

College of Art and Design - CAD Only Graduate Electives
Spring 2195

Note: Elective offerings may be subject to change

| Course Title | | | Type | Credit | Course Description | Prerequisites |
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| ARED | 711 | Professional Practices in Art Education | LEC | 3.00 | This course focuses on the development of professional practices for entry-level art educators who are involved in their student teaching practicum. Projects will include presentations, relevant readings, assessment practices, mock interviews, case studies, visiting speakers, and preparing materials for applications in the field of art education. Students are expected to complete weekly assignments. Goals for excellence in teaching and State and National standards are investigated and addressed. | This class is restricted to degree-seeking graduate students or those with permission from instructor. |
| ARTH | 611 | Extreme Abstraction | LEC | 3.00 | Although we can trace the roots of abstraction to non modern times and find its beginning as a concept in the visual arts in the late 18th and through-out the 19th century, it is a predominantly 20th century phenomena. During the beginning of the 20th century there were many artists that turned to nonfigurative practices for reasons that were mostly cultural and political. The world was changing and the artists wanted art to change as well. Although these reasons were about creating new ways of seeing and representing the world the sources for these visions varied from artist to artist. Scientific discoveries dealing with concepts of evolution, germs, atomic theory and astronomy contributed to the artists theorizing and producing abstract works of art. And although the work took on a look that may have been associated with decoration, most artists denied this connection for fearing that their work would not be taken seriously. Merely decorative! Abstraction since then has gone through many manifestations. The artists of today are no longer just going through the process of abstracting but are now producing abstract work that has its own history, rules and grammar. Issues of science, spirituality, primitivism and the decorative still resonate in the work of late 20th and early 21st century artists. But what is different? | This course is restricted to College of Art and Design Graduate students. |
| ARTH | 621 | The Image | LEC | 3.00 | The image remains a ubiquitous, controversial, ambiguous and deeply problematic issue in contemporary critical discourse. Yet, it is also a key concern of visual culture, and a connecting problem across the entirety of CIAS (the College of Imaging Arts and Sciences) here at RIT where the production and consumption of images is paramount. This course will examine recent scholarship devoted to the image and the ideological implications of the image in contemporary culture. Topics will include: the modern debate over word vs. image, the mythic origins of images, subversive, traumatic, monstrous, banned and destroyed images (idolatry and iconoclasm), the votive and effigy, the mental image, the limits of visibility, the moving and projected image, the virtual image, image fetishism, the valence of the image, semiotics and the image, as well as criteria by which to assess their success or failure (their intelligibility) and their alleged redemptive and poetic power. | This course is restricted to College of Art and Design Graduate students. |

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| ARTH | 678 | Edvard Munch | LEC | 3.00 | The Norwegian artist Edvard Munch (1863-1944) continues to generate a great deal of popular interest, critical scholarship, and reflection. The four-volume catalogue raisonn   of his paintings was published in 2009, and the graphic work appeared in 2001. A painter, printmaker, photographer, and filmmaker, Munch was also a prolific writer, well acquainted with the symbolist poets and playwrights, as well as the broad intellectual drift of the fin-de-Si  cle. He is the one Scandinavian artist included within the Modernist canon and his image, The Scream (1893), is an icon of the modern age. Munch traveled widely throughout Europe and his work was exhibited in North America beginning with the famous 1913 Armory Show. This course will examine recent scholarship devoted to Munch and the critical issues that his work addresses. It will also place him within the broader cultural context of Scandinavian and European modernism, while examining his impact on subsequent generations. | This course is restricted to College of Art and Design Graduate students. |
| ARTH | 681 | Latin American Art | LEC | 3.00 | This is a survey course of the historical development of the art of Latin America from colonial times to the present. Included will be a consideration of painting, sculpture, architecture, graphic, and photographic arts. Potential themes to be addressed include the dependence on the European neo-classical academic model; indigenism; nationalism and the resurgence of popular art; the role of the visual arts in the construction of history; the conflicts and tensions involved in the search for a cultural identity. | This course is restricted to College of Art and Design Graduate students. |
| CCER | 630 | Ceramics Elective III TOPIC: Moldmakg-Slipcast | STU | 3.00 | This is a class specifically designed for non-majors covering the fundamental techniques and aesthetics of working with clay. Topics covered include the forming techniques, clay mixing, basic properties of clay, glazing and firing techniques and fundamental understanding of historical and contemporary practices and applications. The course includes prescribed projects. **Fee: There is a lab fee required for this course** | This class is restricted to degree-seeking graduate students or those with permission from instructor |
| CGLS | 630 | Glass Processes | STU | 3.00 | This course is designed for non-majors and covers fundamental techniques and aesthetics of working with glass. Topics will include glass forming, hot and cold-working techniques, basic properties of glass, fundamental understanding of historical and contemporary practices and applications. There is required out-of-class work time in the glass studio for a minimum of 6-9 hours per week. ** Fee: There is a lab fee for materials required for this course** | This course is restricted to College of Art and Design Graduate students. |
| CMTJ | 630 | Form and Fabrication: Metals and Jewelry Design | STU | 3.00 | An elective course providing graduate-level students an opportunity for introductory study in metals: either hollowware or jewelry. Students will gain an understanding of the history of metals. Development of metals techniques, design fundamentals and encouragement of personal expression are encouraged. The student will learn to evaluate new techniques, materials and concepts. Slide lectures, technical demonstrations, field trips, hands-on experience and critiques will be used. **Fee: There is a lab fee required for this course** | This class is restricted to degree-seeking graduate students or those with permission from instructor |

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| CWFD | 630 | Furniture Design Elective III | STU | 3.00 | This is a class designed for non-majors, covering a fundamental introduction to techniques and aesthetics of woodworking. Topics covered include the use of select hand tools and woodworking power tools, wood as a material, its basic properties and fundamental processes of wood fabrication. The course includes a prescribed project based on five in-class contact hours. **Fee: There is a lab fee required for this course** | This course is restricted to College of Art and Design Graduate students. |
| CWTD | 630 | Quilting Graduate Elective | STU | 3.00 | This course will introduce the beginner to the textile studio and to textiles as a creative material. Particularly the art of quilting. The students will acquire the ability to sew by hand and by machine. Lectures will include topics such as quilt design, fabric surface design, the history of quilting and techniques of quilting. **Fee: There is a lab fee required for this course** | This course is restricted to College of Art and Design Graduate students. |
| ILLS | 669 | Advertising Illustration Graduate | STU | 3.00 | This course will deal with creating illustrations used to advertise products, services and events. Assigned projects will give students a better understanding of the wide range of assignments that advertising illustrators produce for advertising agencies and corporate accounts. Students will experience the fast-paced working conditions inherent in the advertising industry. | This course is restricted to College of Art and Design Graduate students. |
| PAIT | 671 | Painting the Figure | STU | 3.00 | This course will explore materials and techniques used in painting the human form. Theory and practice of color and drawing will be used to develop an understanding of how to portray the figure. Traditional and contemporary approaches to figurative painting will be explored. There is a lab fee required for this course. | This course is restricted to College of Art and Design Graduate students. |
| PAIT | 760 | Watercolor | STU | 3.00 | This course focuses on the exploration of watercolor techniques and concepts to enhance skills and personal expression of the individual student. | This course is restricted to College of Art and Design Graduate students. |
| PHGR | 660 | Photography In Cuba | LEC LAB | 3.00 | This course will offer students an immersive educational experience while traveling and photographing in Cuba. Through photographic assignments, related field trips, and lectures, this course will introduce students to a new culture and environment, and critically engage with the concept of travel photography. Students will be exposed to challenges found in available light situations where they will photograph environments, architecture, and the people of Cuba. A final portfolio and exhibition will illustrate effective visual documentation of Cuban culture. Permission to enroll is required. Travel fees will be required. | Enrollment in this course requires permission from the department offering the course. |
| PHGR | 676 | Preservation and Care of Photographs | LEC | 3.00 | This course will explore the field of photographic conservation and professional practices. The class will introduce students to photographic conservation, organization in conservation and preservation, leading experts in the field as well as possible career opportunities. | This class is restricted to degree-seeking graduate students or those with permission from instructor. |

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| PHGR | 702 | Histories and Aesthetics of Photography II | LEC | 3.00 | This course, the second in the two-semester sequence, will offer an in-depth study of key historical, critical, and theoretical issues in photographic visual culture in the modern, postmodern, and contemporary periods. The course will explore aesthetic trajectories in modern and contemporary photography from the emergence of the modernist Avant Garde at the beginning of the 20th century to such contemporary phenomena as the deadpan aesthetic, performance documentation, fictive photography, and photographic appropriation. This course will also examine the evolving language of commercial photography, stylistic and ethical approaches to photojournalism, photography and the politics of the museum, vernacular photographs, and the presence of digital technologies and social media networks in the contemporary global media age. | This class is restricted to degree-seeking graduate students or those with permission from instructor. |
| SCUL | 673 | Figure Sculpture | STU | 3.00 | This course will focus on the creation of three-dimensional figurative work. The student will observe live models to create multiple armatures and oil clay maquettes. The student will produce a finished figurative sculpture. | This course is restricted to College of Art and Design Graduate students. |
| SOFA | 611 | History and Aesthetics of Animation | LEL | 3.00 | This course will explore the beginnings, the evolution, and the creative and practical history of the animated film. This will include prehistory of animation, early film and animation history development, major trends, artists, animation studios, theoretical distinctions, and international identities in animation. Issues of animation aesthetics will also be revealed through discussions, readings and reviews of exemplary films: emphasizing the unique characteristics of the animated art form and how those characteristics are used as a means of interpretation and expression. Both orthodox and unorthodox animation will be highlighted. Films will be screened at every lecture. | This course is restricted to College of Art and Design Graduate students. |
| SOFA | 635 | Acting for Film | LEC | 3.00 | A course in basic acting technique with an emphasis on the requirements of film production. Students are introduced to various approaches to acting through exercises and by performing in scenes from professional productions. Scenes are rehearsed outside of class, and then staged and critiqued during class time. | This class is restricted to degree-seeking graduate students or those with permission from instructor. |
| SOFA | 733 | Hybrid Forms: Theory and Practice | LEC | 3.00 | <p>This graduate seminar explores storytelling across a multitude of hybrid forms. It examines an array of fictional and non-fictional strategies as fluid and organic form-content relationships that constitute the shared language between Cinema and New Forms. The creation of a hybrid character in this class is complemented by experimentation in the ways in which we experience characters and stories in contemporary times.</p> <p>Students develop a final semester project, two position papers and an artist statement. The course encourages the use of new media technologies including archival material, prosumer cameras and software.</p> | |
| STAR | 645 | Art Exhibition Critique | LEC | 3.00 | This course will explore the role of the art exhibition and its effect on the discourse and practice of art. Course content will focus on: contemporary and historical exhibition studies, individual and group projects. Student will also conduct site visitations and evaluation, and critique work in the context of exhibition. | This class is restricted to degree-seeking graduate students or those with permission from instructor. |

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| VCDE | 711 | Design Methodology | LEC | 3.00 | This seminar explores cross-disciplinary principles, theories and methods that can be used by designers. Through selected readings from current periodicals, critical writing, hands-on involvement, presentations and guest lectures, students will broaden their awareness of topics such as systems thinking, human factors, semiotic theory, and visual rhetoric, and become familiar with brainstorming, problem solving and evaluation methods in order to sharpen their understanding of the design process. Information will be directed toward meaningful concept development and the selection and use of appropriate methodologies for design problem solving. | This course is restricted to College of Art and Design Graduate students. |
| VCDE | 712 | Design Studies Seminar | LEC | 3.00 | As an introduction to the field, this course will present the many complex roles of design—as process, product, function, symbol and use. This seminar will approach critical views of design studies from an interdisciplinary perspective. Faculty colleagues representing diverse campus expertise and beyond will contribute from their respective knowledge bases. The course will require readings, discussion, critical thinking, and writings as we examine the impact of history, theory and critical analysis as related to the interpretation and understanding of design. | |
| VCDE | 722 | Design Praxis I | LEC STU | 3.00 | This course involves the research, writing, and production of printed applications based on content developed from RIT's unique archival resources (Vignelli Center, Cary Graphic Design Archive, Cary Collection and Wallace Library) and others. Typography and imagery are used to interpret topics such as design history, theory and criticism with formal visual language. | |