

Unrestricted Undergraduate Electives

Subject to change

Subject	Catalog	Course Title	Course Description
ARTH	135	History of Western Art: Ancient to Medieval	In this course students will examine the forms, styles, functions, and meanings of important objects and monuments dating from prehistory through the Middle Ages, and consider these works of art in their social, historical and cultural contexts. The primary goals of this course are to learn how to look, how to describe and analyze what we see, and how to use these skills to understand and explain how art visually expresses meaning. At the end of the term, students will have gained a foundational knowledge of the object, scope and methods of the discipline of art history. The knowledge obtained in this introductory course will also guide students in their own creative endeavors.
ARTH	136	History of Western Art: Renaissance to Modern	In this course students will examine the forms, styles, functions, and meanings of important objects and monuments dating from the European Renaissance through the beginning of the twentieth century, and consider these works of art in their social, historical and cultural contexts. The primary goals of this course are to learn how to look and how to describe and analyze what we see, and to use these skills to understand and explain how art visually expresses meaning. At the end of the term, students will have gained a foundational knowledge of the object, scope and methods of the discipline of art history. The knowledge obtained in this introductory course will also guide students in their own creative endeavors.
ARTH	555	Topics in Medieval Art and Architecture: The Body in Medieval Art	The medieval concept of the body differed radically from that of the modern world, and was substantially informed by theology, religious practices, and evolving traditions of classical philosophy and medicine. Students in this course will examine how complex and sometimes contradictory medieval ideas of the body determined its presence and depiction in the visual arts. Subjects to be considered include the interpellation of the body in architectural settings; ideals of physical beauty and ugliness; the body and the apocalypse; medieval naturalism and expression; saintly bodies; metaphors of the body; relics and reliquaries; portraits and presence; representing gender; medieval medical and anatomical depictions; and the monstrous body. Students will research medieval uses of the body in works of art found in Rochester collections, and will leave the course with a critical understanding of how medieval culture conditioned bodily representation.
ARTH	572	Art of the Americas	This is a survey course of native north and South American visual arts within an historical and anthropological framework. Included will be an examination of the development of principal styles of Ancient American architecture, sculpture, painting, and ceramics up to the 16th century when the Spanish conquistadors defeated the Aztec and Inca empires and imposed colonial rule. Consideration is also given to materials used, techniques of construction, individual and tribal styles, as well as to the meaning and function of various art forms within Native American societies.
CCER	530	Ceramics 3 Credit Elective: Handbuilding	This course is designed to give the student an understanding of a variety of processes involved in creating hand-built ceramic objects/sculpture. There will be an emphasis on manipulating clay using forming techniques such as pinch, coil building, slip casting and building solid and press molding. Supporting information relating to historical, cultural, and scientific concerns will be provided to broaden the students' perspectives of ceramic art and its relationship to the larger world of art. The student will be involved in many aspects of the clay process including making their own clay. Additional focus will be given to glaze application as well as firing and finishing processes. The historical, cultural and technical concerns of ceramics will be augmented with digital lectures, videos and critiques. **Course fee of \$100 via student account**
CGLS	530	Glass Processes	This course will introduce the beginner to the glass studio and to glass as a creative material. **Course fee of \$225 via student account**
CMTJ	530	Form and Fabrication Elective: Form/Fabrication)	This is an elective course providing an opportunity for introductory study in metals: either hollowware or jewelry. Development of metals techniques, design fundamentals and encouragement of personal expression will be 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. **Course fee of \$100 via student account**
CWFD	530	Furniture 3 Credit Elective	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. **Course fee of \$50 via student account**

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CWTD	530	Quilting Elective	This course will introduce the beginner to the textile studio and to quilting as a creative process. This can be repeated to allow students to develop additional skills. **Fee: There is a lab fee required for this course**
DDDD	101	Introduction to Modeling and Motion	This course is an introduction to the representation of form and motion in three-dimensional software. The course focuses on the development of visual and verbal vocabulary as a means of exploring, developing, and understanding composition and motion with digital geometry and in virtual spaces. Topics include the basics of lines, planes, contour, transforming lines into form, composing images with a software camera, interaction of light and surface, perspective, resolution of geometry, and rendering. Perception and visual thinking are emphasized in the development of projects. Projects will include modeling organic and inorganic forms, composition, level of detail, creation of spaces and motion. Structured assignments develop skills in concept generation, basic form making, techniques for creating motion, and craftsmanship. Emphasis is placed on workflow, teamwork, and the technical and aesthetic aspects of each project.
DDDD	208	Anatomical Figure Drawing	Lessons introduced in lecture will be applied during figure drawing sessions. These lessons describe a proportion system developed by Robert Beverly Hale to define the human skeleton. After studying the skeleton, the course focuses on all major muscle groups and their influence on the human form.
DDDD	526	Physical Interface Design	This course covers the use of basic electronics so that students can develop embedded systems or controllers for games, design environments with ambient intelligence, design interactive museum exhibits and point of purchase installations, or embed electronics in clothing. Students use micro controllers, sensors, switches, lights, and motors to implement their designs.
IDEA	216	Calligraphy	This course will introduce students to a calligraphic hand for the purpose of acquiring a comprehensive understanding of letterform design and application for personal and professional application. Students will learn to letter using traditional and current tools and techniques. This course is open to anyone who is interested in learning more about lettering, the historical evolution of calligraphy as a precursor to typography and about past, present and emerging styles and practitioners in the fields of lettering, calligraphy and typography.
IDEA	550	Experimental Workshop: Queer Sensibility	Whether subtle, obvious, blatant or subversive, "queer" influences have informed pop culture and the visual arts with a specific brand of creativity, vitality and spirit. The course will outline and explore the richness and variety of historical contributions to the arts and our culture in general by queer artists and thinkers. We will also link this to our evolving sense of traditional aesthetics. Students will engage in a range of activities including viewing videos, listening to music, reading, writing responses and essays relating to course topics, making and critiquing photographic work, field trips, and most of all discussion.
IDEA	550	Experimental Workshop: Contemporary Artist Book	In this course undergraduate students will: learn to explore contemporary processes with photography through the form of the artist book, and be introduced to methods of incorporating photography into their artwork. Undergraduate students with all levels of experience are welcome.
ILLS	468	Fantastic Illustration	This course will focus on the visual interpretation of subject matter specific to these specialized genres of illustration. Emphasis will be placed on creating a wide variety of finished illustrations. Critical thinking, visual criticism, and rhetoric will also be a required component of work generation and imaginative conceptualizing. Stylistic options and technical approaches to the subject matter will be emphasized.
INDE	346	History of Architecture, Interiors and Furniture II	A survey of the history of western architecture, interiors, and furniture. An overview of the components of style, construction, and material as represented by architecture, interior environments and furnishings from the Industrial Revolution to current day.
ITDI	211	Drawing for Non-Majors	This class is devoted to developing basic skills in drawing. Formal art elements, mark making, observational skills, and personal expression will be stressed. Students will engage in issues of representation and abstraction through relationships of marks, lines and other graphic notations.
ITDI	236	Figure Drawing	Figure drawing skills are taught in a traditional life drawing class format with emphasis on dynamic line quality, visual perception and contemporary approaches to figure drawing.

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ITDI	242	Painting	Students begin a personal exploration of techniques in painting to advance their understanding, using color theory, building compositions and effective use of painting materials. Individual approaches to content range from abstraction through representational art, as students address contemporary visual arts issues.
PAIT	233	Painting Non-Majors	This course will allow students to experience and explore the properties of oil painting and establish strategies toward solving problems of composition related to successful form content. **Fee: There is a lab fee required for this course**
PHAR	150	Intro to Film Photo	An introduction to black-and-white still photography – technical, aesthetic, conceptual – for non-photography majors. Through weekly assignments, students will become familiar with the operation of a 35mm camera body/lenses and film processing/printing, while exploring basic principles of lighting, depth of field, principles of design, blur/stop motion, accurate exposure, and tone control. Lectures will address photographic aesthetics, in addition to historical, contemporary and innovative practices. Students will engage in the language of the critique through participation in discussions of photographic shooting assignments. Students are required to provide their own 35mm camera, film and processing, and photo paper. Non-Photo majors only. **Fee: Photo fee required**
PHAR	160	Intro to Digital Photography	An introduction to digital photography – technical, aesthetic, conceptual – for non-photography majors. Through weekly assignments, students will become familiar with the operation of a DSLR camera body/lens, while exploring the basic principles of lighting, depth of field, design, blur/stop motion, accurate exposure, and image manipulation. Lectures will address photographic aesthetics, contemporary and historical practices, and professional applications. Students will learn to critique work through participation in discussions of photographic assignments. Students are required to have their own DSLR (digital single-lens reflex) camera. Non-photo majors only. This course maybe repeated. "Fee – There is a lab fee required for this course**
PHAR	212	Histories and Aesthetics of Photography II	The objective of this course, the second course of a two-semester sequence, is to present an overview of the multiple, intersecting histories and aesthetic practices of photography from the development of Modernism to the present, including the medium's transformation by digital imaging in the 21st century. Photography's applications within fine art, documentary, scientific, journalistic, commercial and vernacular practices will be investigated within a global perspective, but primary emphasis is placed upon developments and movements within the United States and Europe.
PHFA	576	Preservation Care of Photographs	This course will expose students to the field of photographic conservation and professional practices. Even in the digital era, millions of film and paper images are in greater need of preservation and conservation than at any point in history. This course will be co-listed with graduate students also interested in this topic.
PHPJ	307	Ethics and Law: Online Course	This course will introduce students to the principles and theories of ethics and their application to editorial photography and photojournalism for mass communications. It will establish a basic understanding of philosophical ethics, social responsibility, and professional practices within protections and responsibilities of the First Amendment. The course will also review the legal issues relating to photographic practices and access to subjects. The course will examine a wide range of case examples used in classroom discussion and analysis to build a foundation for professional practice.
PHPJ	350	PJ Topics: Comm Journalism	As mainstream newsrooms shrink, fewer stories about issues relevant to their local communities are written and photographed. Community journalism's focus on hyper local issues and their effects on local audiences is increasingly becoming an important source for local news and information. This course introduces students to the principles and practices of community journalism. Students will learn about the importance of community journalism and practice writing and photographing stories about community leaders and organizations, neighborhood stability factors, meetings, sports, crime and changes in a small community near Rochester. The course will be structured around class discussions, workshops and live reporting from the community.
PHPJ	375	Interactive Narrative Storytelling	This course will enable students to develop a strong foundation in elements of web production including learning basic mark-up and programming languages commonly used in web development, UI/UX design, typography and content editing. Students will complete the course by working collaboratively with students in other art, design, photographic, digital humanities or visual storytelling courses to develop effective and innovative ways to display and narrate content in digital environments. Students will learn usability testing, how to prepare images and video for online environments as well as understanding the importance of storytelling on mobile devices.

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PHPS	207	Vision, Perception and Imaging	This course will explore the anatomical structure, function, and physiology of the human eye and brain and their relationship to vision, color, visual perception and imaging systems. The biology and physiology of the eye and psychology of visual perception will be explored. The concepts of depth perception in human vision as they relate to both two-dimensional and three-dimensional contexts will be examined. Relationships of image brightness, contrast and how visual processes lead to seeing will be addressed.
SCUL	269	Sculpture for Non-Majors	This course will offer an introduction to sculpture and will expose students to basic concepts, forms, methods, and materials of the art form. The principles of space, volume, surface texture, multiple viewpoints, and gravity will be explored in three-dimensional projects. Students will learn how to use different processes, materials, and tools to create finished sculptures. **Course fee of \$160 via student account**
SOFA	121	Animation I	This class will introduce students to the gamut of animation thinking and making through classroom instruction and hands-on practical experience. Lecture and readings will emphasize the process, theory and practice of animated filmmaking with extensive film screenings to illustrate each technique and related aesthetics. Hands-on supervised studio sessions will guide students to an intuitive understanding of the process of producing animation and students will use this understanding to analyze various animated works Each student will develop their personal vision through assigned projects utilizing the material discussed in class. Facilities fee required for non-majors.
SOFA	127	Digital Filmmaking	Digital video is currently used in many fields. This course will teach the basic digital filmmaking skills (camera, editing, and sound) with an emphasis on storytelling skills using motion media. Students will work in small groups shooting and editing various projects in fiction, documentary, and experimental genres. Non-majors will be required to pay a facilities fee.
SOFA	511	Film Sound Theory: Music	This course is one of three in the study of film sound theory. Through readings, focused group discussion, and the viewing of/listening to select films, the course promotes critical analysis of the varied and profound uses of music in sound design. Addressed is the history of music from the silent era to the modern score. The concepts studied include the modal changes in point-of-audition, and positioning across diegeses. Newer topics including audio-visualization and ventriloquism theory are also addressed.
STAR	202	Crafts CADD Drawing	This is the second of a two-semester class covering basic CADD (computer assisted design and drawing) for both design and presentation. Topics covered will include a broad range of drawing types, three-dimensional modeling and presentation strategies. The course includes lectures, group discussions, independent study, homework, drawing and oral presentations. Each semester long course is structured as an independent unit.
STAR	268	Bookbinding	This course is an introduction to the many different binding options ranging from saddle-stitched pamphlets to hardcover books, as well as the wide range of materials available. Contemporary procedures of finishing on demand publications are part of this course. Students are encouraged to bring with them some personal projects for binding. No prerequisites are required; however, good manual dexterity is desired. ** Fee: There is a lab fee required for this course**
STAR	545	Art Exhibition Critique	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. Students will also conduct site visitations and evaluation, and critique work in the context of exhibition.
STAR	578		This course is a comprehensive introduction to silkscreen printing concepts and techniques. Organized to create a broad introductory experience, the course will focus on the expansion of problem solving and skill building within the context of screen-printing. The course addresses a wide variety of media, tools, techniques both traditional and technological and the theoretical concepts to facilitate skill development and experimentation with process. Accumulative aspects of the curriculum include the exploration of historical and cultural concepts of materiality and the multiple, intertwined with aspects of personal interpretation and experience. **Course fee of \$100 via student account**