

Course Schedule

Undergraduate : Summer 2019 : Drawing

Course Schedule

DR-380-01 Undergraduate Tutorial Leonie Guyer

W 9:00AM - 12:00PM Room: INST4

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester.

Prerequisite: Junior standing

Satisfies: Drawing Elective, Studio Elective

DR-380-02 Undergraduate Tutorial Brad Brown

Tu 9:00AM - 12:00PM Room: SUITE27

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester.

Prerequisite: Junior standing

Satisfies: Drawing Elective, Studio Elective



Course Schedule

Undergraduate : Summer 2019 : History & Theory Contemp. Art

Course Schedule

HTCA-102-01 Art Since 1945 Corinna Kirsch

Tu Th 9:00AM - 12:00PM Room: 18

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Prerequisite: HTCA-101 Modernity & Modernism

Satisfies: Art Since 1945



Course Schedule

Undergraduate : Summer 2019 : Humanities

Course Schedule

HUMN-232-01 Difference in Documentary: Film / Photography / Social Practice Nicholas Gamsco

M W 9:00AM - 12:00PM Room: 25

This course examines documentary's engagement with difference, surveying the origins and history of the genre across mediated formats. We will first ask how the visual apparatus of the camera has been used to produce and capture 'the other' and, relatedly, how documentary's truth claims have been leveraged to cohere social attitudes. But we will spend most of the course considering how various documentary practitioners have challenged these conventions by activating dialogical encounters with subjects and audiences. We will consider especially how such practitioners have contested normative identity categories and questioned the veracity of appearance. We will view films (and some film excerpts) by Jean Rouch, Shirley Clarke, Marlon Riggs, Trinh T Minh-Ha, Katy Grannan, and others, and read short texts by Ariella Azoulay, Andre Bazin, Tavia Nyong'o, and Susan Sontag.

Prerequisite: ENGL-101

Satisfies: Global Cultures breadth requirement, Humanities requirement, Liberal Arts Elective, Critical Studies



Course Schedule

Undergraduate : Summer 2019 : Interdisciplinary

Course Schedule

IN-208-01 Undoing the Portrait Jordan Reznick

Tu Th 1:00PM - 6:45PM Room: 18
 Tu Th 1:00PM - 6:45PM Room: DMS2

The portrait is a visual form that spans many histories and cultures. It has often been a means for privileged populations to make visually evident their seemingly natural place atop the social hierarchy. Marginalized groups have also created alternative traditions of portraiture to build their own sense of culture and pride. Everyday people cherish portraits almost as if they were alive. To destroy a portrait is a kind of social murder. To have no portrait is a historical erasure. The portrait is a site of struggles for power as much as it is a site of intimate life. It is not only a picture of a person, but also a picture of the social relationships that bind us and undo us. During this class, students will develop a portraiture project while looking at traditions and theories of portraiture from different time periods, cultures and subcultures around the world. We will also consider how abstract forms might stand in for elements of identity and social relations typically conveyed in representational portraiture. Students may explore various mediums including photography, new media, sculpture, illustration and painting.

Prerequisite: NG-100 or PH-100 or PH-120

Satisfies: NG Photoworks, New Genres Elective, PH Conceptual Elective, Photography Elective, Studio Elective

IN-215-01 Italy: Past and Present Mark Van Proyen

M Tu W Th F 9:00AM - 5:00PM

Italy: Past and Present is an off-site travel class exploring the cultural tension that exists between the traditional Renaissance and pre-Renaissance art of northern Italy and the globalized spectacle of contemporary art as it will be presented at the 58th Venice Biennale during the summer of 2019. Using selected readings and lectures complemented by eight days of site visits, the class will examine the material and historical background of a wide variety of key master-works of Italian art from 1300 to 1600, and contrast their artistic effects, iconography, and cultural contexts with those of the many international artists who are selected to participate in this summer's Biennale. Tuition + \$2300 course fee.

Prerequisite: none

Satisfies: Studio Elective, Off-Campus Study Requirement, Global Cultures Requirement

IN-215-02 Italy: Past and Present Mark Van Proyen

M Tu W Th F 9:00AM - 5:00PM

Italy: Past and Present is an off-site travel class exploring the cultural tension that exists between the traditional Renaissance and pre-Renaissance art of northern Italy and the globalized spectacle of contemporary art as it will be presented at the 58th Venice Biennale during the summer of 2019. Using selected readings and lectures complemented by eight days of site visits, the class will examine the material and historical background of a wide variety of key master-works of Italian art from 1300 to 1600, and contrast their artistic effects, iconography, and cultural contexts with those of the many international artists who are selected to participate in this summer's Biennale. Tuition + \$2300 course fee.

Prerequisite: none

Satisfies: Studio Elective, Off-Campus Study Requirement, Global Cultures Requirement

IN-398-01 Directed Study Mark Van Proyen

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior Standing. By application only.

Prerequisite: none

Satisfies: Studio Elective

Course Schedule

Course Schedule

IN-398COL-01 Directed Study - Thesis Colloquium Corinna Kirsch

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398FM-01 Directed Study Film Claire Daigle

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior Standing. By application only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

IN-398NG-01 Directed Study Cliff Hengst

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. Junior standing only.

Prerequisite: Junior Standing

Satisfies: Studio Elective

Course Schedule

Undergraduate : Summer 2019 : New Genres

Course Schedule

NG-220AA-01 Cultural Cannibalism- When Artists Feed Off Each Other 16MM Workshop Tony Labat, Juan Alom

M Tu W Th F 1:00PM - 6:00PM Room: 26
M Tu W Th F 1:00PM - 6:00PM Room: SR2

Back in 1928, poet Oswald de Andrade, a father of Brazilian modernism, published the iconic ""Manifesto Antropofagico"" (Cannibal Manifesto), in which he argues that many cultures have a history of ""cannibalizing"" other cultures, digesting them and producing something entirely new, as to assert itself against European post-colonial cultural domination. Cultural borders are porous and virtually impossible to maintain. The workshop advocates working as a collaborative team, to create a synergy among the students and will assert an interdisciplinary dialogue. Students will gain experience and skills with the whole process of producing a short film addressing their own themes and content. Shooting, developing film, editing and digital post-production. It will encourage the use of film-making within the independent approach and open to experimentation. The workshop will make a distinct connection between film-making and analog photography. Open to all, no experience with film-making necessary. Juan Carlos Alom is one of the most outstanding Cuban artists in the fields of photography and documentary and experimental filmmaking. His work participates in the generational impulse of the 1990s, committed to oxygenate the old discourses and aesthetic presuppositions of the genre. His work as a photographer and videographer has made it possible to carry out numerous exhibition projects inside and outside Cuba. His work has been included in relevant collective exhibitions such as ""Collimadores. A look at Cuba. Exhibition of modern and contemporary Cuban photography ""at the Michael Horbach Foundation, Germany; ""Iconocracy - Contemporary Cuban Photography, Sala Norte Artium Centro- Basque Museum of Contemporary Art. In 2000 he was recognized by Time Magazine as one of the 100 Latin American photographers of the millennium. His works are part of prestigious collections, including the IVAM - Institut Valencià d'Art Modern, Valencia, Spain; Ludwig Forum for International Art, Aachen, Germany; Los Angeles County Museum of Art, Los Angeles, USA; Walker Art Center, Minneapolis, USA; Southeast Museum of Photography, Florida, USA, among others. Since the late seventies, Cuban-born Tony Labat has developed a body of work in performance, video, sculpture, and installation dealing with the body, popular culture, identity, urban relations, politics, and the media. Labat has exhibited internationally over the last 35 years, received numerous awards and grants, and his work is in many private and public collections. Recent exhibitions include the 11th Havana Biennial; Barbara Gladstone Gallery, New York; Anglim-Gilbert Gallery, San Francisco; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Denver, ASU Art Museum, Phoenix, The Basque Museum, Spain. PAC, Milan, Italy, and Figueroa-Vives Studio, Havana, Cuba. Note: The first meeting will be in Studio 26 of the Chestnut Campus.

Prerequisite: Any 200-level Studio Elective

Satisfies: New Genres Elective, Studio Elective, Global Cultures Requirement

NG-380-01 Undergraduate Tutorial Sofia Cordova

W 7:00PM - 10:00PM Room: INST4

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: New Genres Elective, Studio Elective

Course Schedule

Undergraduate : Summer 2019 : Painting

Course Schedule

PA-220AQ-01 Post-Internet Painting Deshawn Dumas

Tu Th 1:00PM - 6:45PM Room: SUITE27

Post-Internet Painting encourages students to consider the perils and possibilities associated with the digitization of visual culture and communication networks. The course begins with an introduction to glitch art: the practice of using corrupted digital data for artistic production or aesthetic inspiration. Over the past two centuries revolutions in communication and transportation technologies have inspired modern artists: from J.M.W Turner's 1844 landscape Rain, Steam and Speed - The Great Western Railway to the 1909 Futurist Manifesto, which famously declared a roaring motor car was more beautiful than any sculpture of Greek antiquity to Andy Warhol's 1962, Campbell's Soup Cans. Likewise, the internet has accelerated personal and commercial interactions, consumption habits, and methods of corporate / state surveillance. Students will be tasked with embracing and confronting the visual imagery and psychological imaginary indebted to digital culture through the production of highly individualized works of art. This course conceptualizes painting in the expanded sense, thereby students may work in film, animation, photography, sculpture, installation, and new media. Relevant Artists include: Ed Atkins, Laura Owens, Jennifer Parker, Yung Jake, Alison Zuckerman, Molly Soda, Rodney McMilian.

Prerequisite: PA-101 Painting II

Satisfies: Painting Elective, Studio Elective

PA-380-01 Undergraduate Tutorial Leonie Guyer

W 9:00AM - 12:00PM Room: INST4

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective



PA-380-02 Undergraduate Tutorial Brad Brown

Tu 9:00AM - 12:00PM Room: SUITE27

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Painting Elective, Studio Elective

Course Schedule

Undergraduate : Summer 2019 : Photography

Course Schedule

PH-380-01 Undergraduate Tutorial Elizabeth Bernstein

W 7:00PM - 10:00PM Room: SR2

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Photography Elective, Studio Elective



Course Schedule

Undergraduate : Summer 2019 : Sculpture

Course Schedule

SC-380-01 Undergraduate Tutorial Sofia Cordova

W 7:00PM - 10:00PM Room: INST4

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Prerequisite: Junior Standing

Satisfies: Sculpture Elective, Studio Elective



Course Schedule

Graduate : Summer 2019 : Graduate - Any Subject

Course Schedule	
GR-500-01	<p>Graduate Critique Seminar John Priola</p> <p>M 10:00AM - 3:30PM Room: SR1</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-500-02	<p>Graduate Critique Seminar Cliff Hengst</p> <p>M 10:00AM - 3:30PM Room: SR2</p> <p>Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: Graduate Critique Seminar Requirement for MFA</p>
GR-550AA-01	<p>Unfinished Works Jared Harvey</p> <p>W F 1:00PM - 4:00PM Room: SR1</p> <p>In this course students will encounter and create works that by their very nature and form reflect the principle of unfinishedness. The course will showcase exemplary "unfinished" artworks that champion provisionality (Renee Gladman's Prose Architectures), intertextuality (Rauschenberg's Erased de Kooning Drawing), generic discordance (the lectures of John Cage), displacement (Ra I Zurita's "The Sea of Pain"), collective authorship (Black Took Collective), aleatory procedures (Duchamp's Glass Bride), failure (Kathy Acker's Don Quixote), etc. as means to structural integrity. By employing these same conceptual frameworks and material means, students will learn to re-evaluate the masterworks of the canon - turning an ethico-politically critical eye upon traditions of aesthetic autonomy, authorship, and craft - in order to re-vitalize the past and generate new competencies for the future. At the semester's end students are expected to finish a final unfinished project.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Topic Seminar, MFA Studio Elective, emphasis in AT, FM, NG, PA, PH, PR, SC</p>
GR-580-01	<p>Graduate Tutorial Elizabeth Bernstein</p> <p>W 7:00PM - 10:00PM Room: SR2</p> <p>Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Graduate Tutorial, Graduate Studio Elective</p>
GR-580-02	<p>Graduate Tutorial Leonie Guyer</p> <p>W 9:00AM - 12:00PM Room: INST4</p> <p>Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.</p> <p>Prerequisite: none</p> <p>Satisfies: MFA Graduate Tutorial, Graduate Studio Elective</p>

Course Schedule

Course Schedule

GR-580-03 Graduate Tutorial Sofia Cordova

W 7:00PM - 10:00PM Room: INST4

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-580-04 Graduate Tutorial Brad Brown

Tu 9:00AM - 12:00PM Room: SUITE27

Tutorial courses provide an individualized semester of intensive, one-on-one work with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects, in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with a minimum of three times per semester. MFA students must enroll in one and no more than two Graduate Tutorials per each Spring and Fall semester. Low-Residency MFA students must enroll in one and no more than two Graduate Tutorials per each Summer semester. FALL & SPRING.

Prerequisite: none

Satisfies: MFA Graduate Tutorial, Graduate Studio Elective

GR-587-01 Graduate Assistantship Zeina Barakeh

TBD

A limited number of graduate assistantships may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants (GAs) perform the same responsibilities as Teaching Assistants, except their load does not include grading papers. Graduate Assistants are paid on an hourly basis. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-597-01 Teaching Assistantship Zeina Barakeh

TBD

A limited number of Graduate Teaching Assistantships may be available. Under the supervision of a faculty member teaching an undergraduate course, Graduate Teaching Assistants (TAs) perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Teaching Assistants are paid on an hourly basis. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office. FALL & SPRING.

Prerequisite: none

GR-598-01 Directed Study Andrea Dooley

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: none

Satisfies: MFA Studio Elective; Liberal Arts Elective by approval only

Course Schedule

Course Schedule

GR-598TH-01 Directed Study - Thesis Frank Smigiel

TBD

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 3 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Prerequisite: none

Satisfies: MFA Studio Elective; Liberal Arts Elective by approval only



Course Schedule

Graduate : Summer 2019 : History & Theory Contemp. Art

Course Schedule

HTCA-520AN-01 Screening Art History Claire Daigle

Tu Th 9:00AM - 12:00PM Room: SR2

This course addresses critical topics in art history, theory, and criticism by reading them through a selection of contemporary narrative films that take up subject matter pertaining directly to the visual arts. Issues to be discussed/films to be screened will likely include: the "authenticity" of performance (Ruben Östlund, dir., *The Square*, 2017), the complex history of 20th-century German painting (Florian Henckel von Donnersmarck, *Never Look Away*, 2018), the use of visual art as a rich source of reference for film (Lars von Trier, *Melancholia*, 2011), gender bias in the arts (Jill Soloway, *I Love Dick*, 2016-17), institutional critique (Dan Gilroy, *Velvet Buzzsaw*, 2019), Duchamp's ultrathin (Edward Yang, *Yiyi*, 2000), art's affective potency (Jem Cohen, *Museum Hours*, 2012), the ethical issues surrounding "outsider" art (Phil Morrison, *Junebug*, 2005; Martin Provost, *Séraphine*, 2008), and the museum as historical archive (Alonso Ruizpalacios, *Museo*, 2018; Alexander Sokurav, *Russian Ark*, 2002).

Prerequisite: none

Satisfies: Graduate Art History Seminar Elective



Course Schedule

Graduate : Summer 2019 : Master of Arts

Course Schedule

MA-592-01 MA Intermediate Review Claire Daigle

TBD

MA and DD students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs early in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program and serves as a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester. Students who fail their second Intermediate Review will be dismissed from the MA program. FALL ONLY.

Prerequisite: none



Course Schedule

Graduate : Summer 2019 : Summer Graduate Program

Course Schedule

SGR-502-01 Graduate Lecture Series Zeina Barakeh, John Priola

M 7:00PM - 8:30PM Room: GRAYBOX

The Graduate Lecture Series (GLS) is designed to support the MFA, MA, and Post-Baccalaureate programs by providing exposure and access to artists and scholars in a wide variety of disciplines on a weekly basis. Guest lectures occur on Friday evenings at 6:30 pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the lectures, students have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

Prerequisite: none

Satisfies: Requirement for all MFA, MA, Dual Degree, and Post-Baccalaureate Students

SGR-592-01 MFA Intermediate Review Zeina Barakeh, John Priola

TBD

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. Students who fail their second Intermediate Review will be dismissed from the MFA program.

Prerequisite: none

SGR-594-01 MFA Final Review Zeina Barakeh, John Priola

TBD

The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review-which serves as the student's thesis presentation and defense-is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Graduate Exhibition follows the Final Review and is also required in order to graduate from the program. Students who do not pass the Final Review will not receive their MFA degree.

Prerequisite: none

SGR-598-01 Guided Study John Priola

TBD

Off-site Guided Study is a required class for all Low-Residency MFA students every fall and spring semester. It is designed so that graduate students continue their studio work under the guidance of a mentor in their community during the fall and spring semesters between the students reviews and summer coursework. The student is required to provide the faculty sponsor with an artist statement, his or her most recent review assessment form and comments and a Plan of Study. Four meetings with the faculty mentor are required.

Prerequisite: none

Satisfies: Off-Site Guided Study for Low-Residency MFA Students