Hartford Art School

The Hartford Art School is both geographically and culturally a focal point on the University of Hartford campus. Located near the bridge across the Park River, linking the dormitory area with the main campus, the buildings of the art school are easily accessible to students. The varied activities of the school—exhibitions, films, lectures, and receptions—provide stimulating enrichment to University life and are enthusiastically attended by students of the University as well as art school students.

Carol Joseloff Taub Hall is the main art building and houses administrative offices, a student gallery, and studio facilities for drawing, printmaking, painting, and foundation studies.

The recently completed *Renée Samuels Center* houses state-of-the-art digital labs, studios, and darkrooms for media arts and photography.

The *Stanley Sculpture Building* is located behind Taub Hall and houses a modern sculpture facility with equipment and tools for working in clay, stone, wood, metal, and other sculptural materials.

Directly adjacent to the Stanley Sculpture Building, the *Krieble Ceramics Center* houses studios for ceramics, including a kiln room with gas-fired, wood-fired, and electric kilns; a clay and glaze laboratory; and studios for pottery and sculptural ceramics. The building also houses a large studio for the three-dimensional studies component of the first-year program.

Connecting the Sculpture and Ceramics buildings is the *Sculpture Fabrication Workshop*, providing space for a well-equipped and -staffed woodworking studio.

Studio art facilities in the *Harry Jack Gray Center* house the Illustration and Visual Communication Design departments of the Hartford Art School, and provide both classroom and advanced work stations for upper-level students in visual communication design and illustration. The *Anne Bunce Cheney Art Library* collection is housed in the *Mortensen Library* and is within a short distance of all studio facilities. The *Hartford Art School Garret*, a short distance from Taub Hall, provides semiprivate studio space for graduate students.

A recently constructed facility annexed to the Stanley Sculpture Building houses an expanded foundry for casting nonferrous metals, and a fully equipped workshop for glass blowing and hot and cold glass fabrication.

Founded in 1877, the Hartford Art School is one of the oldest art schools in America. Its studio programs are accredited by the National Association of Schools of Art and Design. The Hartford Art School awards the Bachelor of Fine Arts and Master of Fine Arts degrees with studio majors.

Mission

Students are at the heart of our mission. The primary charge of our full-time faculty is to teach at all course levels. A dynamic balance between the traditional and the emergent arts is the basis for developing new cross-disciplinary initiatives. We are committed to increasing the diversity of our school while expanding connections across the University and the Greater Hartford community, and to enhancing our network of national and international programs. Our strength reflects the comprehensive environment of an increasingly pluralistic and global art world. Our disciplines find distinction in their ongoing dialogue and mutual growth as we address the evolving needs of art students in the 21st century.

Admission Requirements

General requirements for admission are given on page 34. Students applying to the Hartford Art School are expected to be graduates of accredited secondary schools although rare exceptions may be considered. Fourteen units of secondary subjects are expected. All applicants are required to submit a portfolio of original art work, and are urged to have a personal portfolio evaluation.

Application Procedure for First-Year Students

1. Follow the general application procedures outlined on page 34.
2. All applicants are required to submit a portfolio for review as part of the admission process. Portfolios should contain a minimum of 15 examples of work that represents a breadth and depth of the applicant's art experience. Of the 15 examples, five must be drawings in media such as charcoal, pencil, pastel, conté crayon, or ink. Examples of photography, three-dimensional work, films and videos may be included in the portfolio. A sketchbook is also required containing

working drawings that represent the applicant's artistic ideas and concepts.

There are three ways in which the portfolio may be reviewed:

a. A personal portfolio/sketchbook review and campus visit are strongly recommended.
b. Portfolios may be reviewed at any one of the National Careers in Art/Portfolio Days sponsored by the National Portfolio Day Association. Please contact the Hartford Art School Admission Office at 860.768.4827 to schedule a personal review or to gain information concerning a Careers in Art/Portfolio Day in your area.
c. Portfolios may be submitted by mail to the University of Hartford, Office of Admission and Student Financial Assistance. Do not send original works of art. Mail portfolios should be submitted in 35mm slide form. Each slide must be numbered and labeled with the applicant's full name and accompanied by a list indicating title, size, medium, and date of composition. The sketchbook should be mailed in original form. Please include a self-addressed, stamped envelope for the return of the sketchbook and slides.

Transfer Students

Students with previous academic or art school experience may transfer into the Hartford Art School with advanced standing, provided they have had a program comparable to the program at the Hartford Art School. Placement of students who have not had a comparable program of study will be determined by faculty of the school. Transfer students interested in the visual communication design major must have their portfolio reviewed by the visual communication design faculty to determine placement in the program. Some transfer students may be required to take all or part of the foundations program.

Transfer credit and advanced standing are determined after an official review and transcript evaluation by the Office of Admission and Student Financial Assistance. Credit is accepted for those courses where a grade of C– or better has been achieved, and where the credit-granting institution is accredited by the regional accrediting body for colleges and secondary schools. Credits from nonaccredited institutions may be reviewed for transfer through the LINCS program, credit by examination, or by evaluation by the studio faculty of the Hartford Art School. A maximum of 36 studio credits will be accepted in transfer for application against degree requirements. A maximum of 48 academic credits may be applied to the program.

Transfer students must have achieved a minimum grade point average of 2.0 on a 4.0 scale to be considered for admission.

Application Procedure for Transfer Students

1. File application form and application fee with the University of Hartford Office of Admission and Student Financial Assistance.
2. Forward secondary school transcripts and all college transcripts to the University of Hartford, Office of Admission and Student Financial Assistance.
3. Transfer applicants are required to submit a portfolio and sketchbook as part of the admission requirements. Please refer to portfolio guidelines under Application Procedure for Freshmen.

Undergraduate Programs

A minimum of 120 credits is required for the Bachelor of Fine Arts degree. The program may be completed on a full-time or part-time basis. Requirements include 72 to 78 credits in studio areas and 43 to 49 credits in academic subjects. Studio requirements for each major are listed below. Academic course work is elective, the stipulation being that students complete a minimum of 12 credits in art history; 6 credits in English and composition; 12 credits in the All-University Curriculum (one course each from the following categories: Western Heritage, Social Context, Other Cultures, and Science and Technology); 3 credits in mathematics; 9 credits of academic electives; and 6 credits of unrestricted electives. Unrestricted electives may be taken in studio or academic courses. Applicability will be determined at the time of registration through consultation with the advisor.

Students select and plan their programs in consultation with faculty advisors and are encouraged to pursue their interests and the development of skills necessary to project them in their own directions. In addition to the studio majors, the college offers art students studio minors within most areas. Academic minors as well as contract majors, subject-area majors, and double majors are also available to art students who wish to combine interests in art with interests in academic pursuits.

Foundation Year

First Year of Study

All first-year students are required to complete the foundation program. It consists of four courses taken in tandem. These courses are designed to introduce the students to fundamental processes and principles of artmaking. The objective of the program is to develop the student's perceptions, sensitivity and technical skills.

The typical first-year schedule is as follows:

	Fall Credits	*Spring Credits*
FWS 110-111 Two-Dimensional Design	2.5	2.5
FWS 112-113 Drawing	2.5	2.5
FWS 114-115 Issues in Artmaking	2.5	2.5
FWS 116-117 Three-Dimensional Design	2.5	2.5
RPW 110, 111 Reading and Writing I, II	3	3
Art history or AUC	3	3
Total	*16*	*16*

Second Year of Study

In the second year, students are required to select courses from a variety of studio offerings. The intent of the second year is to introduce specific media skills and processes in depth, and to provide a broad range of artistic experiences for the student prior to the declaration of the major. During the second year, students are required to select one 3-credit course from each of the following categories:

1. ceramics or sculpture
2. painting, or drawing, or design, or illustration
3. photography, or video, or printmaking, or media arts

The remaining 9 credits of studio course work in the second year are elective. Students who have determined a major area of study are encouraged to use these elective studios to begin fulfilling the requirements of the major. Students who have not determined a major are encouraged to distribute these electives among different media.

Second-year students intending to major in visual communication design or illustration should consult with those departments prior to choosing studio electives in the second year.

In addition, students in the second year are required to elect at least two academic courses each semester in order to maintain a reasonable completion rate of academic requirements.

Student Assessment

Each student at the Hartford Art School undergoes periodic assessment by the faculty in the department of the student's major. These reviews supplement the traditional quantitative gauge of progress provided by grades in individual courses and grade point averages. During the third year of study, all students are required to present a comprehensive portfolio of their work for assessment. Likewise, all fourth-year students are required to participate in a capstone experience, which will provide a basis for final assessment. The capstone experience may take the form of a special project, independent study, senior exhibition, or portfolio preparation class, as determined by the department.

In some majors (e.g., visual communication design and illustration), assessment reviews begin in the second year of study, and results of the review may deem a student ineligible to continue study in that major. Students who do not pass these reviews may qualify for remedial work as determined by the department.

Third and Fourth Years

During the second year of study, students are required to declare a major area of study from the offerings of the school. The third and fourth years of study are primarily involved in the pursuit of the major and the completion of cognate studio and academic requirements for the degree. Following are the typical programs of study outlined for each of the major areas.

Ceramics Major

Required credits: 33 (taken in ceramics and cognate areas as required by the department)

The major in ceramics requires two semester-long introductory courses. The emphasis of these courses is on handbuilt forms and throwing on the wheel. At the intermediate level, more complex thrown objects, handbuilding, and slab construction techniques are mastered. During the course of study in the ceramics major, specific concerns are covered, including surface decoration, glaze and clay chemistry, moldmaking, slip-casting, sculptural ceramics, pottery, kiln design, and kiln construction. All forms of firing techniques (primitive, raku, soda, wood, bisque, salt, low temperature, and high reduction) are incorporated. Special topics and independent studio are available to the student working at the advanced level.

The course of study for the major in ceramics is as follows:

Third Year	*Fall Credits*	*Spring Credits*
CER 222 Intro to Ceramics II	3	
CER 339 Clay and Glaze Lab	3	
CER 3XX Independent Study *or* Special Topics in Ceramics		3
CER 332 Ceramic Sculpture		3
Sculpture or studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
CER 334 Surfaces	3	
CER 440-441 Adv. Ceramics I-II	3	3
CER 3XX Independent Study *or* Special Topics in Ceramics		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Visual Communication Design Major

Required credits: 36 (taken in design and cognate areas as required by the department)

The introductory levels of the design major concentrate on the fundamentals of good design: color, value, line, surface, texture, composition, and their practical application in graphic design.

The intermediate levels are designed to increase the student's technical abilities (with specific emphasis on computer-based design), to develop conceptual processes and a professional work ethic, and to provide a broader historical and contemporary framework for the understanding of design. At the advanced levels, students aggregate their knowledge and skills in the development of a thoroughly researched and executed senior project, and the preparation of a professional portfolio, which demonstrates the breadth and depth of the student's design skills for potential employers.

Students majoring in visual communication design will be subject to comprehensive reviews at the end of the sophomore and junior years of study. These reviews are intended to assess the progress of the student in the major, and to determine the likelihood of the student's successful completion of requirements for the major. Successful completion of these reviews is prerequisite for continuance in the visual communication design program. Students failing any of the reviews may be asked to repeat specific courses and may be subject to removal from the visual communication design major. Please consult the department concerning specifics of the sophomore and junior reviews.

Since design and the fine arts are totally interdependent, the design curriculum requires substantial experience in the fine arts. Students select studio courses that dovetail and enhance the area of applied design: drawing, painting, photography, and media arts. Academic electives are critical, relating the design function to the practical concerns of the designer: communications, marketing, business, and psychology, for example.

Advanced qualified students may participate in supervised internships, for credit, with agencies and corporations in the region. These internships provide practical experience in the field of design.

The design curriculum is as follows:

Second Year	*Fall Credits*	*Spring Credits*
DES 221 Type 1	3	
DES 222 Image Making and Meaning		3
DES 289 Sophomore Review		0
3D Studio elective	3	
PHO 220 Intro to Photography		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Third Year	*Fall Credits*	*Spring Credits*
DES 330 Type 2	3	
DES 335 Experimental Type		3
DES 334 Design Systems	3	
DES 333 Issues in Design		3
DES 389 Junior Review		0
ART 384 History of Design	3	
Studio electives	3	3
Academic requirements or electives	3	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
DES 440 Sequential Graphics	3	
DES 390 Sp. Topics in Design or DES 445 Prob. Solv.	3	
DES 450 Senior Project		3
DES 460 Senior Portfolio		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Drawing Major

Required credits: 33 (taken in drawing and cognate areas as required by the department)

Drawing is an essential component of any visual arts curriculum. While most majors require a heavy concentration of drawing in the elective studio and cognate areas, drawing itself is rarely considered a major. Students wishing to major in drawing, however, would choose courses in various drawing techniques and illustration. Painting is a required elective for the drawing major.

The course of study for the drawing major is as follows:

Third Year	*Fall Credits*	*Spring Credits*
DWG 222 Drawing I: Figure	3	
DWG 310 Thinking in Drawing	3	
ILS 220 Illustration I	3	
DWG 331 Intermediate Drawing: Studio Practice		3
DWG 3XX Drawing elective		3
PTG 220 Painting I		3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
DWG 440-441 Senior Thesis I-II	3	3
DWG 3XX Drawing elective	3	
PTG 33X Intermediate Painting		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Painting Major

Required credits: 36 (taken in painting and cognate areas as required by the department)

The curriculum of the painting major intends to introduce the student to the methods and materials of a diverse range of painting styles and techniques. Introductory-level courses train the student in a variety of materials: oil, acrylic, and water media. Intermediate courses deal with such topics as pictorial composition, abstract, and nonobjective painting, as well as traditional painting concerns, such as still life, figure, and others. Advanced students work on an increasingly independent basis pursuing their own vision and personal style. Special-topics courses are available for students wishing to pursue specific issues in painting (e.g., portraiture, mural painting, and others).

The painting major is as follows:

Third Year	*Fall Credits*	*Spring Credits*
PTG 324 Composition	3	
PTG 330-331 Junior Studio I-II	3	3
PTG 333 Figure Painting	3	
DWG 310 Thinking in Drawing		3
Studio elective		3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
PTG 440-441 Senior Thesis I-II	3	3
PTG 350 Professional Practices		3
PTG 390 Special Topics	3	
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Photography Major

Required credits: 30 (taken in photography and cognate areas as required by the department)

A two-semester course in photography introduces the student to the proper use of the camera, basic darkroom techniques for developing black-and-white photography, and an overview of the history and aesthetics of photography.

Intermediate courses refine darkroom techniques and introduce special concerns, including color photography, color processing, the fabricated photograph, and other aesthetic issues. Special-topics courses in lighting and large-format photography are available.

At the advanced level, students work on independent projects dealing with such issues as the narrative format, technical experimentation, light as a visual phenomenon, and the like.

The photography curriculum is as follows:

Third Year	*Fall Credits*	*Spring Credits*
PHO 222 Intro to Photog. II	3	
PHO 351 Junior Seminar		3
PHO 33X, 34X Intermediate Photography electives	3	3
Studio elective	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
PHO 33X, 34X Intermediate Photography electives	3	
PHO 441 Senior Seminar		3
PHO 390, 391 Sp. Top. in Photog.	3	3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Printmaking Major

Required credits: 36 (taken in printmaking and cognate areas as required by the department)

The printmaking major is broken down into two primary print processes: lithography and etching. Beginning students are required to become familiar with both processes. The fundamentals of technique, process, and equipment are taught firsthand and refined at the intermediate levels. Printmaking majors are expected to pursue at least one of the primary processes through the advanced level but have the option to pursue both processes to an advanced level. The advanced levels become more sophisticated technically and tend to allow students to pursue personal vision and style in their printmaking.

The typical printmaking curriculum* is as follows:

Third Year	*Fall Credits*	*Spring Credits*
GRA 232 Etching I	3	
GRA 320 Lithography II		3
GRA 340 Etching II		3
GRA 2XX Printm. elective	3	
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
GRA 420, 422 Printmaking Studio I, II	3	3
GRA 2XX, 3XX Printmaking electives	3	3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

*This example is for a lithography major. The typical curriculum for an etching major would be modified slightly to emphasize the particular media of interest.

Sculpture Major

Required credits: 27 (taken in sculpture and cognate areas as required by the department)

The sculpture major is introduced to various traditional sculptural forms: modeling, carving, woodworking, and casting. At the intermediate level, majors take studios with a wide range of media, including clay, plaster, wood, stone, glass, metal, and plastics. Welding equipment, a power tool shop, and a foundry for metalcasting are available facilities. At the advanced levels, students work on independent projects in materials and forms that meet the needs of their personal style and direction. These forms may range from a cross-section of sculptural activity to include such nontraditional forms as earthworks and installation art.

The sculpture curriculum is as follows:

Third Year	*Fall Credits*	*Spring Credits*
SCL 3XX, 4XX SCL electives	6	6
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
SCL 440-441 Adv. Sculpture I-II	3	3
SCL 470 Dir. Project in Sculpture		3
Studio electives	6	3
Academic requirements or electives	6	6
Total	*15*	*15*

Illustration Major

Required credits: 33 (taken in illustration and cognate areas as required by the department)

The curriculum for illustration is designed to introduce the student to the processes and techniques used by illustrators. Particular attention is paid to informing the student of illustration about the three primary markets for illustrators: advertising illustration, editorial illustration, and book illustration. The introductory level emphasizes black-and-white techniques. Intermediate levels introduce and reinforce techniques for working in color applying various media. Emphasis, with extensive practice, is placed upon illustrating with the figure at the intermediate level. At the advanced level, students are introduced to advertising, editorial, and book illustration. Emphasis is also placed on portfolio presentation at the advanced level, as students learn to prepare their work for professional

presentation. Considerable emphasis is placed on the development of personal style and direction throughout the program. Cognate studies in visual communication design, painting, drawing, figure sculpture, and photography are required for refining techniques.

The illustration major is as follows:

Third Year	*Fall Credits*	*Spring Credits*
ILS 320 Intermediate Illus. 1	3	
ILS 330 Intermediate Illus. 2		3
ILS 332 Intermediate Illus. 3		3
ILS 333 Intermediate Illus.: Figure	3	
ILS 336 Digital Illustration	3	
ILS 389 Junior Review		0
Studio electives		3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
Two from the following three:		
ILS 338 Book Illustration		
ILS 440 Editorial Illus.		
ILS 442 Advertising Illus.	6	
ILS 443 Portfolio Prep.		3
ILS 444 Senior Project: Illus.		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Media Arts Major

Required credits: 33 (taken in media arts and cognate areas as required by the department)

Media Arts is a cross-disciplinary program that reflects the rise of new imaging technologies in studio practice, the expansion of artistic creativity within the digital domain, and the cultural impact of such media. The major is designed to meet the needs of art students interested in the use of digital technology as a sophisticated art-making tool within a broad, cross-disciplinary context. Central to the program is the interdepartmental cooperation and collaboration within the art school between new media and traditional art disciplines. The program combines offerings in studio practice and critical studies of media within the visual arts in the Video/Moving Image, Visual Communication Design, Photography, and Illustration departments, including sculptural installation, performance art, and Internet projects. This approach provides students with a critical and historical knowledge of the field and technical proficiency in a number of disciplines, and it encourages them to define new artistic directions for themselves and the field in general.

The typical media arts major is as follows:

Third Year	*Fall Credits*	*Spring Credits*
PHO 350 Digital Photo	3	
MDA 350 Digital Postproduction	3	
VDO 330 Intermediate Video		3
ILS 336 Digital Illustration		3
Studio electives	3	3
Academic requirements or electives	6	6
Total	*15*	*15*

Fourth Year	*Fall Credits*	*Spring Credits*
MDA 430 Visual Culture	3	
MDA 440 Interactive Media	3	
MDA 450 Media Arts Project		3
Studio electives	3	6
Academic requirements or electives	6	6
Total	*15*	*15*

Internships and Independent Study

Advanced students may elect to participate in internships with local design agencies, cultural institutions, or with artists in the region and New York City. Internships are arranged through faculty advisors and are monitored by the faculty of the school. Advanced students may also elect independent study under the supervision of faculty advisors, in order to pursue an area of study not covered specifically in regular course offerings.

Curricular Opportunities

In addition to the prescribed curriculum for the Bachelor of Fine Arts degree, many opportunities exist to enhance the educational experience for students in the Hartford Art School.

Subject-Area Majors

The subject-area major allows students to pursue disciplines in depth across colleges of the University of Hartford without fulfilling all of the cognate and general education requirements for the particular major.

The subject-area majors at the Hartford Art School, for students outside of the Hartford Art School B.F.A. program, require completion of 20 credit hours of Foundations (i.e., FWS 110-111, FWS 112-113, FWS 114-115, FWS 116-117); all courses required for completion of the

major in question; and successful completion of all assessment reviews required for the major. Please consult the required credits for majors beginning on page 351. Students must formally request permission to pursue a subject-area major in art through the Declaration of Subject-Area Major on the Change of Major form. Applicants for the subject-area major in art must pass a portfolio review prior to approval of the subject-area major.

Students in the Hartford Art School interested in pursuing a subject-area major through another college at the University of Hartford should review the appropriate section of this *Bulletin* and consult with an advisor.

Contract Majors

Students who desire to combine the educational offerings of two or more colleges of the University may apply for a contract major. In essence, the contract major allows the student to prescribe an individualized curriculum that takes advantage of the resources of various components of the University. Past contract majors have been designed for theatre and set design, medical or biological illustration, public relations, and art therapy. Students interested in the contract major should consult the Office of the Associate Dean, Hartford Art School.

Double Degree

Students desiring a double degree may pursue two degrees simultaneously. Generally, the double degree involves an additional year of study (or a total of 150 credits). The Double Degree program may result in the conferring of two degrees. For example, the Bachelor of Fine Arts and the Bachelor of Arts. Students interested in the double-degree concept should consult the Office of the Associate Dean, Hartford Art School.

Studio Minors for Art Majors

Art students interested in investigating a studio discipline in greater depth while fulfilling the degree requirements for a major in the Bachelor of Fine Arts program may pursue a minor course of study in the areas of ceramics, sculpture, photography, printmaking, painting, visual communication design, or illustration. The minor involves the successful completion of 18 credit hours prescribed by the studio department involved. For further information, interested students should consult the Office of the Associate Dean, Hartford Art School.

Academic Minors

Students interested in pursuing an academic subject in greater depth while fulfilling the degree requirements for the Bachelor of Fine Arts may pursue a minor program of study in one of the departments of the College of Arts and Sciences. Generally, the minor involves the successful completion of 18 credit hours prescribed by the academic department involved. For further information, interested students should consult the chairman of the department in which the minor is sought.

Consortium Courses

Students at the University of Hartford may participate in the Greater Hartford Consortium for Higher Education. Courses at Trinity College, Saint Joseph College, and Saint Thomas Seminary may be taken at no additional cost, provided the courses are not offered at the University of Hartford. Interested students should consult the Office of the Associate Dean, Hartford Art School.

Experiential Education Program

The University's Experiential Education program (see page 17) is open to art majors. Students must complete a minimum of the sophomore year with a 2.5 GPA and have permission from the college's co-op coordinator to be eligible for the program.

All co-op students work either full- or part-time during at least two terms. Academic credit is awarded and applied toward degree requirements as unrestricted elective courses. Co-op is graded on a Pass/No Pass basis.

For more information, contact the college's co-op coordinator or the Cooperative Education office.

Study Abroad

The Hartford Art School provides the opportunity for study abroad through several affiliations with art programs in Italy, France, Australia, and the United Kingdom. Generally, study abroad is open to qualified juniors and seniors. Additional opportunities for foreign study are also available. Students interested in studying abroad should contact the International Center at the University of Hartford early in the academic year prior to the intended period of foreign study. Students must be in good academic standing and must obtain approval from the Office of the Associate Dean at the Hartford Art School to be eligible for foreign study.

Art Minors for Non-Art Majors

University students matriculated at colleges other than the art school may pursue a minor in the fine arts. Generally, the fine arts minor requires successful completion of a minimum of 18 credit hours in art, including some portion of the Foundations program. Course requirements for the minor are determined on an individual basis. Interested students should contact the Office of the Associate Dean at the Hartford Art School.

Gallery/Student Gallery and Special Events

The Joseloff Gallery, housed in the Harry Jack Gray Center, plans a series of exhibitions around the academic year. These exhibitions are planned and curated to bring to the University of Hartford a wide range of artworks to be viewed by students and the general public.

The Silpe Gallery, housed in Taub Hall of the Hartford Art School, is used throughout the academic year as a showplace for student artwork. Advanced students are generally expected to exhibit in the student gallery.

Exhibition opportunities for undergraduate students are also available through group exhibitions, departmental exhibitions, and other planned shows. The annual Alexander Goldfarb Student Exhibition, open to all students of the school, is a juried exhibition at which cash awards are presented from an endowed fund that underwrites this event.

An active program of lectures, film screenings, visiting artist demonstrations, lectures, and workshops is scheduled throughout the academic year to round out the educational experience for the art student.

Richard Koopman Distinguished Chair for the Visual Arts

The Richard Koopman Distinguished Chair for the Visual Arts was established by an endowment in 1988. This endowment provides funds, on an annual basis, for the appointment of highly distinguished artists/teachers to the faculty of the Hartford Art School for a specified period of time. These appointments are made in the various departments of the Hartford Art School on a rotating basis. The occupant of the Koopman Chair joins the teaching faculty and conducts courses for all levels of students in his or her specialty.

Course Descriptions

The course numbering system is described on page 61 of this *Bulletin.*

Not all of the courses listed in this *Bulletin* are offered each year. Course offerings for each semester and summer sessions are listed in the class schedule published by the Registrar's Office of the University of Hartford. These schedules are available during registration periods, and may be obtained from the Office of the Associate Dean, Hartford Art School, or at the Registrar's Office. The University reserves the right to make changes in academic programs, requirements, and course schedules.

FWS 110-111 Foundation 2D Studio I-II [2.5-2.5] An introductory course required for all art students, with an emphasis on traditional and nontraditional, two-dimensional studio techniques, use of materials, tools, and media. Emphasis is placed on problem solving through studio activity and relating theory and criticism to the artmaking activity.

FWS 112-113 Foundation Drawing I-II [2.5-2.5] An introductory required course for art students designed to investigate the different modes of drawing, both traditional and nontraditional. The intent of this course is not only to impart technical skills in drawing but also to investigate the nature of drawing as a way of seeing and organizing ideas and perceptions.

FWS 114-115 Foundation Issues in Artmaking I-II [2.5-2.5] A course required for art students designed to introduce the student to current historical and contemporary issues in artmaking. Emphasis is placed on lectures, slide presentations, readings, and writings.

FWS 116-117 Foundation 3D Studio I-II [2.5-2.5] An introductory required course for all art students with an emphasis on traditional and nontraditional, three-dimensional studio techniques, tools, and media. Emphasis is placed on problem solving through the studio activity and relating art theory and criticism to the studio.

ACE 300-301 Cooperative Education Program [variable] These courses are intended for students participating in the Cooperative Education program and in experiences related to the fine and applied arts. The program is designed to provide practical experiences for students in fine and applied arts environments. Cooperative Education courses may be repeated for a total of nine credits and are graded on a Pass/No Pass basis only. Prerequisite: Permission of the dean.

CER 220 Introductory Ceramics I [3] Fundamental processes with equal emphasis on handbuilding and wheelthrowing. In handbuilding, the focus is on pinch, coil, and slab methods. In throwing, primary forms are explored. Basic glazing and firing techniques are also presented.

CER 222 Introductory Ceramics II [3] Advanced methods in handbuilding and wheelthrowing. More complex technical problems are examined, including throwing of large forms, functional pottery, and handbuilt sculpture. Students also deal with individual problems with emphasis on developing a personal approach to material and process. Basic clay and glaze chemistry is discussed. Prerequisite: CER 220.

CER 332 Ceramic Sculpture [3] Basic methods of plaster moldmaking and slipcasting with emphasis on incorporating forms into sculptural work. Low-fire white clay is cast in single and multiple piece molds, with special attention given to glazing and firing. Prerequisite: CER 222.

CER 334 Surfaces [3] Diverse surface treatments are investigated to help increase knowledge of and facility with finishing processes. Students concentrate on specific effects, develop work that relies heavily on decorative elements, and become involved with all aspects of firing their work. In addition, individual ceramic artists are researched and discussed. Prerequisite: CER 222.

CER 336 Kilnbuilding [3] Refractory and insulating materials, burners, fuels, and firing principles are studied. Students explore various kiln designs and gain practical experience in building and maintaining kilns. Prerequisite: Permission of instructor.

CER 339 Clay and Glaze Lab [3] This course is required of all ceramic majors and is to provide an understanding of the raw materials used in making ceramics. This course involves hands-on working experience with ceramic raw materials and important information on how these materials affect each other in clay and glaze formulas. There is also emphasis on the firing of kilns and the effects of several kinds of firing methods. Prerequisites: CER 220 and 222, or permission of instructor.

CER 348-349 Independent Ceramics Studio [variable] Individual study in ceramics for the student working at the professional level. Prerequisite: Permission of instructor.

CER 360-361 Ceramics Internship I-II [3-3] This course is designed for ceramics majors participating in the internship program. Internships are offered to provide students with exposure to various ceramics-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

CER 390-391 Special Topics in Ceramics [3-3] An intermediate course designed to study specific problems in ceramics. Topics will be announced by the instructor. Prerequisite: Permission of instructor.

CER 440-441 Advanced Ceramics I-II [3-3] Advanced work in the ceramic media. This course is a continuation of the development of a personal approach to materials and processes at a sophisticated level. Students are expected to work intensively and independently, though within the class structure. The course includes intensive discussions of student work as well as discussions of historical and contemporary ceramics work. Prerequisite: Advanced standing in ceramics.

DES 221 Type 1 [3] An introductory course in visual communication design that focuses on learning the fundamentals of typography, typographic syntax, and semantics. The course aims to increase awareness of how typography is designed and used, and of how it should be appreciated in reference to historical and current cultural influences. Studio procedures incorporate handwork as well as computer-generated explorations. Course work includes studio exercises, projects, reading, writing, and research. Prerequisite: FWS 110.

DES 222 Image Making and Meaning [3] An introductory course in visual communication design that is intended to use various techniques to generate imagery creatively. This could encompass typographic imagery; photographic or illustrative imagery; and motion, or paced imagery. Experimental procedures are explored through handwork and computer generation applied toward specific communication problems. Course work includes studio exercises, projects, reading, writing, and research. Prerequisite: FWS 110.

DES 289 Sophomore Review [0] A required review for all sophomore-level students in the graphic design major. This review is given at the end of the spring semester of the sophomore year. Students are required to present a portfolio of work accomplished in graphic design courses as well as samples from other studio course work. This review is graded on a pass/no pass basis and carries no credit. Successful completion of the Sophomore Review course is a prerequisite for all junior-level graphic design courses.

DES 330 Type 2 [3] An intermediate-level typography class that explores typographic form and its use in eliciting meaning from the singular word to the printed page. Projects involve typography as image, as well as type and image juxtapositions. Typographic grid systems and information hierarchy stress the importance of composition and readability. In addition, students learn the details of preparing communications for publication. Prerequisite: Passing grade in Sophomore Review (DES 289).

DES 333 Issues in Design [3] An intermediate course in graphic design with an emphasis on the integration of historical ideas, styles, and trends into contemporary practice. Topics include, but are not limited to, writing systems, relation of design to art and architecture, typography and book production, form/function/technology, pioneers of design, and design after modernism. Prerequisite: Passing grade in Sophomore Review (DES 289).

DES 334 Design Systems [3] An intermediate-level course in graphic design focusing on complex design structures and the visual/logical organization and representation of information. The study of form development (organic and geometric), visual relationships between elements, and unity within a series are integral parts of this course. Prerequisite: Passing grade in Sophomore Review (DES 289).

DES 335 Experimental Typography [3] An intermediate-level course in graphic design primarily concerned with experimentation in typography. Through studio assignments and research on major typographical precedents, typography is used as a theme to explore the interactive relations of form, material, space and time. Topics include content and expression as a language system, time as a factor in a sequence of pages, third dimension in design with type, and typographic limits. Prerequisite: Passing grade in Sophomore Review (DES 289).

DES 336 Civic Design [3] Civic Design is a student-based design group established to provide quality design solutions to area nonprofit organizations. It benefits students with real-life job experience working on print, Web, and/or interactive CD-ROM projects. Students learn to develop the design and interpersonal skills necessary in order to succeed in the field. This course includes group critiques, self-guided design, research, readings, and client meetings. Prerequisites: DES 289 or DES 389, and permission of instructor.

DES 346-347 Independent Design Studio I-II [variable] Individual study in design and graphic design, allowing the advanced student to pursue the study of design through independent, self-directed study under the supervision of faculty or through approved internships and other on-the-job activities.

DES 360-361 Design Internship I-II [3-3] This course is designed for graphic design majors participating in the internship program. Internships are offered to provide students with exposure to various design-related working environments. Placement in an internship is determined in consultation with the design department. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

DES 389 Junior Review [0] A required course for all junior-level students in the graphic design major. This review is given at the end of the spring semester of the junior year. Students are required to present a portfolio of work accomplished in graphic design courses as well as samples from other studio course work. The review is graded on a pass/no pass basis and carries no credit. Successful completion of the Junior Review is prerequisite for all senior-level graphic design courses.

DES 390-391 Special Topics in Design [3-3] Advanced-level work in design and graphic design. Topics to be announced at time of registration. Course covers specific topics and problems relating to effective and good design and may present guest lecturers and instructors. Prerequisite: Permission of instructor or department.

DES 440 Sequential Graphics [3] An advanced-level course in graphic design that focuses on the integration of typography and image in time-space continuum. Emphasis is placed on the exploration of book and magazine design. Prerequisite: Passing grade in Junior Review (DES 389).

DES 445 Problem Solving [3] A senior-level course that addresses issues in visual communication design beyond the purely formal. Exploration methodologies for solving various design problems are the core of this course. Professional issues include multitasking, required for logical planning and scheduling of complex assignments; research methods/conceptualization; as well as professional visual/verbal presentation skills. Team and group projects are undertaken as a means of simulating real-world design-studio scenarios. Projects may include advertising campaigns, exhibition/information design, marketing-directed packaging schemes, wayfinding/signage programs, and, when possible, actual client-driven projects. Prerequisite: Passing grade in Junior Review (DES 389).

DES 450 Senior Project [3] An advanced-level graphic design course that requires the student to work independently toward defining and investigating a specific problem or theme in graphic design. The course involves problem identification, individual research or investigation, and the production of a coherent final project of thesis quality. Class time provides a forum for the sharing of experiences and the results of individual investigations. Prerequisite: DES 440.

DES 460 Senior Portfolio [3] An advanced-level course in graphic design, the sole purpose of which is to assist the student in preparing and developing his or her portfolio into a coherent and professional presentation. Secondary emphasis is placed on career planning, preparation of a résumé, and discussion of various issues related to a career in graphic design. Standards of professionalism are emphasized. Prerequisite: DES 440.

DWG 220 Drawing from Life [3] An observationally based, introductory course in the materials and modes of drawing. Emphasis is on the development of students' technical and perceptual skills while simultaneously challenging and expanding their notion of observational drawing. Drawing projects are diverse in terms of media, scale, and conceptual approach. Prerequisites: FWS 112 and 113.

DWG 221 Drawing I: Nontraditional [3] An introductory course in the materials and media of drawing with an emphasis on nontraditional modes of drawing and nontraditional use of the materials involved in mark-making.

DWG 222 Drawing I: Figure [3] An introductory course in drawing and the use of drawing materials and media with an emphasis on drawing from the figure.

DWG 310 Thinking in Drawing [3] An intermediate-level theory and practice course that introduces students to contemporary critical thinking in visual art. Students are assigned readings, participate in discussions, prepare presentations, and reflect on the ideas discussed in class through drawing projects. Prerequisite: DWG 220 or PTG 220.

DWG 330 Drawing II: Traditional [3] An advanced course in drawing with an emphasis on traditional modes of drawing. The course is designed to allow the student to follow individual directions and develop a personal style within the traditional vein. Prerequisites: DWG 220, 221, and 222.

DWG 331 Intermediate Drawing: Studio Practice [3] An intermediate-level course in the dynamics of the drawing studio that enables students to experiment effectively with a variety of media and modes within individual directions. A range of technical and methodological approaches to drawing is presented. In addition, students learn how to productively structure, research, and develop independent projects. Prerequisite: DWG 220.

DWG 332-333 Intermediate Figure Drawing I-II [3-3] An intermediate-level course in figure drawing, centering around various media and techniques for rendering the human figure in a variety of styles and situations. Secondary emphasis is placed on anatomy and the ways in which the human figure has been portrayed historically and contemporaneously. Prerequisite: DWG 222 or equivalent.

DWG 346-347 Independent Drawing Studio I-II [variable] A course designed to allow the student to continue the activity of drawing and mark-making through independent, self-directed projects under the supervision of individual faculty. Prerequisites: DWG 330-331.

DWG 390-391 Special Topics in Drawing I-II [3-3] An advanced course in drawing designed to deal with specific problematic and theoretical questions. Emphasis is on individual style and independent study. Prerequisites: DWG 330-331.

DWG 440-441 Senior Thesis in Drawing I-II [3-3] An advanced course in drawing with an emphasis on the development of a personal direction, style, and use of graphic media. The course is centered around individually conceived projects and studio activity, with criticism, class lectures, and discussions. All drawing media and approaches are covered. Prerequisites: DWG 330 and 331.

DWG 442-443 Advanced Figure Drawing I-II [3-3] An advanced-level course in figure drawing based on individual investigation and interpretation of the human figure and its graphic rendering. The course includes the study of human anatomy in which the human figure has been historically portrayed. Prerequisite: DWG 332 or DWG 333.

GRA 226 Relief Printing I [3] This course introduces the student to the various forms of relief printing: woodcut, linocut, relief etching, letterpress/handset type, and color printing. The course emphasizes experimentation and independent research into the application of relief printing to the student's personal imagery and ideas. It provides the student with knowledge of relief processes, including combinations with handset typography and book formats.

GRA 228 Monotype I [3] Introduction to the process and techniques used to make monotypes, including additive, reductive, stenciling, and glazing methods to make prints. Single and multiple images are made using a Vandercook proof press and Dufa offset press.

GRA 230 Lithography I [3] Introduction to the lithographic process and techniques using stone and plate lithography to make prints. Students work in black and white to produce multiples from a single image.

GRA 232 Etching I [3] Introduction to the *intaglio* process and techniques, including line etching, soft ground, and aquatint to make prints. Students work in black and white to produce multiples from a single image.

GRA 235 Book Arts I [3] Introduction to the process and techniques used in making books as an art form. Students learn several book formats, including codex and accordion structures. The course emphasizes making one-of-a-kind books and an editioned book. Prerequisite: GRA 226, GRA 230, or GRA 232.

GRA 320 Lithography II [3] An advanced level of lithography in which students continue to be introduced to lithographic techniques, such as Xerox transfer, reversals, and different etches. The course emphasizes making color prints and developing each student's personal vision and printing competency. Prerequisite: GRA 230.

GRA 326 Relief Printing II [3] An advanced level of relief printing in which students continue to investigate relief techniques. The course emphasizes color printing and the creation of broadsides. Students are encouraged to develop a personal vision. Prerequisite: GRA 226.

GRA 328 Monotype II [3] An advanced level of monotype printing in which students continue to explore monotype techniques. Students are encouraged to develop a personal vision and to use monotype processes as a tool for other visual media. Prerequisites: GRA 228 and one other printmaking course.

GRA 335 Book Arts II [3] An advanced level of bookmaking in which students continue to be introduced to different book formats and binding techniques. Students are encouraged to develop a personal vision in conjunction with furthering their bookmaking skills. Prerequisite: GRA 235.

GRA 336-337 Independent Printmaking Studio I-II [variable] A course designed to allow the advanced student in printmaking to continue the study of printmaking media through independent, self-directed projects under the supervision of individual faculty. Prerequisite: Permission of instructor.

GRA 340 Etching II [3] An advanced level of etching in which students explore additional *intaglio* techniques, including spit bite, lift ground, and image transfers. The course emphasizes making color prints and developing each student's personal vision and printing competency. Prerequisite: GRA 232.

GRA 360-361 Printmaking Internship I-II [3-3] This course is designed for printmaking majors participating in the internship program. Internships are offered to provide students with exposure to various printmaking-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Intern-

ship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

GRA 390-391 Special Topics in Printmaking [3-3] Planning and execution of a series or a set of printed graphic works on an approved theme. Concentration on professional-level performance in the student's chosen medium. Prerequisite: Permission of instructor.

GRA 420 Printmaking Studio I [3] Students work under the direct supervision of an instructor while improving their technical expertise and personal creative vision through the making of prints. Prerequisite: Advanced standing in printmaking.

GRA 422 Printmaking Studio II [3–6 variable] This course is a continuation of Printmaking Studio I and emphasizes the completion of a unified body of prints for professional presentation. This is a variable-credit course and may be taken for additional credit with the instructor's permission. Prerequisite: GRA 420.

ILS 210 Drawing for Illustration [3] A basic drawing course for students majoring in illustration. The course emphasizes drawing techniques and materials employed by the illustrator. It is a prerequisite for students intending to major in illustration.

ILS 220 Introductory Illustration [3] An introductory course in illustration with an emphasis on the practice of black-and-white techniques for visual representation. Media include pen and ink, graphite, and watercolor. Emphasis is placed on working procedures and the handling of materials. Prerequisite: FWS 111.

ILS 289 Sophomore Review [0] A required review for all sophomore-level students in the illustration major. This review is conducted at the end of the sophomore year and is graded on a pass/no pass basis. Successful passage of the sophomore review is prerequisite for all 300-level courses in illustration. Prerequisite: ILS 210.

ILS 320 Intermediate Illustration 1 [3] This course continues the development of conceptual skills, technical facility, and sensitivity to color. Students are introduced to oil-based media and explore a variety of illustration oil techniques. Emphasis is placed on the handling of materials, visual problem solving, and the development of professional standards critical to the illustrator. Prerequisite: ILS 289.

ILS 330 Intermediate Illustration 2 [3] This course continues the development of conceptual skills, technical facility, and sensitivity to color. Students are introduced to acrylic-based media and colored pencils through the exploration of a variety of illustration techniques. Emphasis is placed on the handling of materials, visual problem solving, and the development of professional standards critical to the illustrator. Prerequisite: ILS 289.

ILS 332 Intermediate Illustration 3 [3] This course continues the development of conceptual skills, technical facility, and sensitivity to color. Students are introduced to watercolors, gouache, and dyes through the exploration of a variety of illustration techniques. Emphasis is placed on the handling of materials, visual problem solving, and the development of professional standards critical to the illustrator. Prerequisite: ILS 289.

ILS 333 Intermediate Illustration: Figure [3] An intermediate course in illustration with a specific emphasis on illustrating the human figure. Topics include anatomy, proportion, principles of foreshortening, figure grouping, and the use of portraiture in illustration. Projects consist of fully realized, finished compositions. Prerequisite: ILS 330.

ILS 334, 335 Independent Study in Illustration [variable] A course designed specifically to allow students to pursue the study of illustration through independent, self-generated, and self-directed projects under the supervision of individual faculty. Prerequisite: Permission of instructor.

ILS 336 Digital Illustration [3] This course continues the development of conceptual and technical skills through the use of digital media. Students are introduced to digital illustration programs, with emphasis on developing digital competency, visual problem solving, and the application of professional standards critical to the illustrator. Prerequisite: ILS 289.

ILS 337 Figure Illustration II [3] An advanced figure painting class for illustration majors, which focuses on the objective study of the figure in order to develop the basic vocabulary prior to interpretation. Also covered are lighting models, how to light the figure, and working from the principle of rationalized sight. Prerequisite: ILS 333.

ILS 338 Book Illustration [3] An intermediate course in illustration with an emphasis on illustrating books and children's books. Techniques and materials are at the discretion of the student. Projects include conceptualization and production of a finished book dummy, cover art, and interior illustrations. Prerequisite: ILS 310 or permission of instructor.

ILS 360-361 Illustration Internship I-II [3-3] This course is designed for illustration majors participating in the internship program. Internships are offered to provide students with exposure to various illustration-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

ILS 389 Junior Review [0] A required review for all junior-level art students majoring in illustration. The review is conducted at the end of the junior year and is graded on a pass-no pass basis. Successful passage of the junior review is prerequisite for all 400-level courses in illustration. Prerequisite: ILS 332.

ILS 390, 391 Special Topics: Illustration [3, 3] A course designed to meet the specific needs, both technical and theoretical, of the student illustrator. Topics vary according to the needs of the department or according to the prerogatives of individual faculty. Prerequisite: Permission of department.

ILS 440 Editorial Illustration [3] An advanced course in illustration that focuses directly on the techniques and field of editorial illustration. Assignments include various media and cover the following topics: cover art; spots and story illustration; magazine, newspaper, and book formats. Prerequisite: ILS 333 or permission of instructor.

ILS 442 Advertising Illustration [3] An advanced course in illustration focusing on illustrating for the advertising market. Markets covered include the consumer goods market, film, music, and the television industry. Particular emphasis is placed on conceptualization, establishment of deadlines, specification, and professional presentation. Prerequisite: ILS 333 or permission of department.

ILS 443 Portfolio Preparation [3] An advanced course for illustration majors with an emphasis on the marketing of illustrations and the preparation of a professional portfolio. This course stresses the production of finished samples for each of the primary illustration markets. Techniques involved in an effective portfolio presentation are also covered. Pertinent ancillary matters include the business of illustration, dealing with art agents, billing, taxes, interviewing, and career opportunities. Prerequisite: Advanced standing or permission of department.

ILS 444 Senior Project: Illustration [3] An advanced course in illustration designed by the student in consultation with the instructor. Students are required to present a detailed description of their project and a summary of how they will accomplish their goals for the course. Students will meet as a group for discussion and group critique. Prerequisite: Permission of instructor.

MDA 210 Introduction to Media Arts [3] Provides an introduction to the basics of digital image production and manipulation with computer applications. Provides a conceptual and technical foundation for further study in the media arts major. Topics include manual and digital collage techniques, image/text relationships, print appropriation, videotape and electronic sources, collaborative image production, moving image sequencing, and editing. Prerequistes: FWS 110 and FWS 114.

MDA 346-347 Independent Media Arts Studio I-II [variable] A course designed to allow students to pursue the study of media arts through independent, self-generated, and self-directed projects under the supervision of individual faculty. Prerequisite: Permission of instructor.

MDA 350 Digital Postproduction [3] An intermediate-level course that focuses on nonlinear video editing and postproduction for moving image and sound within the fine-arts perspective. Projects in this class may be applied to videotape-based presentation, Quicktime movies for the Internet or interactive CD-ROM, and DVD production. Addresses issues of elasticity of time, metaphor, sound integration, personal biography, geography, and memory. Prerequisites: MDA 210, PHO 220, DES 221, and VDO 220.

MDA 360-361 Media Arts Internship I-II [3-3] This course is designed for media arts majors participating in the internship program. Internships are offered to provide students with exposure to various media arts–related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

MDA 390-391 Special Topics in Media Arts I-II [3-3] A course designed to meet the needs, both technical and theoretical, of the media arts major. Topics vary according to the needs of the department or the prerogatives of individual faculty. Prerequisite: MDA 210 or permission of instructor.

MDA 430 Visual Culture and Electronic Resources [3] This senior seminar course in the media arts major examines the effect that digital information is having on the visual arts and broader cultural issues. Research projects are developed by each participant through readings in interdisciplinary areas, various media, and Internet resources, and accumulate practical resources to be shared. Project presentations vary in form and subject dependent on individual interests. Prerequisites: VDO 360 and senior standing.

MDA 440 Interactive Media [3] This course provides the foundation for conceptualizing, developing, and producing interactive media projects. The course examines the nature of interactivity, from verbal conversation, body language, books, and consumerism, to hypertext, chat rooms, avatars, and e-commerce. Projects address the appropriateness of interactive models to fulfill specific desires for expression and exchange in the form of CD-ROMS, installations websites, e-books, and new, undefined forms. Prerequisites: MDA 210, VDO 220, PHO 220, and DES 221.

MDA 450 Senior Project: Media Arts [3] An advanced course in the media arts major, designed by the student in consultation with the instructor, that results in a major thesis project. The student is expected to propose, develop, and execute the project through the course of the semester, using tools and techniques acquired through study in the major. Students are expected to submit proposals that include a reasonable time line, budget, project narrative, research materials, and feasibility. Projects are open to any form that addresses issues investigated within the major. Prerequisite: MDA 430.

PTG 220 Painting I: Observational [3] An introductory course in painting with an emphasis on color theory and representational painting techniques. This course introduces the student painter to the materials and techniques of painting, and allows for individual interpretation and perception.

PTG 222 Painting II: Studio Practices [3] An introductory course with an emphasis on contemporary approaches to painting. This course introduces the student painter to the materials, techniques, and aesthetic issues of painting in a variety of modes, and allows for personal interpretation and perception.

PTG 324-325 Composition [3-3] An introductory course for painters with an emphasis on compositional elements, organization, and arrangement within the painting. This course is designed to treat both representational and abstract concerns. Prerequisite: PTG 220 or PTG 222.

PTG 330-331 Junior Studio I-II [3-3] An intermediate course in painting that incorporates both abstract and representational modes of painting. The course allows for personal interpretation and development. Emphasis is on studio activity but may include readings, research, discussion, and demonstration. Prerequisites: PTG 324-325.

PTG 332 Issues in Painting [3] An intermediate painting course that combines readings, research, and studio activity in a seminar format. The major emphasis of the course is to provide an overview of artistic and cultural trends that informed painting in the 20th century. Prerequisites: PTG 220 and 222.

PTG 333 Figure Painting [3] An intensive, intermediate-level course in observational figure painting. Emphasis is on the development of the effective use of color while working directly from the model. Prerequisites: PTG 220 and 222.

PTG 336-337 Independent Painting Studio I-II [variable] A course designed to allow the advanced student painter to continue the study of painting through independent, self-directed projects under the supervision of individual faculty. Prerequisite: Permission of the instructor.

PTG 350 Professional Practices in Painting [3] This course is an introduction to professional practices within the field of painting. Students develop a realistic understanding of the ways artists build their careers through fellowships, exhibitions, residencies, and job opportunities, and gain practical knowledge in developing self-promotional materials, studio management skills, and gallery exhibitions. Presentations by practicing artists and art professionals, along with artist's studio, gallery, and museum visits, are integral to this course. Prerequisites: DWG 310, PTG 330, and PTG 331.

PTG 360-361 Painting Internship I-II [3-3] This course is designed for painting majors participating in the internship program. Internships are offered to provide students with exposure to various painting-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

PTG 390-391 Special Topics in Painting [3-3] Advanced work in painting at a professional level designed to develop the individual student in a chosen area of expression. Prerequisite: Permission of the instructor.

PTG 440-441 Senior Thesis in Painting I-II [3-3] An advanced course in painting with an emphasis on personal interpretation and development designed to incorporate both representational and abstract modes of painting. Emphasis on the production of paintings, criticism, and independent studio work. Prerequisites: PTG 330-331.

PHO 220 Introduction to Photography [3] Introductory course dealing with use of the camera, light as a medium, darkroom practices, developing film, and photo printing.

PHO 222 Introductory Photography II [3] An introductory course in photography designed to increase the student's proficiency in the technical aspects of the photographic medium while emphasizing theoretical and aesthetic issues and the development of a personal style. Prerequisite: PHO 220.

PHO 330 View Camera: Field and Studio [3] An intermediate-level course in photography with an emphasis on large-format camera techniques and studio photography. Work is primarily with the 4 x 5 camera—shooting, developing, and printing techniques. Prerequisite: PHO 222.

PHO 332-333 Color Photography I-II [3-3] An intermediate course in photography with an emphasis on color printing and processing. First semester of the course emphasizes camera use, color developing, and printing techniques. The second semester covers lighting, darkroom manipulations, and conceptual problem solving. Prerequisite: PHO 222.

PHO 334-335 Independent Photography Studio I-II [variable] A course designed to allow the advanced student photographer to continue study of the photographic media through independent, self-directed projects under the supervision of individual faculty. Prerequisite: Permission of instructor.

PHO 340-341 Commercial Photography I-II [3-3] An intermediate-level course in photography with an emphasis on the commercial use of photography. Topics include commercial applications, portraiture, product photography, fashion, architecture and magazine illustration, lighting techniques. The course introduces students to the legal and business aspects of the field. Second semester emphasizes the development of the student's commercial portfolio. Prerequisite: PHO 330.

PHO 344 Advanced Printing Techniques [3] A course designed to develop and refine printing techniques in photography. The course emphasizes black-and-white printing techniques and the relation between fine printing techniques to the ultimate rendering of the photograph. Other topics include large-scale printing, copy negatives, and platinum/ palladium printing. Prerequisite: PHO 222.

PHO 346 Documentary Photography [3] This course investigates the nature and tradition of documentary photography. Students work independently on projects and present work in progress to the class on a weekly basis. Required readings relevant to the documentary tradition are assigned. Prerequisite: PHO 330.

PHO 350 Digital Photography [3] An intermediate course in photography dealing with photographic issues and images and how ideas may be expressed through the digital manipulation of images. Through lab sessions, students develop an understanding of computer hardware, input/output devices, and the basics of software used in digital imaging. Critique

sessions focus on the cultivation of a personal aesthetic while developing an awareness of the related moral and ethical issues. Prerequisite: PHO 222.

PHO 351 Junior Seminar [3] A junior-level course designed to develop a body of images that reflects the photography major's unique response to personal, social, or political concerns. Students meet collectively in a studio-class format for group critiques and discussions that assist in the cultivation of critical-analysis skills. Readings and research relevant to each student's area of interest are assigned. Prerequisite: PHO 330.

PHO 360-361 Photography Internship I-II [3-3] This course is designed for photography majors participating in the internship program. Internships are offered to provide students with exposure to various photography-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

PHO 390-391 Special Topics in Photography [3-3] A special topics course designed to deal with specific problematic, technical, and aesthetic concerns for the photographer. Topics will be determined by the faculty. Prerequisite: PHO 330.

PHO 440 Experimental Processes in Photography [3] This course introduces the advanced student to the theory and practice of nontraditional modes of photography. Techniques include various methods for shooting, special-effects filters, infrared and reversal films, *cliché-verre,* solarization, reticulation, and toning. Prerequisite: Advanced standing.

PHO 441 Senior Seminar in Photography [3] An advanced course designed to engage the student with various theories, imagery/photographers/artists and criticism in art, media and culture. In addition to weekly readings and discussion, the class involves weekly critiques of student work in progress. The student is engaged in a group critical dialogue, while becoming familiar with photographic practices and ideas that may alter the student's thinking and work. Prerequisite: PHO 440.

SAB 300-301 Study Abroad: Art [12] Study abroad through the Studio Center International (SACI) of Florence, Italy, and Oxford, England. This course is open only to junior-level students in good academic standing who receive approval for study at SACI from the dean of the Hartford Art School. Permission to attend SACI and approval of the course of study during the semester abroad must be granted during the semester prior to the scheduled semester of study. Prerequisites: Permission of the dean and junior standing.

SCL 220 Introduction to Sculpture [3] An introductory-level course in sculpture that provides a comprehensive overview of the field of sculpture through conceptual, historical, and technical exploration. This course concentrates on developing two main areas essential for success in the field: conceptual and thematic development, and the acquisition of technical skills necessary to carry out ideas. Prerequisite: FWS 116 or FWS 117, or permission of instructor.

SCL 222 Introduction to Figure Modeling [3] An introductory course in the materials, processes, techniques, and tools for modeling the figure, with an emphasis on the human figure, portraiture, and anatomy. The course investigates historical and contemporary approaches to the human figure as a source for artistic expression.

SCL 330 Installation and Site-Specific Sculpture [3] An intermediate-level sculpture course with an emphasis on the nature, tradition, context, planning, and execution of sculptural works that derive their structure and meaning from specific contexts (e.g., outdoor sites, indoor spaces, placement, etc.). Prerequisites: SCL 220 and SCL 221.

SCL 331 Public Projects and Proposals [3] This course introduces the student of sculpture to the possibilities of public art as a venue for sales, commissions, and exhibition of work. The course develops student concepts for public art projects and investigate the process required to research, conceptualize, design, and present (in proposal form) ideas to various constituencies involved in such public art projects. Problems of budgeting, logistics, and dealing with varied audiences are addressed. Prerequisites: SCL 220 and SCL 221.

SCL 332-333 Intermediate Figure Modeling I-II [3-3] An intermediate-level course in sculpture with an emphasis on working from the human figure. Topics include forming and modeling techniques, anatomy, portraiture, mold-making, various casting principles and techniques, bas relief. Prerequisite: SCL 222 or equivalent.

SCL 334 Figure and Context [3] A course designed to extend the possibilities of using the human form and situation as the basis for artistic statements that are not traditionally modeled. Students are encouraged to develop sculptural works based on the human figure but not bound by traditional materials or formats. Prerequisite: SCL 220 or SCL 222.

SCL 340 Introduction to Foundry Processes [3] An introductory course in the basic processes and techniques of investment casting of nonferrous metals, particularly, bronze. Students learn preparation methods of direct wax construction, spruing and venting techniques, mold preparation and investing, pouring and finishing techniques. Safety is stressed throughout the course. Prerequisites: SCL 220 and SCL 221.

SCL 346-347 Independent Sculpture Studio I-II [variable] A course designed to allow the advanced sculpture student to continue the study of sculpture through independent, self-directed projects under the supervision of individual faculty. Prerequisite: Permission of instructor.

SCL 350 Intermediate Foundry Processes [3] An intermediate-level course for students planning to explore the possibilities of metal casting. Projects are designed to augment the student's technical knowledge of foundry processes and to further develop conceptual prerogatives and reinforce the concepts and relationships between idea and process. Prerequisite: SCL 340.

SCL 360 Introduction to Hot Glass Fabrication [3] An introductory course in glass fabrication emphasizing a variety of techniques, including slumping, fusing, casting, and glass-blowing. This course introduces the student to the properties of glass as a sculptural material and to the techniques for the functional and nonfunctional applications of the medium. Prerequisite: SCL 220.

SCL 361 Sculpture Internship [3] This course is designed for sculpture majors participating in the internship program. Internships are offered to provide students with exposure to various sculpture-related working environments. Placement in an internship is determined in consultation with the department faculty and the internship coordinator. Internship experiences may be repeated for a maximum of 6 credits. Grading is on a Pass/No Pass basis only. Prerequisites: Junior standing, 2.5 GPA, and permission of instructor.

SCL 390-391 Special Topics in Sculpture [both 1–3] Advanced work in any three-dimensional media, with an emphasis on the development of a personal use of the sculptural media. Prerequisite: Permission of instructor.

SCL 440-441 Advanced Sculpture I-II [3-3] An advanced course in sculpture designed to provide students with individual and independent work in sculpture media and ideas. The intent of the course is to refine and develop individual skills, ideas, self-motivation, and self-reliance in the studio, while further developing the students' analytical and critical skills and understanding of contemporary sculpture.

SCL 442-443 Advanced Figure Modeling I-II [3-3] An advanced course in sculpture with an emphasis on working from and with the human figure. Emphasis is placed on individual investigations and interpretations of the human figure in three-dimensional formats, e.g., full figure, portraiture, bas-relief. Discussion of various techniques for modeling, casting, and finishing as well as presentation of historical precedents in figure sculpture. Prerequisite: SCL 332 or SCL 333.

SCL 450 Independent Foundry Workshop [3] An advanced independent study course for advanced sculpture students interested in pursuing ideas independently that require more concentrated involvement with a particular casting process. Prerequisite: SCL 350.

SCL 460 Advanced Glass Workshop [3] A course designed to allow advanced sculptors with the means to execute independent ideas that require more concentrated involvement with a particular glass-fabrication process. Prerequisite: SCL 360.

SCL 470 Directed Projects in Sculpture [3] A course intended to broaden the input and critical feedback for the student of sculpture by utilizing faculty from across the fine arts curricula. Objectives and expectations for the course determined at the point of registration. Prerequisite: Permission of instructor.

VDO 220 Introduction to Video [3] An introductory course investigating video as an extension of the fine arts using a noncommercial approach. Portable and studio production techniques are used to explore the medium to better understand its potential as an alternative tool of expression, its constitutive nature, its use as a social instrument and its relation to television and other media. Basic skills are acquired through creative problem solving.

Prerequisites: FWS 114-115 or previous TV production experience.

VDO 330 Intermediate Video [3] An intermediate-level course designed as a continuation of the investigation of video as an extension of the fine arts, using a noncommercial approach. Production techniques, portable, and studio are used to explore the medium to understand its potential as an alternative tool of expression, its constitutive nature, its use as a social instrument, and its relationship to television and filmmaking. Intermediate-level skills in video production and postproduction editing techniques are acquired through creative problem-solving methods addressing the characteristics of the medium and its ability to construct meaning. Prerequisite: VDO 220.

VDO 440 Advanced Video [3] An advanced course in video designed to incorporate all stages of video production, from preproduction research, through both portable and studio production, to postproduction. The course is directed by the interests of the class and concentrates on producing work around a collaboratively developed central topic. Production values are stressed in conjunction with a noncommercial approach to the medium. Prerequisites: VDO 330 and 332.