SURVEY OF ART HISTORY I	As an introduction to Art History, this course places primary emphasis on Western art, moving from the prehistoric era to the early Renaissance. The course explores the chronological evolution of artistic styles in the context of political, religious, sociological and economic histories of Western civilization. Students will study images that constitute our shared artistic traditions and examine the ongoing dialogue between artists. This survey helps students acquire vocabulary and critical skills used in art-historical study and in the visual analysis of works of art. Prerequisite: ENG102 English Composition II

AHT202	SURVEY OF ART HISTORY II	Continuing the exploration begun in AHT201, this course examines the major developments in Western art from the early Renaissance to the 20th century within historical and cultural contexts. The course helps students develop an understanding of the transformations in the visual arts and in the social roles played by artists since the Renaissance. We will also work to develop an understanding of interdisciplinary approaches and various methodologies used in the study of art history. Students will continue to acquire visual literacy, learn terminology, and develop critical and research skills used in art-historical study. Prerequisite: AHT201 Survey of Art History I
AHT301	CONTEMPORARY ART HISTORY	This course surveys the major developments in the visual arts from the 1870s through the 1960s, with an emphasis on the early 20th century. Students will explore the origins and development of modernism and the foundations for contemporary artistic practice. We will place works of art and artists' careers within historical contexts, analyzing how artists sought to create works relevant to a rapidly changing society. Critical issues will be examined in class through assigned readings, presentations, discussion, art-historical research and writing, and field trips to area museums. Prerequisite: AHT202 Survey of Art History II
AHT301	MODERN & CONTEMPORARY ART HISTORY	This course surveys the major developments in the visual arts from the 1870s through the 1960s, with an emphasis on the early 20th century. Students will explore the origins and development of modernism and the foundations for contemporary artistic practice. We will place works of art and artists' careers within historical contexts, analyzing how artists sought to create works relevant to a rapidly changing society. Critical issues will be examined in class through assigned readings, presentations, discussion, art-historical research and writing, and field trips to area museums. Prerequisite: AHT202 Survey of Art History II
AHT301	MODERN ART	This course surveys the major developments in the visual arts from the 1870s through the 1960s, with an emphasis on the early 20th century. Students will explore the origins and development of modernism and the foundations for contemporary artistic practice. We will place works of art and artists' careers within historical contexts, analyzing how artists sought to create works relevant to a rapidly changing society. Critical issues will be examined in class through assigned readings, presentations, discussion, art-historical research and writing, and field trips to area museums. Prerequisite: AHT202 Survey of Art History II
AHT307	HISTORY OF PHOTOGRAPH	This course provides a firm understanding of the history of photography with an emphasis on the leading artists and innovators in the medium. Working chronologically, the course covers the European inventors of photography in the 19th century, through the innovations of pictorialist and modernist photographic styles, to contemporary American, Asian, and European artists. The course explores technical and aesthetic developments in the medium, including historical movements and genres. Prerequisite: AHT202 Survey of Art History II
AHT308	HISTORY OF GRAPHIC DESIGN	Graphic design has great power and has both reflected and influenced our society and culture throughout history. This course identifies the key movements within the history of graphic design from the Graphic Renaissance through today and highlights how these movements have mirrored and changed the course of our society and the fields of graphic design. Lectures, images and texts will be used in the exploration of each of the following periods: Graphic Renaissance, The Industrial Revolution, Mid-Century Modernism, Late-Modernism, Post-Modernism and the Digital Age. Prerequisite: AHT 202 Materials: Field Notes or Moleskin Notebook
AHT309	SURVEY OF ASIAN ART	This course surveys the art and architecture of India, China, Japan, Korea, and Southeast Asia, from prehistoric times to the nineteenth century. We will examine representative works from major periods, including ritual bronzes, frescoes, Hindu sculpture and temples, Buddhist images, shrines, ink scrolls, calligraphy, decorative screens, arts of Zen, and ceramics. Social, political, and religious context will be emphasized in addition to analysis of style and technique. Prerequisite: AHT202 Survey of Art History II

AHT411	ARCHITECTURAL SPACES	This course reviews the development of modern architecture from around 1700 to 1970 in terms of changing attitudes toward cities, nature and land, public and private spaces, and toward the idea of the "modern." Students in this course will grasp some of the formal qualities of architecture such as form, massing, and composition, as they gain familiarity with concepts concerning the ideal single-family home, suburbanization, and modernism in design. Prerequisite: AHT202 Survey of Art History II
CER101	INTRO TO CERAMICS NON-MAJORS ONLY	THIS COURSE IS FOR NON-CERAMIC CONCENTRATORS ONLY In this introduction to ceramics, students will not only learn the basic techniques of handbuilding and wheel work, but will also begin to develop a design vocabulary that will encompass all their work. Formal, historical, and conceptual ideas along with glazing and firing will be introduced as students respond to creative challenges with a developing personal aesthetic. Offered fall and spring.
CER111	CER I: INTRO TO WHEELWORKING	(Ceramics Concentrators Only) Students will learn to control clay on the potter's wheel from basic to complex forms. As students expand their technique, they will also begin to develop vocabulary that will inform all of their work. Formal and conceptual ideas will be introduced as students broaden their familiarity with historical and contemporary work, allowing them to begin developing a process of critique and personal aesthetic. Glazing and firing will also be introduced and incorporated into the evolution of the creative process. Offered fall semester.
CER213	CER III: INTER HANDBUILDING	(Prerequisite: CER113) A continuation of CER202, students will explore basic handbuilding techniques and work traditionally or sculpturally, tackling issues of scale and proportion while continuing to explore the elements of design. Students will develop bodies of work that personalize the process, yielding more refined and thoughtful pieces.
CER325	CER: EARTHENWARE	Restricted to Juniors and Seniors only. This intermediate level course will provide a basic knowledge of low fire clay, surface techniques and firing in an electric kiln. A variety of forming and surface techniques will be utilized through assignments designed to introduce a broad spectrum of low fire possibilities. Instruction will include lecture and demonstration, historic references, images, student presentations and hand on experience.
CER326	CER: EARTHENWARE II	Second-level Earthenware course. Prereq: CER325.
CRW101	INTRO TO FICTION	This foundation course in creative writing introduces students to the craft of fiction writing, with focus on narrative structure, the revelation of character through dialogue, action and setting, and the concepts of conflict and point-of-view. Students will begin by reading and analyzing short fiction to discuss how it works, engage in short exercises, and then move on to critique longer works by class members. This serves as a vital introduction to the writing workshop process.
CRW102	INTRO TO POETRY	This course serves as an introduction to the craft of poetry. Students will read and analyze a broad selection of poets and will be assigned exercises to teach the relationship between form and content. Poetic form (such as sonnet and ballad), rhyme, and meter will also be introduced.
CRW201	ADVANCED FICTION	In this advanced course, students critique each other's short stories respectfully and constructively in a workshop atmosphere, and in turn receive peer criticism for their own pieces. Students' grades are largely based on providing extensive constructive written comments and verbal feedback during workshop.
CRW250	CRW ROT I: WRITING FOR CHILDREN	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.

CRW250	CREATIVE WRITING-THE APOCALYPS	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW250	CRW ROTATING I: SATIRE/HUMOR	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW250	CRW ROT. TOP. I: FROM SENSES	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW250	ROT. TOP. SCLLY CNCIOUS NRRTVE	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW250	CREATIVE WRITING ROTATING I	Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horrorwriting, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW350	CRW ROT TOP II: FLASH/FICTION	Junior standing Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horror writing, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW350	CRW ROT. TOP II: ADV. POETRY	Junior standing Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horror writing, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW350	ROT. TOP. UNRULY FICTIONS	Junior standing Rotating advanced workshops with topics such as experimental fiction writing, flash fiction, writing inspired by cinematic techniques, writing for children and young adults, de-ranged language poetics, graphic novel and comics, horror writing, science fiction and surrealism. Writing BFA students take this course three times, with three different topics.
CRW450	CRW ROTATING TOPIC III	Students will consider the territory along the borders of literary and artistic genres. Through readings, exercises, and collaboration, we will see what innovative territory can be created when genres blend, whether it is between poetry and prose, or language and the visual image. We will also examine the written and artistic process, analyzing similarities and differences between mediums, and searching for ways that these techniques can energize our creative work.
CRW450	CRW ROT TOP III:THE SENSES	Students will consider the territory along the borders of literary and artistic genres. Through readings, exercises, and collaboration, we will see what innovative territory can be created when genres blend, whether it is between poetry and prose, or language and the visual image. We will also examine the written and artistic process, analyzing similarities and differences between mediums, and searching for ways that these techniques can energize our creative work.

CRW450	CRW ROT TOPIC III-HYBRIDITY	Students will consider the territory along the borders of literary and artistic genres. Through readings, exercises, and collaboration, we will see what innovative territory can be created when genres blend, whether it is between poetry and prose, or language and the visual image. We will also examine the written and artistic process, analyzing similarities and differences between mediums, and searching for ways that these techniques can energize our creative work.
CRW450	ROTATING TOP III HYBRIDITY	Students will consider the territory along the borders of literary and artistic genres. Through readings, exercises, and collaboration, we will see what innovative territory can be created when genres blend, whether it is between poetry and prose, or language and the visual image. We will also examine the written and artistic process, analyzing similarities and differences between mediums, and searching for ways that these techniques can energize our creative work.
DRA201	FIGURE DRAWING I	A focused, introductory study of the human figure. An understanding of the anatomy and its impact on surface form will be explored in a variety of drawing mediums. The course will emphasize observational, anatomical accuracy, and a rigorous use and awareness of line and tonal qualities. Prerequisite: FND112 Compositional Drawing
DRA202	FIGURE DRAWING II	This course builds on the concepts and skills covered in DRA201 Figure Drawing I. Students will negotiate the challenge of continued anatomical accuracy while introducing more expressive approaches with respect to mark making, color, scale, and series.
ENG101	ENGLISH COMPOSITION I	This course provides a foundation in visual literacy and teaches writing as a recursive process. In cooperation with the library's literacy program and the Academic Support Center, Composition 101 offers a cumulative series of seeing and writing challenges designed to enhance thinking, composition, and revising skills. Visual analysis exercises, discussions, research assignments, workshops, and conferences, guide students of this course toward more confident and competent seeing and writing.
ENG101	WRITING FOR ART/ARTIST I	This course provides a foundation in visual literacy and teaches writing as a recursive process. In cooperation with the library's literacy program and the Academic Support Center, Composition 101 offers a cumulative series of seeing and writing challenges designed to enhance thinking, composition, and revising skills. Visual analysis exercises, discussions, research assignments, workshops, and conferences, guide students of this course toward more confident and competent seeing and writing.
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ENG102	ENGLISH COMPOSITION II	This course will sequentially develop and build upon the fundamentals of research and writing introduced in ENG101. Assignments will grow in complexity, as will expectations in the depth of research and quality of personal and academic writing. Discussions, workshops, structured reading and writing exercises, and practice annotating texts will help students continue to grow and develop as effective communicators about literature, art, and ideas. Prerequisite: ENG101 English Composition I
ENG102	WRITING FOR ART/ARTIST II	This course will sequentially develop and build upon the fundamentals of research and writing introduced in ENG101. Assignments will grow in complexity, as will expectations in the depth of research and quality of personal and academic writing. Discussions, workshops, structured reading and writing exercises, and practice annotating texts will help students continue to grow and develop as effective communicators about literature, art, and ideas. Prerequisite: ENG101 English Composition I

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ENG215	AMERICAN WOMEN WRITERS	This course traces several major women writers from colonial American through the 21st Century. It focuses on their unique historical and cultural contexts, their writings, and their influences on other American writers and on American literature in general. We will explore some of America's first women writers, including Anne Bradstreet, Phillis Wheatley, and Emily Dickerson. We will trace the women writers who followed, learning about their unique social and cultural positions and how that is reflected in their writings. Students will do reading, writing, and research assignments as well as have the opportunity to write one more personal, creative piece in response to the course content
ENG218	AMERICAN LITERATURE SURVEY	This course is designed to familiarize students with the rich variety of literature produced in America from the Colonial period to the early twentieth century. Students will be exposed to a range of writers and traditions that constitute the diverse and multicultural American experience, and should gain a better understanding of their own particular positions in this cultural and literary landscape. Special focus will be on the birth of "individualism" in America, through the writings of Franklin and Emerson; captivity and slave narratives that both celebrate and challenge the traditions of Puritanism and individualism; the influence of socialism and the "New Deal" on American and immigrant writers in the early 20th century and the accompanying concept of the "self-made man."
FND100	FIRST YEAR EXPERIENCE CLASS	THE FIRST YEAR EXPERIENCE: Community Life Learning. (all new and transferring students) First Year Experience is a course designed to assist incoming Freshmen with the transition from high school to college. The course will introduce students to the types of support they can find on campus, and will inform them as to the function and resources of various offices around campus. Additionally, the course will guide students through choosing a concentration and the different paths available towards a career in the arts. First Year Experience is a graduation requirement for all first year and transfer students.
FND111	OBSERVATIONAL DRAWING	Observational Drawing is a drawing course focuses on learning to draw by rendering basic objects from reference. This initial course in drawing is conceived to establish the basic underpinnings of drawing in an effort to increase the students' skill at rendering. The course will explore traditional drawing issues, materials and techniques as applied to a variety of contexts including still life and landscape. Emphasis is given to learning different media while developing observational investigational skills including proportion, perspective, and modeling volume with light and shadow.
FND112	COMPOSITIONAL DRAWING	Compositional Drawing is an exploration of the application of drawing as a tool for art making as it applies to the formal elements in art. This course focuses on learning to use drawing as a tool to understand and solve compositional drawing problems. Compositional Drawing seeks to enhance the skills developed in Observational Drawing by applying those rendering skills to the Formal Elements of Art and Principles of Organization. Students will work on aesthetic problems that focus on line, shape, value, texture, and space. Class meets from 830-1120am and then again from 1-350pm with more than an hour break for lunch in between.
FND113	FOUNDATIONS DESIGN I	Foundation Design I/II is a year-long course in which students will study the theories of design that include the formal elements of art, the principals of organization, and the application of color using color systems. In Foundations Design I, students will begin with design projects based on 2D black and white composition and gradually move into color and 3D work. Students work on assignments that involve applying and analyzing the formal elements of art, principles of organization, and color theory. In Foundations Design II students continue the study of design theory with more emphasis on the formal elements and principles of organization as it relates to 3D works. Student work and analysis in Foundations II involve applying and analyzing

the theory of design as it deals with 3D design, form, mass, volume and space. This course seeks to develop a student's understanding of design through lecture on theory, analysis of relevant artist works, and written reflection through writing on the student's own work.

FND123	DESIGN II	Foundation Design I/II is a year-long course in which students will study the theories of design that include the formal elements of art, the principals of organization, and the application of color using color systems. In Foundations Design II students continue the study of design theory with more emphasis on the formal elements and principles of organization as it relates to 3D works. Student work and analysis in Foundations II involve applying and analyzing the theory of design as it deals with 3D design, form, mass, volume and space. This course seeks to develop a student's understanding of design through lecture on theory, analysis of relevant artist works, and written reflection through writing on the student's own work. Class runs from 830-1120am and then 1-350pm with more than an hour for lunch break in between.
FND210	FND: DIGITAL LITERACY	Foundation in Digital Literacy is an introductory course that will help students learn to use digital media in the art making process. Over the course of the semester the student will learn basic applications skills in document creation, desktop publishing, digital imaging and digital illustration. Through in class instruction and project based assignments, students will learn the core elements of creating images using the digital studio. Student must be a sophomore.
GRA101	GRAPHIC DESIGN I	This course will present the fundamentals of Graphic Design. The general principles studied and practiced in this course are based on the integration of type and image to convey a message. The student will work with a variety of traditional and digital media, with an emphasis on the process of design, composition and typography.
GRA102	GRAPHIC DESIGN I- NON-MAJORS	This course will present the fundamentals of Graphic Design while touching on foundation art theories and vocabulary. The general principles and practices of Graphic Design in this course are based on the integration of type and image to convey a message. Through examination and analysis of professional graphic design, students will become familiar with the relationship between graphic design process, creative solutions and critical thinking. The student will work with a variety of traditional and digital media, with an emphasis on the process of design, composition and typography. This course will provide a solid foundation for moving on to more complex Graphic Design classes.
GRA103	TYPOGRAPHY I- NON-MAJORS	Typography is the formal study of letterforms. In this course, students will gain perspective into this important field by starting with a focus on early visual communication, symbols, handwritten letterforms, calligraphy and the development of movable type. Students will explore ways to categorize type into families and identify and define similarities and subtle differences in classical typefaces. Some areas of foundation art theories and vocabulary will be explored in conjunction with typography. Class discussions, projects, critiques and lectures will focus on typographic terminology, as well as the aesthetic discipline of using type effectively as a designer. This course will provide a solid foundation for moving on to more complex Typographic classes.
GRA202	GRAPHIC DESIGN II	Students will continue to explore the creative process that helps them communicate ideas and information to a target audience. Higher level, theoretical ideas related to communication, design and cognitive theories will be introduced. Students will engage in intermediate design projects through software and traditional media. Prerequisite: GRA101 Graphic Design I
GRA205	GRA: PHOTO IMAGING	Students develop the critical thinking and technical skills to use photography in their work as designers. Both theoretical perspectives and practical applications of digital imagery are introduced as well as their relationships to graphic design. Prerequisites: GRA 101, GRA 210 Materials: Epson paper

GRA210	TYPOGRAPHY I	<p>Typography is the formal study of letterforms. In this course, students will gain perspective into this important field by starting with a focus on early visual communication, symbols, handwritten letterforms, calligraphy and the development of movable type. Students will explore ways to categorize type into families and identify and define similarities and subtle differences in classical typefaces. Class discussions, projects, critiques and lectures will focus on typographic terminology and vocabulary, as well as the aesthetic discipline of using type effectively as a designer.</p>
GRA211	TYPOGRAPHY II	<p>Students will continue to build on the skills learned in Typography 1. Class discussions, projects and critiques will concentrate on the crucial role of typography and the relationship between type and image in contemporary graphic design. Students will learn advanced techniques for setting type by looking at issues of text type, typographic structure and hierarchy. Prerequisite: GRA210 Typography I</p>
GRA305	INTERACTION DESIGN	<p>Balancing functionality with aesthetics, this course introduces interface design principles and production tools. Students are introduced to the concepts and basic principles of user experience. The integration of concept and content will be realized through projects designed for the web. Production tool like html, css, and relevant software will be introduced. Students will develop a website using CMS tools. Prerequisite: GRA 212 Materials: Epson Roll Paper and Specified tools for lettering</p>
GRA307	INFORMATION DESIGN	<p>Students explore a range of possibilities in visualizing data and information. In addition to archetypical diagrams such as pie, bar, plot, and line diagrams, complex data can be expressed through matrices, graph-based visuals, comparisons, three-dimensional visuals, or motion graphics. Various methodologies will be explored for visualizing information for clarity, readability, and editorial voice. Prerequisites: GRA 101, GRA 202, GRA 303, GRA 211 Materials: Roll of Epson paper</p>
HUM311	RELIGIONS OF THE WORLD	<p>This course reviews the emergence of various belief systems - their differences and their similarities - and helps to explore the role of religious belief during human history, including its impact on the arts. To broaden and deepen understanding of the faiths of the world's religions, speakers representing the various religions are invited to the class and there will be several short field trips. Special emphasis is given to the major religions: Hinduism, Buddhism, Judaism, Christianity, and Islam. The course also seeks to provide a forum for honest exchange about the meaning of religion in people's lives.</p>
HUM311	RELIGIONS OF THE WORLD	<p>This course reviews the emergence of various belief systems - their differences and their similarities - and helps to explore the role of religious belief during human history, including its impact on the arts. To broaden and deepen understanding of the faiths of the world's religions, speakers representing the various religions are invited to the class and there will be several short field trips. Special emphasis is given to the major religions: Hinduism, Buddhism, Judaism, Christianity, and Islam. The course also seeks to provide a forum for honest exchange about the meaning of religion in people's lives.</p>
HUM312	UNDER THEIR SPELL: FAIRY TALES	<p>Eugene O'Neill said "Obsessed by a fairy tale, we spend our lives searching for a magic door and a lost kingdom of peace." How many themes, archetypes, symbols, and imagery in our daily lives can be traced back to fairy tales? In this course we will study the evolving history of fairy tales, beginning with the story of Amor and Psyche in Apuleius' The Golden Ass. We will consider several key stories and their variants, including Cinderella, Beauty and the Beast, Little Red Riding Hood, Hansel and Gretel, Rapunzel, and Bluebeard, focusing in each case on the cultural and social contexts that helped shape them. Considering early versions of these tales by Giambattista Basile, the Brothers Grimm, and Charles Perrault, as well as feminist revisions by Angela Carter, Anne Sexton, and A.S. Byatt students will begin to recognize their own dreams and disenchantments within a rich trajectory of responses to the magic doors that fairy tales have long held open before us.</p>

HUM313	EARLY AMERICAN HISTORY	This course presents an overview of early American History, beginning with an exploration of Native American cultures and proceeding through exploration and colonization, Puritanism, the Great Awakening, the American Revolution, the Jacksonian era and westward expansion, and the Civil War and Reconstruction. Cultural, social, literary and political history will integrate to give a holistic view of the development of the United States. The course will challenge students to consider not only how the specifics of American history fall into place, but also how they combine to give a coherent picture of our past.
ILL111	INTRO TO ILLUSTRATION	This course will introduce and develop the method, process, and applied techniques utilized in two-dimensional visual narration. With heavy emphasis on concept/ideation, thumbnails, sketches, value, drawing, color, edge control, and finish, students will explore a variety of traditional mediums while creating assignment based narrative imagery within structured deadlines.
ILL204	DIGITAL ILLUSTRATION I	This is an introductory course for Digital Illustration. Basic instruction on how to create artwork in Adobe Photoshop and Illustrator is provided, then utilized by students in creating illustration assignments. Students must work in accordance with the methods utilized in traditional illustration classes; i.e. thumbnails, refined sketches, value studies, and color studies. Class will consist of demos, short lectures, and working lab time with individual assistance and group critiques. Final illustrations will be assessed according to adherence to standard work processes, project specifications as well as technical application and finish.
ILL213	ILL: ILLUSTRATION AVENUES (IV)	Illustration styles and techniques, as well as conceptual problem-solving, are highlighted in this course which provides an overview of the profession. Illustration Avenues focuses on five distinct areas of the illustration marketplace: Editorial, Institutional, Advertising, Concept/Character Design and Book Illustration. The course will combine provocative and stimulating real world assignments with professional practices. Guest speakers offer different views and share their experience of the art direction/design/illustration profession. Prerequisite: ILL112 Illustration Traditional Mediums
ILL315	ILL: ADV. DIGITAL ILLUSTRATION	Digital Illustration II will concentrate on the use of Photoshop in the creation of basic illustration assignments. Instructor will guide students through the process of concept, producing thumbnails, research, photography and composition to go along with the introduction of digital painting techniques to execute assignments. Students will gain an understanding on how to use many of Photoshop's tools, along with how to properly create files, layers, and use of filters. Quick commands will also be highlighted to improve working efficiency. Prerequisite: ILL204 Digital I
ILL335	ILL: NARRATIVE FIGURE	This course will introduce and develop the utilization of the figure as an expressive narrative element in illustration. A variety of art genres, both historical and contemporary, will be analyzed and used to inform the successful and compelling integration of the figure in illustration. Students will complete exercises, studies, and finished works throughout the course while advancing their oil painting capabilities. Prerequisite: ILL212 Illustration: Traditional Mediums and DRA202 Figure Drawing II
ILL343	ILL: ADV ILL-COLLAGE/MONT	Special topics-junior and seniors only – Students will explore a wide variety of two-dimensional collage techniques as well as bas-relief and sculpture in the service of visual narrative and conceptual problem solving. The assignments will also include photography and digital manipulation of the resulting images, toward the end of the course. Some course materials such as DVD's and books may be required - not to exceed \$100.00
ILL350	ILL SERIES: THE "COMMUNITY"	Concept, narrative, technical exploration and style through a cohesive body of works threaded by theme and viewpoint are highlighted in this opportunity to develop work in a series. Students will apply 2-3 different mediums/techniques of their choice throughout the coursework. Prerequisite: ILL212 Illustration: Traditional Mediums

ILL350	ILL SERIES: CHILDREN'S BOOK	Concept, narrative, technical exploration and style through a cohesive body of works threaded by theme and viewpoint are highlighted in this opportunity to develop work in a series. Students will apply 2-3 different mediums/techniques of their choice throughout the coursework. Prerequisite: ILL212 Illustration: Traditional Mediums
ILL350	ILLUSTRATION SERIES:ROTATIONAL	Concept, narrative, technical exploration and style through a cohesive body of works threaded by theme and viewpoint are highlighted in this opportunity to develop work in a series. Students will apply 2-3 different mediums/techniques of their choice throughout the coursework. Prerequisite: ILL212 Illustration: Traditional Mediums
JWL111	JEWELRY/ METALSMITHING I	This course covers both jewelry making and metalsmithing techniques. The basics of working in copper, silver, and bronze such as soldering, sawing, polishing, stone setting, forming and light forging will be covered. Major emphasis will be placed on technical and 3D design skills, including keeping a sketchbook for assignments to enhance design concepts. Projects will include small jewelry pieces such as rings and brooches, as well as projects such as tea strainers and forged spoons. No prerequisite.
JWL113	JEWELRY/ METALSMITHING II	The student will build traditional foundation skills in 3D design, develop technical skills executing metal projects, and develop a balance, through metal working, between technical abilities and individual expression. By the end of the course the student will be able to saw, file, and polish metal with proficiency and independently. The student will be able to conceptualize an original 3D design in metal, draw it and lay out a pattern with proficiency, independently. The student will be able to solder with a torch independently and with proficiency. The student will be able to form, forge and construct small metal projects and jewelry with proficiency and also some assistance.
LIT218	AMERICAN LITERATURE SURVEY	This course is designed to familiarize students with the rich variety of literature produced in America from the Colonial period to the early twentieth century. Students will be exposed to a range of writers and traditions that constitute the diverse and multicultural American experience, and should gain a better understanding of their own particular positions in this cultural and literary landscape. Special focus will be on the birth of "individualism" in America, through the writings of Franklin and Emerson; captivity and slave narratives that both celebrate and challenge the traditions of Puritanism and individualism; the influence of socialism and the "New Deal" on American and immigrant writers in the early 20th century and the accompanying concept of the "self-made man."
LIT308	JUNIOR SEMINAR:LITERARY MOVE.	Junior Standing Students will read, discuss and conduct research on a major literary movement such as realism, minimalism, magical realism, surrealism, satire, flash, hypertext, or other approved topic. Major paper and creative imitative exercises required.
LIT402	SENIOR SEMINAR:MAJOR AUTHOR	Senior Standing Taking incoming senior suggestions into account, the instructor of this course will pick one major literary author to study extensively in the course of the semester. This author may write in any genre. Major capstone research paper required, as well as creative imitative exercises. Examples of major authors include: William Faulkner, Virginia Woolf, Ernest Hemingway, Richard Ford, Alice Munro, Gabriel Garcia Marquez, Samuel Beckett, Don DeLillo, David Foster Wallace, Toni Morrison.
MAE601	GRAD SEM:CREATIVITY OF BRAIN	This course examines the role of art instruction in human development and its relationship to brain functions. The task of the brain, in addition to monitoring biological functions, is to interpret all human experiences, to make sense of our existence and the world in which we live. How it does so is the embodiment of the creative process. Therefore, by encouraging, engaging and teaching creativity, we invariably enhance the brain's ability to do its job. Graduate students will utilize and reflect upon creative experiences in their own studios, making this coursework personally relevant and influential in one's artwork and teaching. Takes the place of: AED410 Understanding Creativity Registration requirements: Permission from Director Course Prerequisites: None

MAE602	GRAD SEM:CONTEMP ISSUES ART ED	Mae602: Graduate Seminar in Art Education: Contemporary Issues in Art Education, 1.5 credits. Students will research contemporary theories and research being conducted within the realm of art education and will consider how these lessons can be applied to their own teaching. Use of a wide variety of sources will facilitate students in exploring a topic of interest in depth so that they might present it to their fellow graduate students, providing a rich understanding of many contemporary studies for all students.
MAE607	PSYCH OF EDUC DVLPMNT & LRNING	MAE 607 Psychology of Educational Development and Learning, 3 credits The course focus is on human learning in school-aged children. Areas covered are cognition, development, learning, motivation, affective processes and socialization. Emphasis on research and skills in influencing classroom learning and discipline. Clinical observation required.
MAE609	ELEM. & SECON. METHOD. K-12	This course will examine both developmental levels of fine art education methods. Best practices of teaching art content including policy and safety, materials and budget, competency-based instruction that meets National Core Arts Standards, differentiation, and assessment are some of the content areas to be studied and developed. There are 50 hours of fieldwork required for this course which will be used in clinical analysis, planning, instruction, assessment, and . A total of 90 early fieldwork hours will be completed for this course. The hours are divided between elementary and secondary. It is highly recommended that fieldwork and assignments be complete before the course begins. Students are encouraged to complete some fieldwork hours at our SEPIA (Student Enrichment Program in the Arts) Lab School. Arrangement of fieldwork hours must be approved by the MAAE certification officer.
MAT103	FOUND OF QUANTATIVE REASONING	Through a combination of class meetings, readings, and individual practice, students in Foundations of Quantative Reasoning will develop the skills needed to participate and be successful in NHIA's required mathematics course and beyond. This course will cover topics including whole numbers, integers, decimals, fractions, ratios, percentages, area and volume, measurement, and metric system. The course is developmental and counts as an elective, but does not meet the math requirement for graduation. Students will be selected for this course based upon the results of a placement test. MATERIALS including required supplies:
MAT110	APPLIED QUANTITATIVE REASONING	Applied Quantitative Reasoning will challenge students to apply fundamental mathematical skills to solve everyday problems they are likely to encounter both as art students and in their lives thereafter. Students will work both in groups and individually using varied problem-solving methodologies to interpret and analyze problems, develop and generate solutions, form conclusions, and communicate their work in writing. A working knowledge and understanding of Arithmetic, basic Algebra, and fundamental Geometry are prerequisites for the course. The course is three credits, and meets the math requirement for graduation. Students will be placed in the course based upon the results of the mathematics placement evaluation or after successful completion of Foundations of Quantitative Reasoning.
PBW201	WRITING AND PUBLISHING I	In this course, students will publish a print-based literary magazine under the supervision of a faculty member. The magazine accepts submissions from diverse literary and visual art genres, but of utmost importance are professionalism and the qualitative standards of the work. Students will be expected to review all submissions and research other literary journals for practices and standards.
PHL403	ART & MEANING	This course examines philosophical issues that arise concerning the creation, interpretation, and viewing of art primarily, though not exclusively, in the western art tradition. Topics include: What is art and its purpose? What is the "aesthetic," and who is the best judge of it? Is good art beautiful? Does art imitate life or does life imitate art? Does the meaning of art exist in the mind of the artist or in the mind of the beholder? How does new technology affect the meaning and experience of art? Students will study philosophical thought, past and present, as a basis for developing their own philosophies. *AED students will take Art and Meaning to fulfill an Art Education requirement. Must have taken a 300 level Humanities class as a prerequisite.

PHL405	A HISTORY OF ETHICS	Students in this course will perform an historical investigation and analysis of key ethical treatises from the western philosophical tradition. By studying different moral theories, we will attempt to arrive at a general understanding of the impact of various ethical attitudes on historical events and intellectual movements. The second half of the course is devoted to an investigation of contemporary moral issues ranging from the bioethical, to the socio-political, to human rights, and genocide. We will grapple with these issues in light of what we have learned in the first half of the course, to come to a more enriched understanding of the delicacy, nuance, and ultimate import of rigorous ethical inquiry.
PHL410	UNDERSTANDING CREATIVITY	The creative process is not the private domain of the fine artist. In fact, humans have a developmental imperative to be in a perpetual state of creativity. The arts, however, demand a more focused and purposeful form of creativity. How then do artists create? What are the psychological and physiological mechanisms that are involved in the creative process? And, what do we really mean by creativity? The philosophical, psychological, and biological components of creativity, when understood, can help us facilitate, promote, and integrate creativity into our daily life and artistic output. We can also learn what the inhibiting forces to creativity are and how to deal with those obstacles. This course is a combination of lecture and reading and studio-based activities. Concurrent examination of the creative process and the act of creating will aid in the examination of ideas and theories about creativity. Prerequisite: AHT202 Survey of Art History II
PHL410	HISTORY OF PHOTO	Students are introduced to the black and white darkroom through film processing and printmaking. A firm foundation of basic darkroom techniques is formed as a starting point for further work. Basic photography subjects such as film types, lenses and filters, and principles of proper exposure are covered. Weekly critiques of students' work in-progress and presentations on majors figures in photography will help guide students to create a cohesive and technically successful body of work. A 35mm film camera is required.
PHO101	INTRO TO PHOTOGRAPHY	Students are introduced to the black and white darkroom through film processing and printmaking. A firm foundation of basic darkroom techniques is formed as a starting point for further work. Basic photography subjects such as film types, lenses and filters, and principles of proper exposure are covered. Weekly critiques of students' work in-progress and presentations on majors figures in photography will help guide students to create a cohesive and technically successful body of work. A 35mm film camera is required.
PHO101	CONTROLLED LIGHTING	This course will continue to build upon the skills acquired in Photography I with an emphasis on the creation of the fine art black and white exhibition print. Paper and developer choices will be demonstrated and discussed along with chemical toning options and print bleaching methods. The student will work throughout the semester to create a unified body of work with a strong point of view and will produce archival fiber base prints to complete the course work. Discussion of the work will include the viewing of both historical and contemporary photographers who have explored similar issues: i.e., child labor photography by Lewis Hine and Sebastian Selgado or western American landscape images by Carleton Watkins and Ansel Adams. Prerequisite: PHO101 Photography I A 35 mm or medium format roll film camera is required.
PHO202	PHOTOGRAPHY II	This course will continue to build upon the skills acquired in Photography I with an emphasis on the creation of the fine art black and white exhibition print. Paper and developer choices will be demonstrated and discussed along with chemical toning options and print bleaching methods. The student will work throughout the semester to create a unified body of work with a strong point of view and will produce archival fiber base prints to complete the course work. Discussion of the work will include the viewing of both historical and contemporary photographers who have explored similar issues: i.e., child labor photography by Lewis Hine and Sebastian Selgado or western American landscape images by Carleton Watkins and Ansel Adams. Prerequisite: PHO101 Photography I A 35 mm or medium format roll film camera is required.

PHO202	PHOTO III: THE HANDMADE PHOTO	This course will continue to build upon the skills acquired in Photography I with an emphasis on the creation of the fine art black and white exhibition print. Paper and developer choices will be demonstrated and discussed along with chemical toning options and print bleaching methods. The student will work throughout the semester to create a unified body of work with a strong point of view and will produce archival fiber base prints to complete the course work. Discussion of the work will include the viewing of both historical and contemporary photographers who have explored similar issues: i.e., child labor photography by Lewis Hine and Sebastian Selgado or western American landscape images by Carleton Watkins and Ansel Adams. Prerequisite: PHO101 Photography I A 35 mm or medium format roll film camera is required.
PHO205	DIGITAL IMAGING I	PHOTOGRAPHY STUDENTS ONLY: STUDENTS MUST HAVE A DSLR CAMERA This course introduces students to the operation and use of a digital single-lens-reflex camera and related techniques. Topics of camera operation include white balance, histograms, file format choices, and lens selection. This course also introduces students to the use of computers, software, scanners and large format photographic quality inkjet printers in order to create high-quality color and black and white images from their RAW, jpeg, and tiff files. Additionally, students will learn how to scan negatives, transparencies, and prints to produce high-resolution files and then edit these files in Adobe Photoshop before output to the printer. Calibration of equipment will also be covered along with the use of ICC profiles for proper color rendition on a variety of fine art paper surfaces. No previous computer experience is required. Prerequisite: PHO202 Photography II
PHO206	PHOTOJOURNALISM	Students will learn the essentials of creating and editing photographs and picture stories for newspaper and magazine publications. Students work with digital single-lens reflex cameras to complete a variety of assignments covering happenings, sports, and breaking news. Equipment selection and use will be discussed in detail as well as the ethical issues facing contemporary photojournalists. The final project in this course will be the creation, editing, and layout of a feature story. Prerequisite: PHO205 Digital Photography I Can be used as Photography Special Topics. A DSLR is required for this course.
PHO206	PHOTO SEMINAR I	PHOTOGRAPHY STUDENTS ONLY This course builds on the skills acquired in Digital Photography I covering advanced techniques for color, contrast, and saturation control, as well as greater control in the printing of monochrome images using archival quality inkjet technology. Adjustment layers, advanced selection techniques, channels, and the use of type as well as masking techniques are presented. Photoshop controls open the possibility to go well beyond the traditional darkroom to enhance the detail in a negative or alter the color palette of a digital image. Digital camera controls including the use of histogram for precise exposure control and file format choices are discussed along with the advantages of using the camera RAW file format. Students are responsible to produce a body of work integrating the techniques learned in the class. Prerequisite: PHO205 Digital Photography I A DSLR is required for this course.
PHO302	4 X 5 VIEW CAMERA 205	PHOTOGRAPHY STUDENTS ONLY This course builds on the skills acquired in Digital Photography I covering advanced techniques for color, contrast, and saturation control, as well as greater control in the printing of monochrome images using archival quality inkjet technology. Adjustment layers, advanced selection techniques, channels, and the use of type as well as masking techniques are presented. Photoshop controls open the possibility to go well beyond the traditional darkroom to enhance the detail in a negative or alter the color palette of a digital image. Digital camera controls including the use of histogram for precise exposure control and file format choices are discussed along with the advantages of using the camera RAW file format. Students are responsible to produce a body of work integrating the techniques learned in the class. Prerequisite: PHO205 Digital Photography I A DSLR is required for this course.

PHO302	DIGITAL PHOTOGRAPHY II	<p>PHOTOGRAPHY STUDENTS ONLY This course builds on the skills acquired in Digital Photography I covering advanced techniques for color, contrast, and saturation control, as well as greater control in the printing of monochrome images using archival quality inkjet technology. Adjustment layers, advanced selection techniques, channels, and the use of type as well as masking techniques are presented. Photoshop controls open the possibility to go well beyond the traditional darkroom to enhance the detail in a negative or alter the color palette of a digital image. Digital camera controls including the use of histogram for precise exposure control and file format choices are discussed along with the advantages of using the camera RAW file format. Students are responsible to produce a body of work integrating the techniques learned in the class. Prerequisite: PHO205 Digital Photography I A DSLR is required for this course.</p>
PHO302	B/W PHOTOGRAPHY I	<p>This is an introductory class for photography students to use the 4x5 view camera for portrait, landscape, and architectural photography. The course will explore camera movements to control perspective and depth of field through swings, shifts, and tilts, as well as other camera adjustments. Equipment selection including lenses, film-holders, and meters used in view camera work will be covered along with filtration, film handling, and archival print processing. Scanning techniques to create high-resolution black and white files for large format printing will be covered and practiced during the semester. Discussion of the Zone System for previsualization of print tone values will assist students to understand how to make the most expressive and successful prints. Critiques and lectures will guide students through technical and aesthetic issues as they complete a portfolio of matted black and white prints. Masters of large format camera including Richard Avedon, Ansel Adams, Alfred Steglitz, Paul Strand, Eugene Atget, Lois Connor, Julia Margaret Cameron, Edward Weston, Walker Evans and Dorothea Lange will be presented and discussed. Prerequisite: PHO202 Photography II</p>
PHO303	THE VIEW CAMERA	<p>This is an introductory class for photography students to use the 4x5 view camera for portrait, landscape, and architectural photography. The course will explore camera movements to control perspective and depth of field through swings, shifts, and tilts, as well as other camera adjustments. Equipment selection including lenses, film-holders, and meters used in view camera work will be covered along with filtration, film handling, and archival print processing. Scanning techniques to create high-resolution black and white files for large format printing will be covered and practiced during the semester. Discussion of the Zone System for previsualization of print tone values will assist students to understand how to make the most expressive and successful prints. Critiques and lectures will guide students through technical and aesthetic issues as they complete a portfolio of matted black and white prints. Masters of large format camera including Richard Avedon, Ansel Adams, Alfred Steglitz, Paul Strand, Eugene Atget, Lois Connor, Julia Margaret Cameron, Edward Weston, Walker Evans and Dorothea Lange will be presented and discussed. Prerequisite: PHO202 Photography II</p>
PHO304	PHOTO IV: INTRO COLOR PHOTO	<p>A firm foundation of basic color photography techniques is formed as a starting point for further work. Through a series of assignments, students will learn about color balance, colored light, reflective color, color theory, and hue, saturation, and luminosity. Using this information, students will begin to understand their color preferences and how color impacts the viewers response to an image. Significant historical and contemporary color photographers (such as William Eggleston, Stephen Shore, Annie Leibovitz, Joel Meyerowitz) will be presented and discussed. Students will use digital camers to complete assignments and create their portfolio. They will also learn how to see a colorcast in a print. Critiques and lectures will guide students through technical and aesthetic issues as they complete a portfolio of 12 to 15 matted color prints. Prerequisite: PHO202 Photography II and PHO205 Digital Photography I</p>

PHO304	TAKING BETTER PICTURES 104	The photography book has been an essential tool for photographers since the invention of photography. For man photographers the photo book is a significant vehicle for the display of their work and the communication of their vision to a mass audience. This class will explore the ways in which one can make a photo book through historical and contemporary applications. Students will learn techniques for creating photography books including the editing process, sequencing, design and layout. Students will be asked to create a body of work that they can use these skills to design their own books. students will be asked to use special collections and other resources to research and comprehend different styles and movements that have shaped the history of the photo book. Each student will create a book using an on demand print house as well as a book hand made.
PHO399	PHOTO SPECIAL TOPIC (MT WASH)	The photography book has been an essential tool for photographers since the invention of photography. For man photographers the photo book is a significant vehicle for the display of their work and the communication of their vision to a mass audience. This class will explore the ways in which one can make a photo book through historical and contemporary applications. Students will learn techniques for creating photography books including the editing process, sequencing, design and layout. Students will be asked to create a body of work that they can use these skills to design their own books. students will be asked to use special collections and other resources to research and comprehend different styles and movements that have shaped the history of the photo book. Each student will create a book using an on demand print house as well as a book hand made.
PHO399	SPECIAL TOPICS THE PHOTOBOOK	The photography book has been an essential tool for photographers since the invention of photography. For man photographers the photo book is a significant vehicle for the display of their work and the communication of their vision to a mass audience. This class will explore the ways in which one can make a photo book through historical and contemporary applications. Students will learn techniques for creating photography books including the editing process, sequencing, design and layout. Students will be asked to create a body of work that they can use these skills to design their own books. students will be asked to use special collections and other resources to research and comprehend different styles and movements that have shaped the history of the photo book. Each student will create a book using an on demand print house as well as a book hand made.
PHO399	PHOTO: SPECIAL TOPICS (I)	The photography book has been an essential tool for photographers since the invention of photography. For man photographers the photo book is a significant vehicle for the display of their work and the communication of their vision to a mass audience. This class will explore the ways in which one can make a photo book through historical and contemporary applications. Students will learn techniques for creating photography books including the editing process, sequencing, design and layout. Students will be asked to create a body of work that they can use these skills to design their own books. students will be asked to use special collections and other resources to research and comprehend different styles and movements that have shaped the history of the photo book. Each student will create a book using an on demand print house as well as a book hand made.
PHO403	ADVANCED HANDMADE PHOTOGRAPHY	This course is restricted to Juniors and Seniors. Art Education Photography students may take this course as a Photo Special Topic, if they receive permission from the chairperson of Art Education and Photography. The Advanced Handmade Photography class will build on skills developed in the required class Photo III: The Handmade Photo. In the Photo III class students are introduced to the 19th century handmade process of cyanotypes, Van Dyke, albumen and palladium. This advanced class will concentrate on one handmade process. Students will both improve their skills from this foundation and explore in more depth a variety of techniques associated with handmade process to create their images. Using digital negatives, students will experiment with a variety of papers and/or fabrics, toners, chemical formulas, and lesser-used methods unique in the process. Students will be expected to create a portfolio of images, keep a process journal, and conduct research about the process and its practitioners. This course will also help students further understand the recent resurgence of historical photographic processes as a contemporary art form. Prerequisites: PHO203 Photography III: The Handmade Photograph and PHO205 Digital Photography I

PRO303	PROFESSIONAL ARTIST	This course encapsulates an intense focus on a range of critical professional practices for the contemporary artist. As a wake-up to the demands of the post-BFA experience, the course provides a preparatory review of topics including running a studio, copyright, contracts, professional presentation, resume writing, and critical reflection on one's art. Restricted to Juniors.
PRT201	INTRO TO PRINTMAKING	This course will introduce several disciplines of printmaking: relief, screen-printing, lithography and intaglio, as well as related techniques such as monoprint and embossing. Prerequisite: FND112 Compositional Drawing
PRT204	PRINTMAKING II: SILKSCREEN	This course will survey the hand and photographic processes of silkscreen (a.k.a. Serigraphy). Various hand drawing and photo methods will be demonstrated and used to create editioned prints. Historic and contemporary silkscreen prints will be discussed throughout the course. Emphasis will be on two-dimensional design as well as technical and conceptual approaches to the silkscreen process. Prerequisite: PRT201 Printmaking I
PRT208	PRINTMAKING II: LITHOGRAPHY	This course will survey the printmaking processes of Plate and Stone Lithography. Various hand drawing and photo methods will be demonstrated and used to create editioned prints. Historic and contemporary lithographic prints will be discussed throughout the course. Emphasis will be on two-dimensional as well as technical and conceptual approaches to the lithographic process. Prerequisite: PRT201 Printmaking I
PRT209	INTRO TO BOOK ARTS	Book Arts: Artists have long exploited the poetic interplay between words and pictures. Book Arts is a course that encourages students to experiment with texts and images through the disciplines of writing, book design, and book constructions. It is intended to give students the opportunity to develop writing practice, while equipping them with the bookbinding knowledge needed to create forms in which to house their written work. Students in this class will keep a writing journal (for responses to writing prompts and assignments), learn bookbinding structures each week, and complete midterm and final projects that combine the writing and studio components of this course in a coherent and unified manner. Book structures will include: simple folded paper (Accordion, Ox Plow, & Flutter), and sewn (Pamphlet, Coptic, & Long stitch), dimensional (Tunnel Carousel & Pop-Ups), and altered books.
PRT209	PRINTMAKING: MONOPRINT	This course will look at the history of monotype printmaking and explain how it can be made using basic or elaborate processes. Students will learn a variety of techniques used in Monotype such as: painting, direct tracing, additive and subtractive, and multi-layering. Current editioning and exhibiting practices relating to the monotype will be discussed and employed. The course will culminate in an exhibition that showcases finished monotypes. Prereqs: PRT201 Printmaking I, PTG101 Painting 1, FND112 Compositional Drawing
PRT303	PRINTMAKING II: MONOTYPE	This course will look at the history of monotype printmaking and explain how it can be made using basic or elaborate processes. Students will learn a variety of techniques used in Monotype such as: painting, direct tracing, additive and subtractive, and multi-layering. Current editioning and exhibiting practices relating to the monotype will be discussed and employed. The course will culminate in an exhibition that showcases finished monotypes. Prereqs: PRT201 Printmaking I, PTG101 Painting 1, FND112 Compositional Drawing
PTG101	PAINTING I	This is the first in a sequence of painting courses. As such, it focuses on a rigorous, demonstrated review of observational fundamentals. Vital basic painting techniques, materials, and processes will be introduced, as well as the acquisition of knowledge and critical awareness within the discipline of painting. Students will begin to understand painting's role throughout history and into contemporary fine art practices.

PTG202	PAINTING II	Expanding on the formal introduction in Painting I, students will further refine observational, technical, and critical skills. Projects will negotiate challenges with a view toward increasing two-dimensional complexity, while advancing technique and concept. Abstraction and mark making will be discussed and applied as students begin to develop a personal painterly vocabulary. Students will also explore historical, modern and contemporary painters. Prerequisite: PTG101 Painting I
PTG203	PAINTING III: THE FIGURE	This course engages students to apply painting principles to the representation of the human figure. An appreciation of the expressive potential of the human form underscores course lessons in portraiture and in compositions grappling with primary challenges rendering figure/ground.
PTG304	PAINTING IV: LANDSCAPE PAINT	Analysis of space and organization of composition are just some of the challenges of the landscape painter. This course builds on the student's previously acquired painting skills in order to explore the visual culture of landscape traditions in both historical and contemporary contexts. On- and off-site assignments are intended to reflect student knowledge of practical demonstrations and illustrated lectures.
PTG304	PTG IV: LANDSCAPE PTG(MT WASH)	Analysis of space and organization of composition are just some of the challenges of the landscape painter. This course builds on the student's previously acquired painting skills in order to explore the visual culture of landscape traditions in both historical and contemporary contexts. On- and off-site assignments are intended to reflect student knowledge of practical demonstrations and illustrated lectures.
PTG304	PTG IV: LANDSCAPE PTG (ABROAD)	Analysis of space and organization of composition are just some of the challenges of the landscape painter. This course builds on the student's previously acquired painting skills in order to explore the visual culture of landscape traditions in both historical and contemporary contexts. On- and off-site assignments are intended to reflect student knowledge of practical demonstrations and illustrated lectures.
PTG304	PAINTING IV: LANDSCAPE PTG	Analysis of space and organization of composition are just some of the challenges of the landscape painter. This course builds on the student's previously acquired painting skills in order to explore the visual culture of landscape traditions in both historical and contemporary contexts. On- and off-site assignments are intended to reflect student knowledge of practical demonstrations and illustrated lectures.
REL303	MUSIC APPRECIATION	We all listen to music, but how many of us are mindful or informed about what we hear? Students in this course will learn aurally to identify a sampling of musical styles, genres, and periods, as they develop appropriate vocabulary to describe and analyze what they hear. To do this work students will study the indigenous beginnings of North American music, explore 20th century music such as blues, jazz, country, rock, pop, punk, heavy metal, and survey the work of three western classical composers: Bach, Mozart and Stravinsky. We will also discuss social and political protest songs, as well as music produced by New Hampshire composers and musicians. The goal of music appreciation is to develop knowledge and deepen enjoyment of music.
REL303	INTRO TO THEATRE ARTS	Humans have been making theater throughout history. The acting instinct is reborn with every child playing make-believe. Like an art, performance requires a combination of insight, intuition and deep familiarity with tools (particularly the actor's body and voice). There will be no wallflowers in this class! What happens on stage arises from both collaboration in the moment and the given demands of a play. We'll look briefly at history and read contemporary plays in different styles, including 'realistic' and 'abstract.' We'll try a variety of approaches to acting and directing. Journal work and written analysis will support our scene study and improvisation. We will even learn a little about ground plans, lights, and sets. Perhaps catch a show or two. We will be using scenes from Samuel Beckett and William Shakespeare, among others. Expect to crown the class with a performance of short plays and scenes.

SCI305	BIOLOGY & MORPHOLOGY PLANTS	Plants are amazingly complex, highly evolved organisms that can be studied to reveal larger scientific and ecological concepts. This course offers a dynamic exploration of the fundamental principles of plant biology and will provide participants with plenty of hand-on experience exploring the intricacies of plant floral morphology (structure and function). Considerable class time will be spent dissecting flowers, exploring their anatomy, and drawing observations. Topics will include plant and adaptation, biological classification, NH's native species, pollination, and the interaction of plants with their environments (plant ecology). Visual artist will particularly appreciate this course's resonance with the history of botanical illustration and the representation of floral species in art history. While necessarily technical in nature, this course is designed to be interactive and fun.
SCI305	BIOLOGY & HUMAN HEALTH	This Contemporary Biology course will introduce the students to the science behind every day biological issues. The class will explore the current scientific research, the political influence and the media pressure around hot topics in Biology and human health, and the ultimate choices that we all face because of them. Topics will include antibiotic resistant diseases, genetically modified food, carcinogenic materials in cosmetics, drinking water safety, genomic testing and the virus threats.
SCI403	PSYCHOLOGY PERCEPTION	SCIENCE REQUIREMENT FOR ART EDUCATION STUDENTS Perception is the process by which the brain interprets stimuli and allows us to understand and respond to the world around us. The complexities of such experiences, when properly understood, can help an artist convey his or her intentions more decisively and purposefully. The students of this course will explore how sensory processes are manipulated by the brain to create perceptions; we will also discuss the roles of biology, society, and culture in these processes. Students will understand the effects of shapes, color, line, and volume on human emotions and behaviors. The course will study theory through practical experimentation for maximum effect and development of artistic decision-making and expressions.
SCI403	SCIENCE & PSY. PERCEPTION	SCIENCE REQUIREMENT FOR ART EDUCATION STUDENTS Perception is the process by which the brain interprets stimuli and allows us to understand and respond to the world around us. The complexities of such experiences, when properly understood, can help an artist convey his or her intentions more decisively and purposefully. The students of this course will explore how sensory processes are manipulated by the brain to create perceptions; we will also discuss the roles of biology, society, and culture in these processes. Students will understand the effects of shapes, color, line, and volume on human emotions and behaviors. The course will study theory through practical experimentation for maximum effect and development of artistic decision-making and expressions.
SCI403	PORTRAIT SCULPTURE	This is an introduction to the development of spatial, tactile and formal perceptions in the exploration of three-dimensional form. This course presents additive and subtractive sculpture techniques. A series of progressive assignments encourage a practical understanding of visual elements, including composition, proportion, line, form, mass and plane. Note that this course is required for Ceramic and Painting concentration students. Prerequisite: FND123 Foundation Design II
SCU201	SCULPTURE I	This is an introduction to the development of spatial, tactile and formal perceptions in the exploration of three-dimensional form. This course presents additive and subtractive sculpture techniques. A series of progressive assignments encourage a practical understanding of visual elements, including composition, proportion, line, form, mass and plane. Note that this course is required for Ceramic and Painting concentration students. Prerequisite: FND123 Foundation Design II
SEN401	SENIOR STUDIO I	The Senior Studio serves as a capstone course. It is an independent, personal pursuit designed to contribute to the creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in mid-term and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.

SEN403	SENIOR STUDIO II	The Senior Studio serves as the capstone course. It is an independent, personal pursuit designed to contribute to the creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in mid-term and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.
SOC108	FOUNDATIONS IN PSYCHOLOGY	Foundations in Psychology provides students with a broad, yet in depth understanding of psychology by examining the interplay between sensory, perceptual, biological, developmental, social and cultural factors which effectively form the mind and give rise to emotions, cognition, and behavior. While each stated element is individually introduced and studied, students are actively engaged in the process of integrating all of the information into a holistic appreciation of psychology. This course is a prerequisite for all upper level social science courses, regardless of whether a student is following the Art Education or the General Education curriculum.
SOC306	WOMEN'S STUDIES	This course explores the historical role of revolutionary women thinkers in the world and how they have influenced the way we think about women today. Guest lecturers, films, videos, and various texts will provide material across a variety of disciplines through which to study women's roles and status in our culture. Topics will include: women's work, health care, economic and social discrimination, women's relations with other women and with men, violence against women, sexuality, gender, and women's contributions to the arts. Students explore these issues in the context of representations of women in popular culture through weekly writing, journaling, and student in-class presentations including a group research project on popular culture.
SOC309	INTRO TO AFRICAN AMER. STUDIES	This course will introduce students to the broad and dynamic discipline of African American Studies. It will examine significant aspects of the history of African Americans, with particular emphasis on the evolution and development of black communities from Africa, to enslavement, to the present. Major themes in the curriculum include the nature of colonialism and its impact on the colonizer and the colonized; the advent, implication, and legacies of trans-Atlantic slavery; racism and its effects on society and culture; the makings and conceptualizations of the black Diaspora; the importance of oral language, history, and tradition in the black experience; the roots and development of black music, literature, and religious styles; black politics and social movements, and black radicalism. We will also discuss the intersections of gender, class, and sexuality in African American studies.
SOC310	PSYCHOLOGY OF PERCEPTION	Perception is the process by which the brain interprets stimuli and allows us to understand and respond to the world around us. The complexities of such experiences, when properly understood, can help an artist convey his or her intentions more decisively and purposefully. Students of this course will explore how sensory processes are manipulated by the brain to create perceptions; we will also discuss the roles of biology, society, and culture in these processes. Students will understand the effects of shapes, color, line, and volume on human emotions and behaviors. The course will study theory through practical experimentation for maximum effect and development of artistic decision-making and expressions. Prerequisite: AHT202 Survey of Art History II