

RIT UGRD FREE ELECTIVE LIST

Requirement Group

Subject	Catalog	Course Title	Cr	Class Type	Description	Course Description
ARTH	135	History of Western Art:- Ancient to Medieval	3	Lecture	- General Education Elective - Artistic Perspective - Global Perspective	<p>The subject of this course is the history of Western art and architecture from Prehistory through the Middle Ages. We will examine the form, style, function, and meaning of important objects and monuments of the past, and consider these in their social, historical and cultural contexts.</p> <p>A chronological study will allow us to recognize when, where and by whom a given object was produced. Once these decisive factors are established, we may try to determine why the object was made, what it meant in its time, place and culture, and whose ideology it served. Since we are dealing with visual information, the primary goals of this class are to learn how to look, and how to describe and analyze what we see.</p> <p>At the end of the term, students will be prepared to pursue additional courses in the discipline, for they will have gained a foundational knowledge of the object, scope and methods of art history. The knowledge obtained in this introductory course will also guide students in their own creative endeavors.</p>
ARTH	136	History of Wst Art:Renaissance to Modern		Lecture	- General Education Elective - Artistic Perspective - Global Perspective	<p>The subject of this course is the history of Western art and architecture from the Renaissance through the early 20th century. We will examine the form, style, function, and meaning of important objects and monuments of the past, and consider these in their social, historical and cultural contexts.</p> <p>A chronological study will allow us to recognize when, where and by whom a given object was produced. Once these decisive factors are established, we may try to determine why the object was made, what it meant in its time, place and culture, and whose ideology it served. Since we are dealing with visual information, the primary goals of this class are to learn how to look, and how to describe and analyze what we see.</p> <p>At the end of the term, students will be prepared to pursue additional courses in the discipline, for they will have gained a foundational knowledge of the object, scope and methods of art history. The knowledge obtained in this introductory course will also guide students in their own creative endeavors.</p>
ARTH	221	Contemporary Design Issues: The Future of Design		Lecture	Undergraduate Imaging Arts and Sciences majors	<p>Design History courses examine our past, Contemporary Design Issues examines our future and will endeavor to explore key social, political, and economic events that influence and shape the contemporary and future practice of design. The impact of green design, economic sustainability, universal design and design for all, professional ethics, corporatization, and globalism, will be carefully examined.</p>

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ARTH	311	Art and Architecture of Italy: 1250-1400		Lecture	- General Education Elective - Artistic Perspective	The subject of this course is painting, sculpture and architecture of the second half of the Dugento and the Trecento in Italy and its aim is to provide insight into the ways in which society and culture expressed its values through art;1250 marks the death of the last Hohenstaufen Holy Roman Emperor Frederick II and 1401 is considered by many to mark the beginning of the Early Renaissance, with the competition for the second set of bronze doors for the Baptistery of Florence. Artist students will study will include Nicola and Giovanni Pisano, Arnolfo di Cambio, Cimabue, Pietro Cavallini, Giotto, Duccio, Simone Martini, Pietro and Ambrogio Lorenzetti, Tino da Camaino, Andrea Pisano, Orcagna, Andrea Bonaiuti, Giusto de' Menabuoi, Altichiero, and Paolo Veneziano. The works students will study will include altarpieces, private devotional images, mural cycles, tombs, churches, chapels, town halls, palazzi and piazze. Questions for consideration will include: the nature and meaning of this proto-Renaissance, 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	312	Art and Architecture of Italy: 1600-1750	3	Lecture	- General Education Elective - Artistic Perspective	This course focuses upon Italian artists working in Italy from circa 1600 to circa 1750 and its aim is to provide insight into the ways in which society and culture expressed its values through art. Students will explore painting, sculpture, and architecture, and more or less chronologically in each major artistic center of Italy. Students will also have the opportunity to explore how these different media coalesce to create an overwhelming visual experience. We will pay particular attention to major commissions given to Annibale Carracci, Michelangelo da Caravaggio, Gianlorenzo Bernini, Alessandro Algardi, Francesco Borromini, Pietro da Cortona, Guarino Guarini, Filippo Juvarra and Giambattista Tiepolo, as we seek to define the nature and meaning of the Italian Baroque and Rococo.

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ARTH	317	Art and Architecture in Florence and Rome: 15th Century	3	Lecture	- General Education Elective - Artistic Perspective	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; 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	318	Art and Architecture in Florence and Rome: 16th Century	3	Lecture	- General Education Elective - Artistic Perspective	The subject of this course is 16th 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; 1501 the year when Michelangelo returned from Rome to Florence to begin carving the colossal marble David and 1600 marks the emergence of the Baroque style in Rome. Artists students will study include Leonardo da Vinci, Bramante, Michelangelo, Raphael, Sebastiano del Piombo, Jacopo Sansovino, Baccio Bandinelli, Jacopo Pontormo, Agnolo Bronzino, Benvenuto Cellini, Bartolommeo Ammannati, Giorgio Vasari, and Giovanni Bologna. The works students will study will include altarpieces, private devotional images, portraits, mural cycles, paintings and sculpture of mythological subjects, allegories, ceilings, tombs, churches, chapels, palazzi, villas, piazze, fountains and equestrian monuments. Questions for consideration will include: the nature and meaning of the High Renaissance, Mannerism, and the late 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	345	History of Architecture, Interiors and Furniture I	3	Lecture	- 20 Seats saved for INDE-BFA - General Education Elective - Artistic Perspective	This is a survey course on the history of western architecture, interiors, and furniture. During the winter quarter, this course will provide the student with an overview of the components of style, construction, and material as represented by architecture and home furnishings from the late 17th century through the nineteenth century. We are also concerned with the social context of architecture and home furnishings. Since this is an enormous undertaking, the material for study will necessarily be selective. The course will focus on the relationships between the three disciplines and their cultural, technological, and historical development.

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Subject	Catalog	Course Title	Cr	Class Type	Description	Course Description
ARTH	346	History of Architecture, Interiors and Furniture II	3	Lecture	- 20 Seats saved for INDE-BFA - General Education Elective - Artistic Perspective	This is a survey course on the history of western architecture, interiors, and furniture. During the winter quarter, this course will provide the student with an overview of the components of style, construction, and material as represented by architecture and home furnishings from the late 19th century through the twentieth century. We are also concerned with the social context of architecture and home furnishings. Since this is an enormous undertaking, the material for study will necessarily be selective. The course will focus on the relationships between the three disciplines and their cultural, technological, and historical development.
ARTH	364	Art in Paris	3	Lecture	- General Education Elective - Artistic Perspective	Students will study the history of artistic production and display in Paris, a city long regarded as a capital of the art world, from the Middle Ages to the twentieth century. The class will explore issues related to artistic production and display in Paris, including Paris as a center for Gothic production, art and the royal court, the intersection of classicism and French art, art and revolution, art and public space, Paris as a center of modernity, the role of historic conservation, and the role of museums.
ARTH	366	18th, 19th Century Art	3	Lecture	- General Education Elective - Artistic Perspective	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 are 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 attempt to 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.
ARTH	368	20th Century Art: 1900-1950	3	Lecture	- Prerequisite: ARTH-136 or equivalent course. - General Education Elective	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.
ARTH	369	20th Century Art: Since 1950	3	Lecture	- Prerequisite: ARTH-136 or equivalent course. - General Education Elective	A critical study of the art and visual culture of the second half 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: Abstract Expressionism, Pop Art, West Coast Junk, Funk and Beat, Nouveau Réalisme, CoBRA and Situationism, Arte Povera, Earthworks, Site Specificity, Allegory, Conceptualism, Minimalism, Feminism, Performance, Happenings, Installation, and New Media. Part II of a two-semester historical sequence devoted to 20th century art.

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ARTH	373	Art of the Last Decade	3	Lecture	- Prerequisite: ARTH-136 or equivalent course. - General Education Elective	A critical study of the art and visual culture of the last decade with a strong emphasis on the current American and international scene. The primary focus will be on living artists and artists who remain crucial to contemporary debates with special attention paid to recent, current, and forthcoming exhibitions, their methodological frameworks, and historical context, as well as the key critics, theorists and curators who are shaping the visual culture of the present.
ARTH	378	Baroque Painting in Flanders	3	Lecture	- General Education Elective - Artistic Perspective	Students will study the history of Baroque painting in Flanders from the mid 1500s to 1700 with specific focus on women, gender and illness, and the birth of Early Modern Europe. We will consider the meaning of the Flemish Baroque, the observation and recording of natural appearances (still-life paintings), "hidden symbolism" and sacramental themes and connections between Flemish and Italian art. Peter Paul Rubens and Anthony Van Dyck are among the major artists to be studied in addition to those who are lesser known.
ARTH	379	Renaissance Painting in Flanders	3	Lecture	- General Education Elective - Artistic Perspective	The history of Renaissance painting in the Southern Netherlands from the beginning of the 15th century to the end of the 16th century with specific focus on women, gender, and illness and the birth of Early Modern Europe. We will consider the meaning of the Renaissance in Flanders, the observation and recording of natural appearances, "hidden symbolism" and sacramental themes in Early Netherlandish painting, the connections between Flemish, German, and Italian art, the development of new genres in the 16th century, "originality"
ARTH	392	Theory And Criticism of 20th Century Art	3	Lecture	- Prerequisite: ARTH-136 or equivalent course. - General Education Elective	A critical study of some of the major theoretical and philosophical texts that ground twentieth century art as well as their impact on artists and art historians/critics. Taken together they constitute what is presently called critical theory across a wide range of the humanities and social sciences, as well as the emergence of an alleged postmodernism. Major issues include: the theory of autonomy and self-reflexivity, the structuralist paradigm, post-structuralist and Marxist critiques of modernism, feminist approaches to spectacle, semiotics, and the theory of the sign, spectatorship, and commodity fetishism, the relation of vision to constructions of identity and power. Key authors to be discussed include: Lessing, Kant, Greenberg, Foucault, Barthes, Benjamin, Saussure, Pierce, Levi-Strauss, Lacan, Lyotard, Bataille, Debord Baudrillard, and Ranci.

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ARTH	457	Art and Activism	3	Lecture	- Prerequisite: ARTH-136 or equivalent course - General Education Elective	This course will focus on artists using their work for the purpose of changing society. Students will consider work by both individual artists and artists working in groups that cause critics, art historians, other artists and the viewing public to ask if what they are doing is art. Although there will be forays back to the 19th and early 20th centuries, most time will be dedicated to artists of the last three decades. We will examine texts that propose art to be a form of activism and persuade artists to be responsible for the way they represent the world - and maybe even determine if the goal of art is not to represent it in the first place. What is Art? What should Art be? What should Art do? But is It Art? are just some of the questions that are asked when art comes into contact with the political - especially when that art proposes to make a political or social change - i.e., when art becomes action. Although these questions may not seem immediately answerable, it is our responsibility to ask them and then attempt to answer them as best we can. The artists and theorists that we will discuss are concerned with problems in our society that effect gender, race, sexuality, poverty, labor issues, and the environment. Most of these theorists and artists can be classified as angry and confrontational or at least evoking a form of contestation and, therefore, their art and ideas are reflective of these positions.
ARTH	521	The Image	3	Lecture	- Prerequisite: ARTH-136 or equivalent course. - General Education Elective	The image remains a ubiquitous, controversial, ambiguous and deeply problematic issue in contemporary critical discourse. 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.
ARTH	541	Art and Architecture of Ancient Rome	3	Lecture	- General Education Elective - Writing Intensive - Gen Ed	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.
ARTH	544	Illuminated Manuscripts	3	Lecture	- General Education Elective - Writing Intensive - Gen Ed	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	Topics in Art History	3	Lecture	- General Education Elective	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.

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ARTH	554	Late Medieval Art	3	Lecture	- General Education Elective - Writing Intensive - Gen Ed	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.
ARTH	558	The Gothic Revival	3	Lecture	- General Education Elective - Writing Intensive - Gen Ed	This class covers the Gothic Revival of the eighteenth, nineteenth, 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.
ARTH	561	Latin American Art	3	Lecture	- General Education Elective	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.
ARTH	563	Modern Architecture	3	Lecture	- General Education Elective	In this course, we will explore the history of world architecture from the late nineteenth century to the present. Issues to be considered include the definition of "modern" as it applies to the built environment; new building types; historicism; stylistic movements; urban development; housing; modern materials; critical theory and its impact on design; and architectural representation.
ARTH	566	Early Medieval Art	3	Lecture	- General Education Elective - Writing Intensive - Gen Ed	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.

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ARTH	568	Art and Technology: from the Machine Aesthetic to the Cyborg Age	3	Lecture	- Prerequisites: ARTH-136 or equivalent course. - General Education	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, the paranoiac and bachelor 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, Marshall McLuhan, 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, and Zamyatin's We). Artists covered include: Tatlin, Rodchenko, Malevich, Moholy-Nagy, Leg?r, 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, Kac and Bill Viola.
ARTH	571	Extreme Abstraction	3	Lecture	- Prerequisites: ARTH-136 & ARTH-368 or ARTH-369 or equivalent. - General Education	This course examines the historical foundation, critical debate, and ideological motivations regarding abstraction in the modern era. It also explores some of the key theorists of abstraction (Wassily Kandinsky, Paul Klee, Clement Greenberg, Stan Brakhage, and B.H.D. Buchloh), as well as the critical grounds for the shift toward the nonfigurative. Relevant historical movements that will be studied include Abstract Expressionism, Suprematism, De Stijl, Cubism, the Monochrome, Photographic and Filmic Abstraction, and the limits of representation. Key artists to be considered include: Man Ray, Charles Biederman, Gerhard Richter, Chuck Close, Ellsworth Kelly, Robert Ryman, Agnes Martin, Robert Mangold, Bridget Riley, Tony Conrad, Stan Brakhage and Harry Smith.
ARTH	572	Art of the Americas	3	Lecture	- General Education	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 conquistadors defeated the Aztec and Inca empires and imposed colonial rule. Consideration is also given to materials used, techniques of construction, individual and tribal styles, as well as to the meaning and function of various art forms within Native American societies.
ARTH	573	Conceptual Art	3	Lecture	- Prerequisites: ARTH-136 or equivalent course. - General Education	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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ARTH	574	Dada and Surrealism	3	Lecture	Prerequisites: ARTH-136 or equivalent course. - General Education	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 (H?ch, Heartfield, Schwitters, Duchamp, Picabia, Dal?, Ernst, Giacometti, Man Ray, Bellmer, Cahun, Cornell, Magritte, Miro, Oppenheim, Toyen and Picasso) will be analyzed in depth.
ARTH	576	Modernism and Its Other: Realism in the Shadow of Expressionism	3	Lecture	Prerequisites: ARTH-136 or equivalent course. - General Education	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.
ARTH	577	Displaying Gender	3	Lecture	- General Education	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.

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ARTH	578	Edvard Munch	3	Lecture	- Prerequisites: ARTH-136 or equivalent course. - General Education	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. 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.
ARTH	581	Realism and the Avant-Garde in Russian Art	3	Lecture	- Prerequisites: ARTH-136 or equivalent course. - General Education	The term avant-garde was originally used to describe the foremost part of an army advancing into battle. The concept of the avant-garde is considered by some to be synonymous with Modernism. The radical move away from classical forms of representation in the late 19th and early 20th centuries is typical of how one understands the avant-garde. In Russia, the experiments in art from the mid 1890's through 1922 are seen as modernist avant-garde practices that were extreme departures from art practices of the earlier 19th century. And although this art is very often described, like other western art of the period, in terms of form rather than with regard to its ideological content. We will examine the avant-garde's social and, therefore, political underpinnings. In order to get to the roots of an earlier understanding of the avant-garde, we find in its beginnings the writings of Claude Henri de Rouvroy, comte de Saint-Simon, and Olinde Rodrigues. In Russia the artists who painted images that represented the social world, and therefore put themselves in opposition to the status quo, were known as the Peredvizhniki. We will try to amend this misunderstanding and connect this group of artists to the Russian formal and political avant-garde of the early 20th century and to the latter non-conformist artists of the second half of the 20th century that coincides with Perestroika and the eventual demise of the Soviet Union.
ARTH	582	Medieval Craft	3	Lecture	- General Education	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.

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ARTH	583	Installation Art	3	Lecture	Prerequisites: ARTH-136 or equivalent course. - General Education	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.
ARTH	584	Scandinavian Modernism	3	Lecture	- Prerequisites: ARTH-136 or equivalent course. - General Education	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 and related to emerging cultural and national identities, as well as its impact on contemporary design.
ARTH	586	History of Things: Studies in Material Culture	3	Lecture	- General Education	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.
ARTH	587	The Gothic Cathedral	3	Lecture	- General Education	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. Students will study cathedrals of the late middle ages 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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Subject	Catalog	Course Title	Cr	Class Type	Description	Course Description
ARTH	588	Symbols and Symbol Making: Psychoanalytic Perspectives on Art	3	Lecture	Prerequisites: ARTH-136 or equivalent course. - General Education	This course explores the links between psychoanalytic theory, art history and visual culture 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 Durer, Leonardo da Vinci, Edvard Munch, Lars Hertervig, Max Ernst, Jackson Pollock, Antonin Artaud, Louise Bourgeois, Mary Kelly and Victor Burgin; in addition to examples from film (Maya Deren, Luis Bu uel and Salvador Dali, and Stan Brakeage).
CCER	530	Ceramics 3 Credit Elective	3	Studio	- This course is available to RIT degree-seeking undergraduate students. - 4 seats saved for SAC majors until 5/1/17	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. **Fee: There is a lab fee required for this course**
CGLS	530	Glass Processes	3	Studio	- This course is available to RIT degree-seeking undergraduate students. - 6 seats saved for SAC majors until 5/1/17	This course will introduce the beginner to the glass studio and to glass as a creative material. ** Fee: There is a lab fee required for this course**
CMTJ	530	Form and Fabrication: Metals and Jewelry Design	3	Studio	- This course is available to RIT degree-seeking undergraduate students. - 4 seats saved for SAC majors until 5/1/17	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. **Fee: There is a lab fee required for this course**
CWFD	530	Furniture Design 3 Credit Elective	3	Studio	This course is available to RIT degree-seeking undergraduate students.	This is a class designed for non-majors, covering a fundamental introduction to techniques and aesthetics of woodworking. Topics covered include the use of select hand tools and woodworking power tools, wood as a material, its basic properties and fundamental processes of wood fabrication. The course includes a prescribed project based on five in-class contact hours. **Fee: There is a lab fee required for this course**
CWTD	530	Quilting Elective	3	Studio	This course is available to RIT degree-seeking undergraduate students.	This course will introduce the beginner to the textile studio and to quilting as a creative process. This can be repeated to allow students to develop additional skills. **Fee: There is a lab fee required for this course**

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FNAS	233	Painting for Non-Majors	3	Studio	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 and WOOD-BFA majors.	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. **Fee: There is a lab fee required for this course**
FNAS	269	Sculpture for Non-Majors	3	Studio	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 and WOOD-BFA majors.	This course offers 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. ** Fee: There is a lab fee required for this course**
FNAS	531	Non-Toxic Printmkg Non-Majors	3	Studio	This class is open to all undergraduate students except for those in the FNAS-BFA major.	This course is designed to introduce non-toxic printmaking concepts and techniques to students outside the Fine Arts Studio major.
FNAS	535	Curating and Managing Art Spaces	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	The roles of contemporary, traditional, and alternative art spaces will be explored through curatorial studies, exhibition evaluation and criticism; gallery administration roles and supporting operations; site visitations and gallery research; organizing and installing a final exhibition project in an RIT
FNAS	538	New Forms for Non-Majors	3	Studio	This class is open to all undergraduate students except for those in the FNAS-BFA major.	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	545	Art Exhibition Critique	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	The role of the art exhibition and its effect on the discourse and practice of art will be explored through contemporary and historical exhibition studies, individual and group projects, site visitations and evaluation, and critique of student work in the context of exhibition.
INDE	566	Sustainable Building and Design Systems	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course will introduce students to sustainable building and certification systems. Students will apply introductory knowledge of the environmental, financial and humankind benefits to a sustainable design. Content will assist students in preparing for sustainable certifications such as the LEED Green Associate examination.
ITDI	211	Drawing for Non-Majors	3	Studio	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 and PHTILL-BFA.	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.

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ITDI	216	Calligraphy	3	Studio	This course is available to RIT degree-seeking undergraduate students.	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.
ITDI	221	2D Design for Non-Majors I	3	Studio	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 and PHTILL-BFA.	This course is a structured, cumulative introduction to the basic elements and principles of two-dimensional design for students who are interested in art and design but are not art and design majors. Organized to create a broad introductory experience, the course focuses on the development of both a visual and a verbal vocabulary as a means of exploring, developing and understanding two-dimensional compositions. Concepts are introduced through lectures, discussions, demonstrations, research, assigned projects and critiques. 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. Visual comprehension, the ability to organize perceptions and horizontal thinking that crosses other disciplines and theories, are key foundational components to the development of problem solving skills. Accumulative aspects of the curriculum included the exploration of historical and cultural themes and concepts intertwined with aspects of personal interpretation and experience.
ITDI	222	2D Design for Non-Majors II	3	Studio	Prerequisite: ITDI-221 or equivalent course and undergraduate student standing in any major except FNAS-BFA, ILLM-BFA, ILLS-BFA, NMDE-BFA, GRDE-BFA, IDDE-BFA, INDE-BFA, 3DDG-BFA, CCER-BFA, GLASS-BFA, METAL-BFA, WOOD-BFA and PHIMAG-BFA.	This course is the second-semester of a sequential, structured introduction to the basic elements and principles of two-dimensional design. Organized to create a broad introductory experience, students will build upon the visual and a verbal vocabulary, media, techniques, skill development and processes acquired in previous course work. This course will also focus on the comprehensive exploration of color theory as well as dealing with conceptualization and more advanced issues related to problem solving. Accumulative aspects of the curriculum included the exploration of historical and cultural themes and concepts intertwined with aspects of personal interpretation and experience.
ITDI	223	Garden Sculpture	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course is designed for students to create outdoor sculpture working with either natural or weather-resistant materials.
ITDI	236	Figure Drawing	3	Studio	This class is open to all undergraduate students except for those in the FNAS-BFA major.	Figure drawing skills are taught in a traditional life drawing class format with emphasis on dynamic line quality, visual perception and contemporary approaches to figure drawing.
ITDI	239	Figure Painting	3	Studio	This class is open to all undergraduate students except for those in the FNAS-BFA major.	This class is structured to explore materials and techniques in order to paint the human form. Theory and practice of color and drawing, as well as other resources, will be used to develop an understanding of how to portray the figure. Traditional and contemporary approaches to figurative painting are utilized in producing figure paintings.

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ITDI	242	Painting	3	Studio	This class is open to all undergraduate students except for those in the FNAS-BFA major.	Students begin a personal exploration of techniques in painting to advance their understanding, using color theory, building compositions and effective use of painting materials. Individual approaches to content range from abstraction through representational art, as students address contemporary visual arts issues.
ITDI	550	Topics in Artisanal Materials and Processes	3	Studio		An introduction into selected artisanal processes and techniques used in the creation of utilitarian items and/or artwork. Topics will be determined by faculty teaching the course, and may include titles such as: Lighting Design with Wood and Glass, Ceramic Slip-Casting for Production, Blade Design and Fabrication, etc. A subtopic course description will be developed for each new topic. This shell course can be repeated, but the topics themselves cannot.
MAAT	101	Cross Media Foundations	3	Lecture & Laboratory		This course introduces students to the graphic media industries by studying the history, culture, technology, markets and workers. The course provides an orientation to the production concepts, working environments, hardware and software tools, languages, working standards and cultures of the industry.
MAAT	206	Print Production	3	Lecture & Laboratory	Prerequisites: MAAT-101 or MAAT-383 or equivalent course.	This survey course introduces students to the technologies, materials, and processes for conventional, digital, and functional print production. Hands-on lab experiences will focus on practical application in industry. Related concepts of quality, efficiency, economics, and sustainability will also be addressed.
MAAT	223	Production Workflow	3	Lecture & Laboratory	Prerequisites: MAAT-101 or MAAT-383 or equivalent course.	This course focuses on planning and producing cross-media projects. Students will gain hands-on experience with all phases of production through a series of print and new media projects. Concepts of content and production management will be applied with an emphasis on creating quality outcomes that are delivered on-budget and on-time.
MAAT	356	Multimedia Strategies	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course is designed to explore all of the available mass media and customized communications technology options for effectively reaching consumers. It will explore marketing across multiple channels, focusing primarily on interactive marketing channels. The emphasis will be on development of the right mix of marketing communications techniques.
MAAT	363	Media Industries Analysis	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course examines the major industries closely allied with the printing industry: advertising, publishing, and packaging. The intent is to give students in-depth knowledge of (1) the structure of each of these industries; (2) the channels and methods through which and by which each distributes its products and services; and (3) the major customers/clients of its products and services. Particular attention will be devoted to investigating the business models for the use of print to create value in advertising, publishing, and packaging.
MAAT	364	Digital News Systems Management	3	Lecture		This course examines the evolving forms and functions of news media publishing. The focus is on the intersections of various systems necessary for contemporary news publishing: information technology, content management, audience assessment, human resource management and product delivery.
MAAT	386	3DPrinting Workflow	3	Lecture & Laboratory	This class is restricted to students with at least 3rd year standing.	This course introduces students to the core technologies, applications and production processes of three-dimensional printing. Through the coursework, students will apply their knowledge in hands-on project work that will allow them to produce 3D objects of their own design.

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MAAT	503	Operations Management in the Graphic Arts	3	Lecture		An in-depth study of the factors affecting the efficiencies and effectiveness of print media organizations and ultimately their profitability. Includes consideration of both internal factors, such as quality level goals, training, scheduling, plant layout, and financial management, and external factors, such as environmental and legal issues and safety enforcement.
MAAT	541	Digital Print Processes	3	Lecture & Laboratory	Prerequisites: MAAT-101 or equivalent course.	Students who take this course will understand how digital printing technologies work, what they are capable of doing, and how these technologies are used commercially. Students will analyze the factors driving the explosive growth of digital printing, including how the economics of digital and conventional printing compare. The concepts taught in the classroom will be reinforced through hands-on labs and field trips to digital printers and equipment suppliers.
MAAT	550	Topics in Media Arts, Sciences and Technology	3	Lecture		Topics in Media Arts, Sciences and Technology provides a platform for students to explore the most contemporary issues in the rapidly evolving fields of media arts, media sciences and media technologies. The content taught in this course will change frequently and the course may be repeated for credit, however each particular "Topic" may have limits on repeatability.
MAAT	551	Lab Topics in Media Arts, Sciences & Technology	3	Lecture & Laboratory	This course is available to RIT degree-seeking undergraduate students.	Lab Topics in Media Arts, Sciences & Technology provides a lab-based platform for students to explore the most contemporary issues in the rapidly evolving fields of media arts, media sciences and media technologies. The content taught in this lab-based course will change frequently and the course may be repeated for credit, however each particular "Topic" may have limits on repeatability.
MAAT	552	Applied Topics in Media Arts, Sciences & Technology	3	Studio	This course is available to RIT degree-seeking undergraduate students.	This course provides an intensive platform for students to explore the most contemporary issues in the rapidly evolving fields of media arts, media sciences and media technologies. The content taught in this hands-on course will change frequently and the course may be repeated for credit, however each particular "Topic" may have limits on repeatability.
MAAT	558	Package Printing	3	Lecture & Laboratory	This course is available to RIT degree-seeking undergraduate students.	Students who take this course will understand how package printing technologies work, and how they are used to print bags, labels, cartons, cans, boxes, and bottles. Students will apply a packaging printing workflow to produce labels and folding cartons of their own design. Finally, students will analyze the cost of printing a package.
MAAT	561	Industry Issues and Trends	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course presents a detailed analysis of the critical trends and issues related to the graphic media publishing industry. It provides an in-depth look at key technologies as well as business, environmental and regulatory issues. This course provides a capstone experience that contributes to the student's fuller understanding of management of the graphic media publishing industry. This course prepares students for successful careers by providing insights into the nature and scope of the major challenges facing industry managers and leaders and how to manage these challenges.

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MAAT	563	Building Profit into Media Projects	3	Lecture		This course familiarizes students with costing and pricing practices in website development, print media, mobile media, and social media. It highlights areas of similarity in these media but more importantly focuses on those practices and customs that are unique to a specific medium. The course provides the necessary background for developing accurate media proposals that become contractual legal obligations and result in sustained profitability.
MAAT	571	Digital Asset Management	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This advanced course focuses on the development and application of digital asset management strategies for cross media production workflows. Project work will include the development of asset management strategies and the utilization of a blend of desktop and enterprise-level DAM tools and systems.
MAAT	573	Transmedia Publishing and Storytelling	3	Lecture	This class is restricted to undergraduate students with at least 2nd year standing.	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.
PHAR	211	Histories and Aesthetics of Photography I	3	Lecture		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.
PHAR	212	Histories and Aesthetics of Photography II	3	Lecture	Prerequisites: PHAR-211 or equivalent course.	The objective of this course, the second course of a two-semester sequence, is to present an overview of the multiple, intersecting histories and aesthetic practices of photography from the development of Modernism to the present, including the medium's transformation by digital imaging in the 21st century. Photography's applications within fine art, documentary, scientific, journalistic, commercial and vernacular practices will be investigated within a global perspective, but primary emphasis is placed upon developments and movements within the United States and Europe.
PHFA	101	Introduction to Film Photography	3	Lecture & Laboratory	This course is open to all undergraduate students except those in PHTILL-BFA, PHIMAG-BFA, VISMED-BFA, PHIMTEC-BS, PHBM-BS and IMPT-BS.	An introduction to black-and-white still photography (technical, aesthetic, conceptual) for non-photography majors. Through weekly assignments, students will become familiar with the operation of a 35mm camera body/lenses and film processing/printing, while exploring basic principles of lighting, depth of field, principles of design, blur/stop motion, accurate exposure, and tone control. Lectures will address photographic aesthetics, in addition to historical, contemporary and innovative practices. Students will engage in the language of the critique through participation in discussions of photographic shooting assignments. Students are required to provide their own 35mm camera, film and processing, and photo paper. **Note: Non-Photo majors only**

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PHFA	105	Intro to Digital Photography	3	Lecture & Laboratory	This course is open to all undergraduate students except those in PHTILL-BFA, PHIMAG-BFA , VISMED-BFA, PHIMTEC-BS, PHBM-BS and IMPT-BS.	An introduction to digital photography – technical, aesthetic, conceptual – for non-photography majors. Through weekly assignments, students will become familiar with the operation of a DSLR camera body/lens, while exploring the basic principles of lighting, depth of field, design, blur/stop motion, accurate exposure, and image manipulation. Lectures will address photographic aesthetics, contemporary and historical practices, and professional applications. Students will learn to critique work through participation in discussions of photographic assignments. Students are required to have their own DSLR (digital single-lens reflex) camera. Non-photo majors only. This course maybe repeated. "Fee – There is a lab fee required for this course**
PHFA	363	Black and White Photography I	3	Lecture & Laboratory	This course is available to RIT degree-seeking undergraduate students.	This course, the first part of a two-semester sequence, will introduce students to the exposure and development of black and white film and the procedures for making high quality black and white photographic prints in a traditional darkroom with chemicals, safe lights and enlargers. Included in this course are 35mm, medium and large-format cameras, variables in making fine black and white prints and techniques for archival and museum quality processes and methods of display. Students must have access to a film camera with adjustable exposure controls. Each student will produce a finished portfolio of black and white fine prints.
PHFA	364	Black and White Photography II	3	Lecture & Laboratory	Prerequisites: PHFA-363 or equivalent course.	This course, the second course of a two-semester sequence, will introduce students to the use and manipulation of specialty analog cameras (pinhole, Holga, Hasselblad fish-eye, X-Pan, view camera, etc.). In addition to the hardware resources, the course will survey and demonstrate methods of making monoprints one of a kind photographs using analog processes such as photogram, chemogram, wet plate ambrotype, and hand-coloring. Students will also interpret selections of work by noted photographic artists and others enrolled in the course in both critiques and written assignments. A creative portfolio of black and white prints and/or monoprints will be produced by each student.
PHFA	365	Art and the Internet	3	Lecture & Laboratory	This course is available to RIT degree-seeking undergraduate students.	This course will investigate the use of the internet by artists as a means of distributing their work, creating an audience, engaging in multidisciplinary practices and, most importantly, conceptualizing work for an interactive, web-based interface utilizing current technologies. Students will learn how to design, publish and maintain web sites as an online exhibition of their work. Students will learn to publish still images, video and other digital media. Supported by critical and theoretical writings published since the advent of digital imaging and the internet, we will examine what it means for artists to create work for a potentially unlimited audience that operates outside of the traditional museum/gallery/object-oriented distribution network.
PHFA	376	Preservation Care of Photographs	3	Lecture		This course will expose students to the field of photographic conservation and professional practices. Even in the digital era, millions of film and paper images are in greater need of preservation and conservation than at any point in history.

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PHFA	540	Gallery Management	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	This course covers all aspects of gallery administration and exhibition implementation. Skills to be developed and explored include: framing artwork; preparing exhibition text and support materials; writing press releases; developing fundraising strategies and researching funding sources; writing a grant application; gallery maintenance; unpacking and laying out a show; and understanding the aesthetics of showing pictures in a gallery, including sequencing and space arrangement. Course practicum is achieved with actual exhibitions on campus and in the Rochester area.
PHPJ	375	Interactive Narrative Storytelling	3	Lecture & Laboratory		This course will enable students to develop a strong foundation in elements of web production including learning basic mark-up and programming languages commonly used in web development, UI/UX design, typography and content editing. Students will complete the course by working collaboratively with students in other art, design, photographic, digital humanities or visual storytelling courses to develop effective and innovative ways to display and narrate content in digital environments. Students will learn usability testing, how to prepare images and video for online environments as well as understanding the importance of storytelling on mobile devices.
SOFA	121	Animation Survey	3	Lecture & Laboratory	FALL TERM: This class is restricted to 1st and 2nd year majors in FILMAN-BFA and DIGCIME-BS. SPRING TERM: General Education Elective	This class is intended to introduce the student to the gamut of animation thinking and making through classroom instruction and hands-on practical experience. Lecture and readings will emphasize the history, 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 principles of animation language and students will use their understanding of form to interpret and critique various animated works. Each student will develop their personal vision through assigned projects utilizing the material discussed in class. Fall term restricted to Film and Animation majors; Spring term students may take as an General Education
SOFA	127	Digital Filmmaking	3	Lecture & Laboratory	This course is available to RIT degree-seeking undergraduate students.	Digital video is currently used in many fields. This course teaches basic digital filmmaking skills (camera, editing, and sound) with an emphasis on storytelling skills using motion media. Students will work in small groups shooting and editing various projects in fiction, documentary, and experimental genres. Non-majors will be required to pay a facilities fee.
SOFA	165	Audio Intro for Media	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	Determine successful ways to capture audio and distribute for a variety of media formats. Develop listening and technical skills to manipulate audio for acceptable subjective qualities and meet technical standards. Each student will manipulate different forms of audio and summarize the decisions to accomplish final project.
SOFA	505	Acting for Film	3	Lecture	This course is available to RIT degree-seeking undergraduate students.	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.

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SOFA	511	Film Sound Theory: Music	3	Lecture	- This course is available to RIT degree-seeking undergraduate students - General Education Elective	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	512	Film Sound Theory: Effects	3	Lecture/Lab	- This course is available to RIT degree-seeking undergraduate students - General Education Elective	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. Each student gives a presentation on a chosen
SOFA	513	Film Sound Theory:Voice	3	Lecture/Lab	- This course is available to RIT degree-seeking undergraduate students - General Education Elective	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.