

Subject	Catalog	Compt	Course Title	Course Description	Requirement Group Description
ARTH	135	Lecture	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	Lecture	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	317	Lecture	Art and Architecture in Florence and Rome: 15th Century	The subject of this course is 15th century painting, sculpture and architecture in Florence and Rome and its aim is to provide insight into the ways in which society and culture expressed its values through art between 1401, the year when the Calimala Guild announced a competition for a second set of bronze doors for the Baptistery of Florence, and 1500 the year when Michelangelo completed work on the Roman Pietà. Artists students will study include Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Nanni di Banco, Luca della Robbia, Michelozzo, Leon Battista Alberti, Lorenzo Monaco, Gentile da Fabriano, Masaccio, Fra Angelico, Fra Filippo Lippi, Paolo Uccello, Bernardo and Antonio Rossellino, Andrea del Verrocchio, Antonio del Pollaiuolo, Sandro Botticelli, Domenico del Ghirlandaio, Leonardo da Vinci, Filippino Lippi and Michelangelo. The works students will study will include altarpieces, private devotional images, portraits, mural cycles, paintings and sculpture of mythological subjects, allegories, ceilings, doors, tombs, churches, chapels, palazzi, villas and piazze. Questions for consideration will include: the nature and meaning of the Early Renaissance, developments in artistic theory and practice, the importance of Antique and Medieval precedents, the increasing attention to the effects of nature, the role of the patron, and the relevance of documents, literary sources and visual precedents for our interpretation of images.	
ARTH	366	Lecture	18th, 19th Century Art	This course will examine Western art in the period leading up to the French Revolution and the early "Modern" period – generally, the mid-19th century. This process will include a close examination of the works and careers of individual artists who have been considered some of the best-known representatives of the most significant art movements of the era, such as Rococo, Neoclassicism, Romanticism, Realism, and Impressionism. Students will learn a new vocabulary for discussing visual representations and will situate issues within political, religious, literary, and historical contexts. Throughout the course, a series of questions about art will be presented and students will assess how the nature of those questions affects the way they see images.	

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ARTH	368	Lecture	20th Century Art: 1900-1950	A critical study of the art and visual culture of the first five decades of the twentieth century. Major stylistic movements in Europe and America will be examined with special attention to innovations in materials, subject matter, and philosophy. Central themes include: the relationship between art and politics, abstraction vs. figuration, primitivism, anti-modernism, and the search for origins, reactions to modernity and the rise of technology, the tension between the avant-garde and popular culture, utopian and dystopian views of art and society, the institutional critique, artistic responses to Phenomenology, Existentialism, Nihilism, and the special role of art and artists in modern society. Part I of a two-semester historical sequence devoted to 20th century art.	Prerequisites: ARTH-136 or equivalent course.
ARTH	544	Lecture	Illuminated Manuscripts	Students in this course will examine the history of illuminated manuscripts, learning about the working methods of artists as well as the cultural significance of the illuminated book. Issues of production, style, function, and patronage will be introduced, and students will explore the relationships between images, texts, and readers.	
ARTH	550	Lecture	Topics in Art History: World's Fairs and International Expositions	As a barometer by which to judge a nation's technological, industrial, cultural, visual, and political relationships, international expositions, or World's Fairs, are designed to enlighten and dazzle their audiences. As such events focus on selling national or corporate identity disguised as spectacle, many argue that the true function of a World's Fair is nothing more than manipulating desire. In this course students will explore recent scholarship devoted to the ephemeral microcosm of world's fairs. Topics include the history of international exhibitions, architectural and urban design, the role of the marginalized and the exploited, a graphic arts explosion in opportunity, the art of competition, technological innovation on display and as display, and the current state of the exhibition in the digital age; as well as focused investigations of the 1851 London Great Exhibition, 1889 Exposition Universelle in Paris, 1893 World's Columbian Exposition in Chicago, and the 1964 New York World's Fair in Flushing.	
ARTH	556	Lecture	Art Comics	This course will explore how the comics medium has figured into the history of modern and contemporary art and visual culture. Students will explore how cartooning, drawing, and printmaking in the 19th century led to the development of early comics and the newspaper comic strip, how early 20th-century comics fit into the modernist avant-garde, how postwar artists began to use the comics medium as both source material and as a medium unto itself, how comics have been incorporated into contemporary art museums and galleries, and how contemporary comics artists engage with abstraction, medium specificity, seriality, and the archive. The course will draw from an interdisciplinary range of methodologies, from art history and visual culture to literary studies and museum studies.	
ARTH	578	Lecture	Edvard Munch	The Norwegian artist Edvard Munch (1863-1944) continues to generate a great deal of popular interest, critical scholarship, and reflection. The 4-volume catalogue raisonné 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-siècle. He is the one Scandinavian artist included within the Modernist canon and his image, <i>The Scream</i> (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. Students 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.	Prerequisites: ARTH-136 or equivalent course.

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ARTH	584	Lecture	Scandinavian Modernism	Students will examine the decorative arts and visual culture of modern Scandinavia from 1860 to the present, with special emphasis on the social, economic, and political impulses that have shaped them. Scandinavian Modern design plays a significant role in the postwar epoch; it is equated with such leading brands as Volvo, Saab, Ericsson, Nokia, H&M, Electrolux Orrefors, Georg Jensen, ARTEK, Iittala, and IKEA and the idea of progressive, social democracy. The myths and realities of its success will be examined and related to emerging cultural and national identities, as well as its impact on contemporary design.	Prerequisites: ARTH-136 or equivalent course.
CCER	128	Studio	Josiah Wedgwood's Legacy	This course will examine the evolution of 18th-century European ceramics under the influence of Josiah Wedgwood's innovative spirit. Considered widely to be the father of modern marketing and manufacturing, potter, social activist, and politician Josiah Wedgwood built an empire from utilitarian objects underpinned by complex relationships between ceramics, technology, and culture. Through a combination of research-based exploration and hands-on, immersive learning, students will develop an understanding of the impact ceramics manufacturing had on such phenomena as social dynamics, social class, business practices, technologies that spurred advanced manufacturing, division of labor, and Neoclassical style. At the conclusion of this course, students will understand the significance of clay within history, the impact of pottery on culture in the age of imperialism, and how Wedgwood's innovations endure today in the contemporary practices of studio pottery, ceramic manufacturing, and art. <b>**This course requires a lab fee.**</b>	This course is available to undergraduate students.
CCER	530	Studio	Ceramics 3 Credit Elective	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 based on the number of studio hours. <b>**Fee: There is a lab fee required for this course**</b>	This course is available to RIT degree-seeking undergraduate students.
CGLS	124	Studio	Glass Studio Survey	This open elective course will introduce students to the glass studio and to glass as a creative material. The content of the course will focus on introductory tools, techniques, and experimentation. The students will learn basic skills and safety procedures for the Hot Shop, Flame Shop, Kiln Shop, and the Cold Shop. <b>**Fee: There is a materials fee required for this course and an additional course fee applied via SFS bill. See course notes for course fee information.**</b>	Prerequisites: This class is restricted to students with 1st or 2nd year standing.
CGLS	206	Studio	Molten Glass Practice	This course will introduce students to basic glass working processes in the hot glass studio. Solid and blown techniques are introduced as ways to activate ideas through molten glass. Students will learn introductory processes of finishing and further manipulating annealed glass in the cold shop. Students will build technical understanding and material comprehension in the application of these skills through assigned projects motivated by current themes in contemporary art. <b>**Fee: A course fee applied via student account. **</b>	
CGLS	211	Studio	Mold and Kiln Glass Practice	This course will introduce students to basic mold making and glass working processes in the kiln studio. Fusing, slumping, and casting techniques will be covered as ways to activate ideas through kiln-formed glass. In addition, basic processes of finishing glass in the cold shop will also be introduced. Students will build technical understanding and material comprehension in the application of these skills within self-directed projects motivated by prompted themes found within contemporary art. There is a required out-of-class work time in glass studio at a minimum of 6-9 hours per week. <b>**Fee: A materials fee is required for this course and an additional course fee will be applied via student account**</b>	
CGLS	530	Studio	Glass Processes	This course will introduce the beginner to the glass studio and to glass as a creative material. <b>** Fee: There is a lab fee required for this course**</b>	This course is available to RIT degree-seeking undergraduate students.

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CMTJ	530	Studio	Form and Fabrication: Metals and Jewelry Design	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. <b>**Fee: There is a lab fee required for this course**</b>	This course is available to RIT degree-seeking undergraduate students.
CWFD	530	Studio	Furniture Design 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. <b>**Fee: There is a lab fee required for this course**</b>	This course is available to RIT degree-seeking undergraduate students.
CWTD	530	Studio	Quilting Elective	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. <b>**Fee: A course fee applied via student account. **</b>	This course is available to RIT degree-seeking undergraduate students.
DDDD	101	Lecture/ Studio	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	201	Lecture/ Lab	Modeling and Motion Strategies	This course provides extensive coverage of methods for modeling where evaluation of the appropriate modeling method to use in various situations is key. The emphasis in the course is on problem solving. Modeling challenges of various types are incorporated into the projects. With these techniques students create complex models of organic and inorganic forms using many techniques.	Prerequisites: This class is restricted to students who have completed DDDD-101 with a C or better or equivalent course.
DDDD	302	Lecture	History of Digital Graphics	This course will focus on three-dimensional, and interactive design, covering the development of digitally based 3D graphics and imagery from their prehistory to the present. Additionally, the course will explore related technologies and the growth of the computer industry. Major pioneers and their contributions to the field are reviewed. The course traces the use of digital technology in the creation of graphics for design, interactive media, fine art, animation, visualization, and performance, with the majority of the time spent on more recent 3D and interactive graphics, ending with cutting-edge design and interactive technologies.	
GRDE	205	Lecture	History of Graphic Design	This course will focus on the development of graphic communication from prehistory through the present. This course will provide students with knowledge and understanding of the places, people, events; historical and cultural factors; and technological innovations that have influenced the practice of graphic design. Lectures are complemented by guest speakers, archive visits, videos, research projects, critical essay writing, and discussion.	Prerequisites: ARTH-136 or equivalent course and completion of First Year Writing (FYW) requirement.

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IDEA	216	Studio	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.	This course is available to RIT degree-seeking undergraduate students.
IDEA	251	Studio	Visual Storytelling for the Graphic Novel	This course is an intensive investigation into the graphic novel as a medium for artistic practice. Designed for students interested in the art of storytelling through graphic novels. Students will explore composing a story, developing a pace through layout and composition, learning the fundamental tools of sequential illustration and then unifying the entire structure with the intent of creating a graphic novel.	
IDEA	550-01	Lecture	EW:Photo Small Unmanned Aerial Systems Imaging	This course will introduce students to the aerial photography platform of drone systems and prepare them for future imaging opportunities in this growing industry. It will emphasize aesthetics, flight control and safe operations in addition to visual problem solving. This course will sharpen flight control dexterity and prepare students for obtaining the FAA Part 107 pilot's license exam.	
IDEA	550-02	Lecture	EW:Drawing Ideas for Non-Major	This course will introduce students to a variety of strategies for drawing objects, ideas and concepts that don't exist – a technical communicative approach to expressing and communicating ideas. Students will utilize the basics of orthogonal views, grids and sketching perspective to communicate what they are thinking to complete assignments. Additional techniques will be explored to address visual and verbal communication skills such as storytelling, graphic layout and presentations. No previous drawing experience required.	
IDEA	550-03	Lecture	Exp Wkshp: Race Gender Viscom	Race, Gender, & Class in Visual Communications provides students with a foundation to critically engage, critique, deconstruct and analyze issues of race, class, gender in photo-based communication. Cultural sensitivity is essential in every industry today. Students dive into topics like cultural appropriation, stereotyping, social media, citizen advertising, and photography's influence on society today. To learn how modern media impacts different industries, guest lectures from professionals will share real-world experiences. Students will be empowered with tools that will aid them in the communications industry, creative fields, and other professions. This class takes into account the interconnected global community in which we live, and students will be empowered as critics in an International context.	
ILLS	206	Studio	2D Composition and Color	This course will provide students with instruction and assignments to practice and apply compositional picture plane dynamics using representational subject matter. Students will explore the principles of composition through the use of formal visual elements such as line, shape, value and color to achieve effective two-dimensional compositions.	Prerequisite: FDTN-111 or DDDD-208 or ITDI-211 or SOFA-108 or equivalent course.
ILLS	213	Studio	Illustration I	Illustration I is the primary core course for illustration majors in their sophomore year. The students approach major elements of technique, application, and theory in relation to becoming illustrators. Studio sessions involve basic problem solving, anatomy, pictorial composition, media applications, figurative expression, use of reference tools, and illustrative techniques. Class structure allows demonstrations of processes and experimentation for assignment development. Group and individual critiques will be used to evaluate work.	Prerequisites: FDTN-111 or ITDI-211 or equivalent course.

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ILLS	214	Studio	Anatomical Illustration	This course will provide an in-depth anatomical approach to drawing the figure. Students will obtain instruction and practice at drawing human anatomy including body and head postures, facial expressions, and hand gestures. Students will learn anatomical proportioning while drawing from observation from models to convey emotions such as anger, sadness, fear, disgust, etc. Students will also learn to use photo support references. Works will be created in black and white and in color media using light and dark, and warm and cool effects.	Prerequisite: FDTN-112 or FDTN-212 or ILLS-206 or SOFA-108 or ITDI-211 or equivalent course.
ILLS	218	Studio	Dimensional Illustration I	This course will introduce students to an alternative style of illustration that will expand their thinking into the third dimension. Emphasis will be placed on planning and preparation of compositional elements in three-dimensional sculptural form and creative problem solving. Students will be encouraged to explore a variety of materials and techniques to complete projects.	Prerequisite: FDTN-112 or FDTN-212 or FDTN-122 or FDTN-132 or ILLS-206 or ILLS-209 or equivalent course.
ILLS	219	Studio	Digital Illustration I	This course will provide students with methods of conceptualizing, organizing and executing illustrations using the computer. Projects will expose students to various types of digital techniques using vector and raster-based software applications, and a variety of input and output devices for the creation of professional level assignments. The course will emphasize conceptual problem-solving methodology and the language of visualization while providing a consistent foundation for digital illustration as it relates to professional illustration production. Color systems, digital terminology and pre-press file formats will be covered.	Prerequisites: FDTN-111 or ITDI-211 or SOFA-108 or equivalent course.
ILLS	468	Studio	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.	
ILLS	472	Studio	Sketchbook Illustration	This course will facilitate the use of sketchbooks as a creative, developmental tool for illustrators and artists. Students will complete assignments by draw on location and in class to explore subjects and environments to create a visual reference material in the form of a sketchbook journal. Material documented in the sketchbook will then provide visual reference for more complete illustrations.	
ILLS	477	Studio	Caricature Illustration	This course will provide an in depth look and practice at creating humorous, symbolic or acerbic images of people for this specialized area within the field of Illustration. Assignments will challenge students to create characters for a variety of purposes and media. Emphasis will be placed on interpreting facial expressions, body postures, and clothing. Students will work in black and white and in color media producing a wide variety of finished illustrations. Students will be instructed in production methodologies, character diagramming, and color systems.	
ILLS	501	Studio	Illustration Portfolio	Illustration Portfolio is the final preparatory course for the Illustration major. Its purpose is to provide students with information, strategies and guided instruction to market themselves and organize and create their final portfolio. Writing will be a substantial component of this course. The course will include marketing and business practices for the professional illustrator. Students will receive individual critique and analysis of work created in prior studio classes and progress to the definition of a career agenda. Projects will be customized for each students body of work and their career intentions. Presentation methods and business protocol will also be addressed. The final culminating project will be a finished portfolio. In addition to the portfolio document, students will be instructed in job seeking strategies including creating mailers and promotional materials, interviewing dynamics, resume writing, and correspondence.	Prerequisites: Completion of First Year Writing (FYW) requirement is required prior to enrolling in this class.

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ITDI	211	Studio	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.	This course is open to all undergraduate students except those in FNAS-BFA, ILLM-BFA, ILLS-BFA, NMDE-BFA, GRDE-BFA, IDDE-BFA, INDE-BFA, 3DDG-BFA, CCER-BFA, GLASS-BFA, METAL-BFA, WOOD-BFA, PHIMAG-BFA, STAR-BFA and PHTILL-BFA
PAIT	201	Studio	Introduction to Painting	This course will explore techniques in painting to advance students' understanding of subjects such as color theory, building compositions and the effective use of painting materials. Individual approaches to content range from abstraction through representational art, as students address contemporary visual arts issues. * Fee: There is a course fee applied via student account. *	Prerequisite: FDTN-111 or DDDD-208 or ITDI-211 or SOFA-108 or equivalent course.
PAIT	233	Studio	Painting for 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: A materials fee is required for this course *	This class is open to all undergraduate students except for those in the FNAS-BFA, ILLM-BFA, ILLS-BFA, GRDE-BFA, INDE-BFA, IDDE-BFA, NMDE-BFA, CCER-BFA, GLASS-BFA, METAL-BFA, STAR-BFA, and WOOD-BFA majors.
PHAR	150	Lecture/ Lab	Introduction to Film Photography	An introduction to technical, aesthetic, and conceptual topics in black-and-white still photography for non-photography majors. Through weekly assignments, students will become familiar with the operation of a 35mm camera body, lenses, and film processing and printing, while exploring basic principles of lighting, depth of field, principles of design, blur, stop motion, 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: This course has a facilities fee for Non-SPAS students**	This course is available to RIT degree-seeking undergraduate students.
PHAR	160	Lecture/ Lab	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. **A materials fee is required for this course and an additional facilities fee for non-SPAS students**	This course is open to all undergraduate students except those in PHTILL-BFA, PHIMAG-BFA, VISMED-BFA, PHIMTEC-BS, PHBM-BS and IMPT-BS.
PHAR	161	Lecture/ Lab	Intermediate Digital Photography for Non-Majors	This is the first required course for students enrolled in the photography minor. This course will reinforce and build upon the skills learned in Introduction to Digital Photography. It will emphasize aesthetics, craft, visual problem solving, skill development, and critical thinking skills. In this course, students will work in the studio and be introduced to the skills needed to use, create, and control artificial lighting as well as develop skills for modifying found light on location. Students will also make photographic prints. The curriculum will emphasize both craft and visual problem-solving skills necessary to achieve industry standards and prepare students for other courses available in the minor. Fee required for non-majors.	PHAR-160 or equivalent course.
PHAR	211	Lecture	Histories and Aesthetics of Photography I	The objective of this course, part one of a two semester sequence, is to present an overview of the multiple, intersecting histories and aesthetic practices of photography as utilized for fine art, snapshot, documentary, scientific, commercial and propaganda purposes in a global perspective. Course lectures include the medium's pre-history and a detailed development of the camera obscura. Students will learn about many technical processes, as well as, the multiple interpretations of notable images during the period 1800-1915.	

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PHPJ	301	Lecture	Project Development	This course is designed to help students develop and refine project ideas and write a successful project proposal. Students will develop ideation techniques and research skills necessary to create a written proposal that describes, in detail, their intention and process. Students will learn how to develop the infrastructure necessary to successfully see their idea through to completion.	1st YR Writing
PHPS	106	Lecture/ Lab	Photographic Technology I	This is the first in a two-course sequence that explores the technology of photography. This course demonstrates the application of physics, mathematics and optical science to the technology of image making. The course also provides the students with the opportunity to employ statistical data analysis to identify trends through laboratory exercises utilizing principles of scientific inquiry. Among the topics explored are the optics and physics of image formation, lens evaluation, light sources, digital light-sensitive materials, digital workflows, variability, quality control and photographic effects.	
PHPS	261	Lecture	Intro to Special Effects Photo	This course will explore various photographic techniques to create special or "trick" image effects, especially geared toward non-photo program students. The course will provide unique perspectives on using camera behaviors, optical principles or modified equipment as reality-altering tools. For example the role of a camera shutter for double exposures, long exposures, and light painting. Students will be given the opportunity to produce their own "trick" photographs, and will be introduced to the role of image manipulation programs and the use of software to create realistic yet unreal, ethereal image effects, such as floating people or objects. The course will also cover the history and practice of these techniques. The presentation and perception of images as reality on social media platforms will be an ongoing theme in the class. The use/application of AI, Sensi that is involved in manipulating photographic images will be analyzed and explored cell phone cameras will be used to execute the majority of class assignments. **Fee: A course fee is applied via student account.**	UGRAD-RIT
PHPS	307	Lecture	Surgical Photography	This course, a collaboration between RIT & Rochester Regional Health, will introduce students to the issues and methods used in contemporary surgical photography. Students will be exposed to the fundamental photographic equipment and procedures used in operating rooms including proper file management in this era of HIPAA regulations. At the end of the course, students will have visited the surgery theater at least three times with the objective of making photographs. This course can be repeated.	
PRNT	201	Studio	Introduction to Printmaking	This course is a comprehensive introduction to printmaking 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 printmaking. The course addresses a wide variety of media, tools, techniques both traditional and technological, and 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. ** Fee: There is a course fee applied via student account. **	Prerequisites: FDTN-111 or ITDI-211 or equivalent course.
SCUL	269	Studio	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. ** Fee: There is a lab fee required for this course**	All except STAR, ILLM, ILLS, GRDE, INDE, IDDE. NMDE-BFA
SCUL	543	Studio	Foundry Practices - remove too many prerequisites	This course is designed to introduce or develop students' skills in casting metals with an emphasis on cast iron and the use of a cupola. Advanced pattern-making, mold-making, sprueing, patination, and casting techniques will be introduced. Students will develop their concepts through cast metal sculpture. **A lab fee is required for this course**	Prerequisites: FDTN-131 or SCUL-269 or equivalent course.

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SOFA	103	Lecture/ Lab	Introduction to Imaging and Video Systems	This course provides an introductory overview of the basic engineering and scientific principles associated with imaging systems. Topics covered include imaging physics, photographic science, human vision and perception, image capture and display technologies (both analog and digital), and digital image processing. This course is taught using both mathematical and phenomenological presentation and prepares students to proceed with more in-depth investigation of these fields in subsequent imaging science and motion picture science courses. Accompanying laboratory exercises provide hands-on experience with the presented concepts.	Co-requisite: MATH-171 or MATH-181 or MATH-181A or equivalent course.
SOFA	121	Lecture/ Lab	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. **This course has a facilities fee for Non-SOFA students.**	FALL Term restricted to FILMAN-BFA or DIGCIME-BS
SOFA	262	Lecture/ Lab	Virtual Production I	Virtual Production I introduces the theory and practice in the evolving field of virtual cinematic and television production. Students are exposed to the techniques and workflows associated with virtual production and previsualization using current and future hardware and software, computer graphics, immersive technology, real-time rendering, game engines, and practical filmmaking. Technologies addressed include AR (augmented reality) and VR (virtual reality) for scouting, environment and asset creation, motion capture for previsualization and real-time production, virtual cinematography, lighting design, real-time visual effects (VFX), and set extension. Students will use project management techniques and work in teams to research and develop an array of pipeline and technology needs for the successful creation of creative narratives. By the completion of the course, students develop a working knowledge of engineering and design thinking and an immersion in the methods of teamwork in the disciplines which enable modern virtual production.	Prerequisites: This class is restricted to students with at least 2nd year standing.
SOFA	505	Lecture	Acting for Film	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 course is available to RIT degree-seeking undergraduate students.
SOFA	511	Lecture/ Lab	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.	This course is available to RIT degree-seeking undergraduate students.
SOFA	582	Lecture	Alternative Frame by Frame	This course will give all students a chance to explore three different approaches to stop-motion animation. The class will study and experiment with pixilation, time-lapse and relief animation with a "down-shooter." These techniques will expand the student's knowledge of traditional and experimental animation and present an alternative means of expression. The class will study existing work with these techniques, analyze and discuss them with the instructor and then produce several examples of their own work after instruction for each approach. There will be a final project in the technique of the student's choice.	This class is restricted to students with majors in CAD and at least 3rd year student standing.

Subject	Catalog	Compt	Course Title	Course Description	Requirement Group Description
STAR	268	Studio	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. <b>**Fee: A materials fee is required for this course**</b>	This course is available to RIT degree-seeking undergraduate students.
STAR	468	Studio	Letterpress Printmaking	This course will introduce the technologies of letterpress printing as applied to the creation of fine art prints. Students will generate several printed works using vintage metal and wood type set by hand, and then combine these traditional skills with innovative 21st century relief printing techniques. Students will learn platen and cylinder press printing and maintenance in order to make small editions of multi-color printed works.	
STAR	535	Lecture	Curating and Managing Art Spaces	This course will explore the roles of contemporary, traditional, and alternative art spaces through curatorial studies, exhibition evaluation, and criticism. Student will consider gallery administrative roles and supporting operations, and undertake site visitations and gallery research. Students will organize and install a final exhibition project in an approved exhibition venue.	This course is available to RIT degree-seeking undergraduate students.
STAR	563	Studio	Contemporary Drawing	This course places an emphasis on drawing and the development of form, space and expression from a variety of sources. Course content will include traditional drawing mediums and practices to exploration of unusual materials, concepts, and mark-making. Students will develop an individual mode of expression through drawing and surface exploration as well as an understanding of contemporary practices. At the completion of this course, students will create a body of work exploring developed ideas based on individual research with drawing as a practice. <b>**Fee: A materials fee is required for this course.**</b>	Prerequisites: FDTN-111 or ITDI-211 or equivalent course.
STAR	578	Studio	Screenprinting	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. <b>**Fee: There is a lab fee required for this course**</b>	