

College of Imaging Arts & Sciences  
**Graduate Elective Course Offerings**

Revised 31 March 15

New	Subj	Cat	Class Title	Credit	Class Type	Restricted to/Pre-requisite	Course Description
NEW 2151	ARTH	611	Extreme Abstraction	3	Lecture	CIAS-GRAD	Although we can trace the roots of abstraction to non modern times and find its beginning as a concept in the visual arts in the late 18th and through-out the 19th century, it is a predominantly 20th century phenomena. During the beginning of the 20th century there were many artists that turned to nonfigurative practices for reasons that were mostly cultural and political. The world was changing and the artists wanted art to change as well. Although these reasons were about creating new ways of seeing and representing the world the sources for these visions varied from artist to artist. Scientific discoveries dealing with concepts of evolution, germs, atomic theory and astronomy contributed to the artists theorizing and producing abstract works of art. And although the work took on a look that may have been associated with decoration, most artists denied this connection for fearing that their work would not be taken seriously. Merely decorative! Abstraction since then has gone through many manifestations. The artists of today are no longer just going through the process of abstracting but are now producing abstract work that has its own history, rules and grammar. Issues of science, spirituality, primitivism and the decorative still resonate in the work of late 20th and early 21st century artists. But what is different?
NEW 2151	ARTH	621	The Image	3	Lecture	CIAS-GRAD	The image remains a ubiquitous, controversial, ambiguous and deeply problematic issue in contemporary critical discourse. Yet, it is also a key concern of visual culture, and a connecting problem across the entirety of CIAS (the College of Imaging Arts and Sciences) here at RIT where the production and consumption of images is paramount. This course will examine recent scholarship devoted to the image and the ideological implications of the image in contemporary culture. Topics will include: the modern debate over word vs. image, the mythic origins of images, subversive, traumatic, monstrous, banned and destroyed images (idolatry and iconoclasm), the votive and effigy, the mental image, the limits of visibility, the moving and projected image, the virtual image, image fetishism, the valence of the image, semiotics and the image, as well as criteria by which to assess their success or failure (their intelligibility) and their alleged redemptive and poetic power.
NEW 2151	ARTH	624	Scandinavian Modernism	3	Lecture	CIAS-GRAD	This course examines 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, Iitala, and IKEA and the idea of progressive, social democracy. The myths and realities of its success will be examined, as well as its impact on contemporary design.

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NEW 2151	ARTH	638	Symbols And Symbol Making: Psychoanalytic Perspectives on Art	3	Lecture	CIAS-GRAD	This course explores the links between psychoanalytic theory and art history with special focus on the work of Sigmund Freud, Carl Jung, and their followers. A central aim is to examine the way in which psychoanalytic theory has been employed by art historians and theorists as a mode of interpretation, as well as to study how, why, and what several of the most notable psychoanalysts have written about art. Topics include the interpretation of dreams, transference, the Oedipal myth, melancholia, narcissism, abjection, the structure of the unconscious, the fetish, Archetypes and the Collective Unconscious, as well as outsider art and the art of the insane. Key theorists to be discussed include: Freud, Jung, D.W. Winnicott, Melanie Klein, Jacques Lacan, Otto Rank and Julia Kristeva; individual artists studied include: Albrecht Dürer, Leonardo da Vinci, Michelangelo, Edvard Munch, Max Ernst, Jackson Pollock, Louise Bourgeois, Mary Kelly and Victor Burgin; in addition to examples from film (Maya Deren, Luis Buñuel and Salvador Dali, as well as Stan Brakhage).
NEW 2151	ARTH	644	Illuminated Manuscripts	3	Lecture	CIAS-GRAD	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 explore the relationships between images, texts, and readers.
NEW 2151	ARTH	650	Topics in Art History	3	Lecture	CIAS-GRAD	A focused, critical examination and analysis of a selected topic in Art History varying according to faculty teaching the course. A subtopic course description will be published each term course is offered. This course can be repeated.
NEW 2151	ARTH	666	Modernism Realism Expressionism	3	Lecture	CIAS-GRAD	This course is an inquiry into one of the major debates of modern art. This debate had a seemingly clear victor. The idea that the artist expresses his or her individuality and then communicates that “self” to the rest of “humanity” through a higher, transcendental, language has dominated the discourse and practice of modernist art. In retrospect, the art that dominated most of the first half of the 20th century was of an Expressive nature. On the other hand art that addressed the social and in anyway addressed direct and specific social issues was banished by art’s major institutions. Realism was dead. In this course we will look at the circumstances of how Realism became subordinated to Expressionism. We will also address the question of what exactly constituted the practice of realist art. We will look at the roots of both movements that will take us at times into 18th and 19th centuries. But mostly we will concentrate on how institutions like the Museum of Modern Art helped define how we see the history of 20th century art as being determined. We will also explore how Modernism’s “other”, Realism, survived and gained new currency in practices of late 20th and early 21st century art.

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NEW 2151	ARTH	668	Art And Technology: From The Machine Aesthetic to the Cyborg Age		Lecture	CIAS-GRAD	This course explores the link between art and technology in the 20th century with special focus on the historical, theoretical, and ideological implications. Topics include the body in the industrial revolution, utopian, dystopian, and fascist appropriations of the machine, engendering the mechanical body and machine-eroticism, humanism, the principles of scientific management, and the paranoiac machine, multiples, mass production, and the art factory, industrial design and machines for living, the technological sublime, cyborgs, cyberpunk and the posthuman. Key theorists to be discussed include: Karl Marx, Norbert Weiner, Reyner Banham, Siegfried Gideon, Michel Foucault, Deleuze and Guattari, Donna Haraway, and Martin Heidegger, as well as examples from film (Modern Times, Metropolis, Man with the Movie Camera and Blade Runner) and literature (Shelley's Frankenstein, Zamyatin's We). Artists covered include: Tatlin, Rodchenko, Malevich, Moholy-Nagy, Legér, Sheeler, Picabia, Duchamp, Calder, Ernst, Le Corbusier, Klee, Tinguely, Oldenburg, Rauschenberg, Warhol, Beuys, Kiefer, Lewitt, Fischli and Weiss, Acconci, Nam June Paik, Survival Research Laboratories, Bureau of Inverse Technology, Stelarc, Orlan, Dara Birnbaum, Roxy Paine, Marina Abramovic, Eduardo Kac and Bill Viola.
NEW 2151	ARTH	671	Art And Architecture Of Ancient Rome	3	Lecture	CIAS-GRAD	In this course, students will examine the visual culture of ancient Roman civilization from the foundations of Roman culture through the Late Imperial era. Roman culture was heavily reliant on images as a means of transmitting concepts of lineage, status, and power; students will learn how these images may have been perceived in the context of Roman social and political history, and how style may have been used as an ideological tool.
NEW 2151	ARTH	672	Art of the Americas	3	Lecture	CIAS-GRAD	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 sixteenth century when the Spanish conquistadores 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.
NEW 2151	ARTH	673	Conceptual Art	3	Lecture	CIAS-GRAD	This course examines the widely influential mid-1960s art movement that questioned the fundamental nature of art itself by renouncing the material art object as well as the phenomenon of art making. The definition of art as well as its institutional framework was thereby expanded, and the idea, concept, or intellectual dimension of the work was underscored. Students will be acquainted with the philosophical foundations and critical implications of this global movement across a wide spectrum of works and practices (paintings, performance, installations, books and texts, photography, film, and video) and its relevance to contemporary concerns.

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NEW 2151	ARTH	674	Dada and Surrealism	3	Lecture	CIAS-GRAD	This course examines the widely influential Dada and Surrealist movements in Europe and the United States from 1916 through the post-World War II period as well as their relevance to contemporary concerns. Emphasis is on identifying the major works of artists involved in these movements as well as their philosophical foundations, critical implications, as well as broader literary and ideological contexts (e.g. Freud, Breton, Lautréamont, Leiris and Bataille). A wide range of works and practices (paintings, performance, installations, literary texts, photography, film, and ephemeral objects) will be studied, and the work of certain key artists (Höch, Heartfield, Schwitters, Duchamp, Picabia, Picasso, Dalí, Ernst, Giacometti, Man Ray, Bellmer, Cahun, Cornell, Magritte, Miro, Oppenheim, Toyen and Picasso) will be analyzed in depth.
NEW 2151	ARTH	676	Early Medieval Art	3	Lecture	CIAS-GRAD	This class will examine medieval European artistic production – including architecture, architectural and free standing sculpture, metalwork, painting, and manuscript illumination – from the sixth to the twelfth centuries. The visual culture of the period will be analyzed in relation to the historical, social, and political context of its production. Primary issues to be considered include architectural structure, art and religious practice, the status and organization of artists and builders, art as an expression or enforcer of identity, the question of regional styles, contact with other cultures, and the relationship between medieval art and the past.
NEW 2151	ARTH	677	Displaying Gender	3	Lecture	CIAS-GRAD	This course brings together two of the most significant strains of recent art historical scholarship: the study of gender in representation and the critical examination of exhibitions and museums – with particular focus given to key examples of curatorial practice from the late 19th century to the present day. Through readings, possible museum visit(s), class discussions, and guided individual research, questions of gender in exhibitions will be considered in relation to other aspects of identity including sexuality, race, and class.
NEW 2151	ARTH	678	Edvard Munch	3	Lecture	CIAS-GRAD	The Norwegian artist Edvard Munch (1863-1944) continues to generate a great deal of popular interest, critical scholarship, and reflection. The four-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. This course will examine recent scholarship devoted to Munch and the critical issues that his work addresses. It will also place him within the broader cultural context of Scandinavian and European modernism, while examining his impact on subsequent generations.
NEW 2151	ARTH	681	Latin American Art	3	Lecture	CIAS-GRAD	This is a survey course of the historical development of the art of Latin America from colonial times to the present. Included will be a consideration of painting, sculpture, architecture, graphic, and photographic arts. Potential themes to be addressed include the dependence on the European neo-classical academic model; indigenism; nationalism and the resurgence of ‘popular’ art; the role of the visual arts in the construction of history; the conflicts and tensions involved in the search for a cultural identity.

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NEW 2151	ARTH	682	Medieval Craft	3	Lecture	CIAS-GRAD	In this course, we will explore the history of craft production throughout the Middle Ages. While modern scholars have often divided “art” from “craft,” this distinction did not exist in medieval Europe: artists were craftspeople, producing objects that were both practically and symbolically functional. This class will focus on the decorative arts including stained glass, ivories, textiles, and metalwork—to produce a more integrated picture of medieval visual culture. Students will study both practical aspects of production and the reception and meaning of these objects within medieval society.
NEW 2151	ARTH	683	Installation Art	3	Lecture	CIAS-GRAD	This course will introduce students to historic, contemporary, and critical issues surrounding installation art. There will be an introduction to the development of installation art as a genre. We will examine the changes, which have developed over the past three decades, of object sculpture to non-object. There will be an emphasis on the development of the concept of an installation project and its relationship to site and/or audience. Both public and gallery spaces will be discussed.
NEW 2151	ARTH	684	Late Medieval Art	3	Lecture	CIAS-GRAD	This course will examine architecture, sculpture, painting, and decorative arts in Europe from the mid-twelfth century to the Renaissance. Students will analyze the visual culture of the period in relation to the historical, social, and political contexts of its production. Primary issues to be considered include the concept of Gothic, architectural design and construction, the format, function, and creation of manuscripts, art and religious practice, the status and organization of artists, artistic patronage, regional styles, and cross-media influences.
NEW 2151	ARTH	686	History of Things: Studies in Material Culture	3	Lecture	CIAS-GRAD	This course is an examination of techniques and materials together with a historical overview of the artistic achievements of craftsmen and women in the past, with particular emphasis on ceramics and metalsmithing. It includes study of Renaissance and early modern earthenware and stoneware as a prelude to the consideration of the history of porcelain and explores creative thinking and designing in other traditional craft areas such as fiber, glass, and wood.
NEW 2151	ARTH	687	The Gothic Cathedral	3	Lecture	CIAS-GRAD	This class will examine the Gothic cathedral and related art production (stained glass, sculpture, and metalwork within the cathedral context) from the twelfth through the fifteenth century. The cathedrals of the late middle ages represent the greatest efforts of medieval art production; students will study these buildings within their cultural contexts and examine the meanings such buildings conveyed to their intended audiences. The class will explore the design, structure, and construction of Gothic cathedrals throughout Europe, and will also examine the decorative programs of sculpture, stained glass, and liturgical objects integral to the meaning and function of these structures. Issues to be considered include the production of cathedrals; the stylistic variations of Gothic; the relationship between function and form; the urban context of Gothic cathedrals; and the holistic view of the Gothic cathedral.

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NEW 2151	ARTH	688	The Gothic Revival	3	Lecture	CIAS-GRAD	This class covers the Gothic Revival of the eighteenth, nineteenth centuries, and twentieth centuries. Issues to be examined include the question of stylistic revival vs. stylistic survival; the origin and meanings of Gothic as a stylistic category; the impact of antiquarianism on the Gothic Revival in the eighteenth century; Gothic and eighteenth-century modes of vision; Gothic in the private and public spheres; Gothic's associations with science, gender, nationalism, and morality; the Gothic Revival and the Pre-Raphaelites, and major figures within the movement such as A.W.N. Pugin and John Ruskin.
	CCER	630	Ceramics Elective III	3	Studio	<b>4 seats saved for SAC-MFA until 1 week after YR 1 enrollment; remaining CIAS-GRAD</b>	This is a class specifically designed for non-majors covering the fundamental techniques and aesthetics of working with clay. Topics covered include the forming techniques, clay mixing, basic properties of clay, glazing and firing techniques and fundamental understanding of historical and contemporary practices and applications. The course includes prescribed projects. ** Fee: There is a lab fee required for this course**
	CGLS	630	Grad Crafts Glass El III	3	Studio	<b>4 seats saved for SAC-MFA until 1 week after YR 1 enrollment; remaining CIAS-GRAD</b>	This is a class specifically designed for non-majors covering the fundamental techniques and aesthetics of working with glass. Topics covered include glass forming techniques, basic properties of glass, cold-working and hot-working techniques and fundamental understanding of historical and contemporary practices and applications. The course includes prescribed projects. ** Fee: There is a lab fee required for this course**
	CMTJ	630	Metals Elective III	3	Studio	<b>2 seats saved for SAC-MFA until 1 week after YR 1 enrollment; remaining CIAS-GRAD</b>	An elective course providing graduate-level students an opportunity for introductory study in metals: either hollowware or jewelry. Students will gain an understanding of the history of metals. Development of metals techniques, design fundamentals and encouragement of personal expression are encouraged. The student will learn to evaluate new techniques, materials and concepts. Slide lectures, technical demonstrations, field trips, hands-on experience and critiques will be used. ** Fee: There is a lab fee required for this course**
	CWFD	630	Furniture Design Elective III	3	Studio	RIT-GRAD	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 number of in-class studio hours. ** Fee: There is a lab fee required for this course**
	CWTD	630	Grad Craft Textile Elective-III	3	Studio	<b>3 seats SAC-MFA until 1 week after YR 1 enrollment; remaining CIAS-GRAD</b>	This course will introduce the beginner to the textile studio and to textiles as a creative material. Particularly the art of quilting. The students will acquire the ability to sew by hand and by machine. Lectures will include topics such as quilt design, fabric surface design, the history of quilting and techniques of quilting. ** Fee: There is a lab fee required for this course**
	FNAS	614	Ideation and Series	3	Lecture/ Studio	CIAS-GRAD	Creative flow, having an endless stream of ideas, alternatives, and choices for solutions, helps creative work evolve and reach more advanced levels. In this course students develop appropriate skills and strategies to generate ideas and develop them effectively.

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	FNAS	633	Painting for Non-Majors	3	Lecture/ Studio	CIAS-GRAD	Students will be encouraged to experience and explore the properties of Oil Painting and establish strategies toward solving problems of composition related to successful form content.
	FNAS	635	Art Gallery Management	3	Lecture	RIT GRAD	The complex social and cultural roles of a fine arts gallery will be explored through supportive gallery operations: the installation of experimental and traditional exhibits, promotion and marketing for competitions, student initiatives and special events tailored to the RIT and larger Rochester community arts audiences. Metro site visitations and gallery research will be combined with arranged studio hours in a gallery laboratory setting.
	FNAS	638	New Forms for Non-Majors	3	Studio	CIAS-GRAD; except FNAS-MFA	New Forms for Non-Majors is designed to introduce students who are not in the Fine Arts Studio program to some of the new possibilities for personal expression outside of or beyond traditional drawing, painting, printmaking and sculpture. The students' expertise from other fields can be channeled into forms of personal, fine art expression.
	FNAS	643	Foundry Practices	3	Lecture/ Studio	CIAS-GRAD	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.
	FNAS	660	Watercolor	3	Lecture/ Studio	CIAS-GRAD	An exploration of watercolor concepts and techniques to enhance skill development and personal expression of the individual student.
	FNAS	661	Digital Art Printmaking		Lecture/ Lab/ Studio	CIAS-GRAD	This class allows students to gain experience and practice using popular software and digital tools for visualization of their art. Students will use printmaking processes to complete a selection of prints that demonstrate knowledge of digital production and to analyze, extend, and improve their capacity as fine artists.
	FNAS	663	Contemporary Drawing	3	Lecture/ Studio	RIT-GRAD	Students experiment with and explore drawing as an independent, expressive medium. Exercises that explore the nature of drawing materials, processes and techniques challenge students' understanding of what drawing is and how drawings are made. This develops a spirit of openness and inquiry about the possibilities of drawing as a personally meaningful form of expression. Participation in classroom exercises along with the development of individual work is expected.
	FNAS	668	Monoprint Figure	3	Lecture/ Studio	CIAS-GRAD	Life drawing exercises focus on dynamic and expressive line quality. Half of the class time will be dedicated to life drawing and the other half to monoprinting. The focus will be on creative techniques that result in works of art.
	FNAS	671	Painting the Figure	3	Lecture/ Studio	CIAS-GRAD	The class explores materials and techniques in painting the human form. We build on the theory and practice of color and drawing as well as other resources to develop an understanding of how to portray the figure. Traditional and contemporary approaches to figurative painting are examined. Students are instructed to complete a set of paintings and drawings that demonstrate their understanding of form, color and composition.

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	FNAS	673	Figure Sculpture	3	Lecture/ Studio	CIAS-GRAD	Through the use of live models the student will develop an understanding of the human form through the creation of multiple armatures and oil clay maquettes. The student will create a series of castings pulled from the accumulated experience with the model.
	FNAS	683	Welding and Fabrication	3	Lecture/ Studio	CIAS-GRAD	This course is designed to introduce or develop students' skills in metal fabrication. Several different types of equipment will be introduced and explained along with the welding and cutting processes. Emphasis will be placed on students completing a body of work consisting of finished fabricated steel sculpture. There is a lab fee to cover some safety equipment and supplies. The course will be taught off-campus at Rochester Arc and Flame Center connected to Mahany Welding, 115 Fedex Way, Rochester, NY.
NEW 2151	FNAS	730	Developing an Online Brand	3	Studio	CIAS-GRAD	This course will provide a comprehensive exploration of the planning, building, and managing website and social media. The course will include instruction on creating, publishing and managing content for internet self-promotion as well as ways to use social media to create new opportunities. Students will be encouraged to explore and develop effective approaches to documenting their processes of making and portfolios for online publishing.
	FNAS	731	Non-Toxic Printmaking for Non-Majors	3	Studio	CIAS-GRAD	This course is designed to introduce non-toxic printmaking concepts and techniques.
NEW 2151	ILLS	659					
	ILLS	662	Journalistic Illustration	3	Lecture/ Studio	CIAS-GRAD	This course will familiarize students with the requirements of researching and visually reporting a specific happening or event. Assignments will be longer in duration and will consist of several major works, many drawings, sketches, notes, and photo references. This journalistic approach to illustration demands that students attend an event and selectively record important aspects that will best communicate the atmosphere and action of the scene. Extensive research, both informational and visual is expected. A personal, editorial viewpoint is desired. This course will familiarize students with methods and issues involving creating a series of images for the single purpose of representing a story or illustrated sequence. Emphasis will be placed on choosing important content and planning effective image sequences. Students will learn to share their observations to clarify and embellish what might be commonplace for the non-visual observer.
	ILLS	668	Pop-Up Books	3	Lecture/ Studio	CIAS-GRAD	This course will deal with constructing, illustrating, and developing stories for pop-up and mechanical books. Students will study planning, preparation, engineering and illustration for production of pop-ups. The course will be divided into a preliminary section of learning basic mechanisms of pop-up books and a second section, which allows students to apply knowledge learned in the first section to the illustration and production of their own book.
	ILLS	669	Advertising Illustration	3	Lecture/ Studio	CIAS-GRAD	This course will deal with creating illustrations used to advertise products, services and events. Assigned projects will give students a better understanding of the wide range of assignments that advertising illustrators produce for advertising agencies and corporate accounts. Students will experience the fast-paced working conditions inherent in the advertising industry.

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	ILLS	679	Digital Editorial Grad	3	Lecture/ Studio	CIAS-GRAD	Digital Editorial will introduce students to editorial illustration. Importance will be placed on interpretation of editorial subject matter for illustration series, and preparation of digital imagery for print reproduction. Students will apply approaches to creative illustration while creatively interpreting editorial text and visual narratives. Students may use vector and raster-based software applications and a variety of input and output devices. Stylistic issues, conceptual strategies, production restrictions, and color systems will also be covered.
	ITDI	776	The College Teacher	3		RIT-GRAD	This course will provide students with an introduction to the scholarship of teaching and learning in the university environment. Students will explore a range of perspectives on pedagogical practice, curriculum development and the assessment of learning in a studio, lab and seminar based classroom. Additionally, students will focus on ways that students learn, how learning can be improved, and different methods of conducting research into teaching and learning. Students are expected to write critical papers and essays, develop curriculum resources, and to participate in weekly small and large format discussion groups. On-line technology is utilized in addition to lectures, videos, and other forms of media.
	PHGR	656	Moving Media I	3		RIT-GRAD	Students will work with digital video recording and electronic imagery to create new work that expands the disciplines of photography and video. Projects will involve creating experimental narratives, conceptual constructions, and performance pieces. Students will work with traditional photographic processes, electronic media, web resources, editing software, and projection technologies to create their work.
	PHGR	657	Moving Media II	3	Lecture/ Lab	PHGR-656 or equivalent course	This course uses foundational skills developed in Moving Media I to work with time-based imagery projects in order to advance visual language and technical skills. Students learn to record sound with off-camera microphones and sound recorders. Students study historic and contemporary media artists, and analyze various strategies used to convey conceptual ideas. Students will design a series of independent projects and produce a final project for presentation in the Media Café.
	PHGR	701	Histories and Aesthetics of Photography I	3	Lecture	RIT-GRAD	The course presents an overview of the multiple, intersecting histories and aesthetic practices of photography, integrating fine art, documentary, photojournalism, and commercial and editorial photography within a broader cultural discussion. Beginning with the announcement of photography in 1839, we will study technological advancements, photographers' oeuvres, and cultural and artistic movements during the first 100 years of photography.
	PHGR	702	Histories and Aesthetics of Photography II	3	Lecture	RIT-GRAD	The course focuses on conceptual developments within the significant themes of the multiple, intersecting histories and aesthetic practices of photography. Integrating fine art, documentary, photojournalism, and commercial and editorial photography, we will consider photographic genres and movements within a broader cultural framework.
	PHGR	722	Contemporary Issues	3	Lecture	CIAS-GRAD	A study of current issues relevant to photo-based fine art and related media, how they relate to broader historical/cultural issues and how they might suggest future directions. Emphasis is placed on the integration of critical theoretical discourses and studio practice. This course can be repeated for credit.

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	PHGR	757	Workflow For Image Makers	3	Lecture	CIAS-GRAD	This course addresses the vital issue of digital imaging workflow within a fine art discipline. In combination with this practical approach, this course also places fine art digital image-making within the historical context of art, photography, and culture, in particular its relationship to photomechanical processes and new media. Students will learn digital imaging from conceptualization to capture to output with consideration of its specific aesthetic language.
	PHGR	767	Beyond the Family Album	3	Lecture	CIAS-GRAD	This course balances the production of original artwork with primary and secondary research within a seminar format. The narrative of the family photographic album is a core subject of investigation. The concept of an album and its content move beyond the conventions of a book form to embrace new technologies and installation. Visual art projects addressing the representation of family life in the public and private spheres and interdisciplinary critical readings form the underpinnings of research against which written and visual work will be produced.
	PPRT	661	Dynamic Communication Processes	3	Lecture	RIT-GRAD	This course focuses on the integration of content from various media sources to create customized dynamic communications. Topics include the process of understanding and utilizing databases, digital assets, and tools to create and distribute customized documents through the web and in print.
	PPRT	671	Advanced Digital Asset Management	3	Lecture	RIT-GRAD	In this course students will research the current and future trends associated with content management as well as digital asset management. Students will understand what metadata is, the standards that are frequently applied, the creation of custom metadata, and the various uses of metadata in the automation of asset creation, storage, and retrieval.
	PPRT	673	Transmedia Publishing and Storytelling	3	Lecture	RIT-GRAD	Transmedia Publishing is a form of multimedia communications that tells stories from a database of media assets. It differs from conventional publishing in that the reader dynamically participates in shaping the story and the story is adapted to the channel used to distribute it. Students create stories through the application of the theoretical principles, methods and tools employed in transmedia publishing and storytelling.
	PPRT	676	Media Business Transformation	3	Lecture	RIT-GRAD	This course provides the knowledge required to improve a graphic communication business. Students gain an understanding of the business assessment process, and the knowledge to apply analysis and decision-making skills to engage in growth-oriented transformation in the Graphic Communications Industry. Students learn how to evaluate a firm's economic, operational, and market position and to apply practical solutions to improve its business practices, operations, resource allocation, and services model.
	PPRT	743	Perspectives on Contemporary Publishing	3	Lecture	CIAS-GRAD	An examination of how various contemporary publishing entities are responding to changes in technology and social habits with an emphasis on editorial, production, circulation/distribution, and marketing issues and concerns. The course will begin with a brief review of historic book models and practices with respect to their continued influence on today's formats and designs. The advantages and disadvantages of the various kinds of publishing dissemination mechanisms are discussed, together with an exploration of the divisions now occurring between print-, web- and digital device-based delivery of content. The degree to which the intellectual content of books is changing in response to technology will also be covered.

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	SOFA	605	Basic Sound Recording	3	Lecture	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course provides specialized knowledge and work in sound to prepare the student to be able to distinguish and evaluate proper sound techniques and productions to encourage the beginning of professional work in the sound industry. Each student records audio and prepares a mixed soundtrack to professional quality standards.
	SOFA	611	History & Aesthetics of Animation	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course will provide a general survey of the development of animated film making round the world from the late 19 <sup>th</sup> century to today. It will be an exploration of the history and aesthetics of Animation with emphasis on the unique characteristics of the form and how those characteristics are used as a means of interpretation and expression.
	SOFA	617	Stop Motion Puppet Fundamentals	3	Lecture/ Lab	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course will give graduate students a basic and solid understanding of stop-motion animation. The class covers all aspects of stop-motion in its various forms but will mainly concentrate on stop-motion puppet / character animation. There will be demonstrations on model fabrication, animation techniques and camera / grip techniques. This is an introductory course more in-depth topics, like latex and silicon mold making and intensive postproduction techniques will be introduced but not pursued in depth.
	SOFA	635	Acting for Film	3	Lecture	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	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.
	SOFA	642	History and Aesthetics: Animation Stories	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course provides an in-depth study of a specific movement or individual(s) that has made a major contribution to the animated film art form. Films will be viewed and discussed in the context of the specific times and places in which they were made. Emphasis is on determining the unique characteristics of the animation medium and how those characteristics have been used as a means of interpretation and expression from historical, cultural and individual perspectives.
	SOFA	660	Documentary Film History	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course will examine the development of documentary film from 1920 to the present. It will explore central themes in documentary filmmaking including the Grierson social documentary, the Flaherty romantic tradition, cinema verite, propaganda films, first person narratives, and experimental documentary. Through film viewings, class, discussion and assigned readings, the student will critically examine how documentary film is constructed and the critical relationship between the construction of the film and the film's content and meaning.
	SOFA	661	New Documentary Issue	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course examines current trends in documentary film during the last decade. We will view one-two documentary films each week. We will examine each film critically; analyzing the film's theme, structure, style, relationship to reality, and effectiveness. In addition, we will look at how current filmmakers interpret and build upon the basic ideas and discourse that have defined documentary filmmaking since its beginning.
	SOFA	662	International Film History	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course examines selected, varying film topics in a wider socio-historical context. Seminar themes change each year and may include topics such as post-war German film, films of the Holocaust, Japanese film, Surrealist and Magic Realist film, Soviet film, Native Americans on film, etc. Students are expected to participate actively in the course discussions.

College of Imaging Arts & Sciences  
**Graduate Elective Course Offerings**

Revised 31 March 15

New	Subj	Cat	Class Title	Credit	Class Type	Restricted to/Pre-requisite	Course Description
	SOFA	668	Alternate Traditional Animation Techniques	3	Lecture/ Lab	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This class is intended to introduce the student to the variety of traditional techniques for making animated films directly under the camera. Lectures, readings and hands-on experiences will explore the practice of optically recorded animated filmmaking. Extensive film screenings will illustrate various techniques and their related aesthetics. Students will create several short film projects using the techniques they have learned.
	SOFA	691	Film Sound Theory Music	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	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.
	SOFA	692	Film Sound Theory: Effects	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	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 effects in sound design. Addressed is the history of effects from the early sound era to the modern design. The concepts studied include the modal changes in point-of-audition, and positioning across diegeses. Other topics like complementarity and the acousmetre are also addressed.
	SOFA	693	Film Sound Theory: Voice	3	Lecture/ Screening	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	This course is one of three in the study of film sound theory. Through readings, focused group discussion, and the viewing/listening of select films, the course promotes critical analysis of the varied and profound uses of music in sound design. The history of voice from the silent era to the modern sound design will be addressed. The concepts studied include the modal changes in point-of-audition, and positioning across diegeses. Other topics like the acousmetre and the mute, vococentric mixing and separation, relativizing, and dialogue theory are also addressed. Each student gives a presentation on a chosen concept within film voice theory.
	SOFA	772	Frame by Frame Techniques	3	Lecture	Seats saved for FILMAN-MFA until 1 week after YR1 enrollment begins; remaining <b>RIT-GRAD</b>	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 MFA student’s knowledge of traditional or character animation and present an alternative means of expression. Students can explore character or experimental approaches to animation with these non-traditional alternative approaches to single frame animation. The class will study existing works that utilize these techniques, analyze and discuss them with the instructor, and then produce several examples of their own after instruction for each approach. There will be a final project in the technique of the student’s choice.