60109 Adventures in Arts Time
An introduction to the essential elements, structures and dynamics of “Arts Histories” from the earliest Prehistoric periods to the end of the Ancient World. It will take an anthropological approach, focusing on humans as extraordinary culture-makers, whose definition is inseparably tied to making Art and Symbolic-Objects. The approaches to study and research will utilize multi-media and explore the History of the Arts in multidisciplinary ways - across Time and Space. It will start with a somewhat linear approach towards cultural artifacts and remains, surveying them from the earliest periods down towards our own Common Era. It will also take a multi-cultural perspective relating and comparing cultures across different parts of our world. The methodologies will include investigating “Time-Capsules” which will focus on interrelated groupings of related cultural materials organized as - People, Places, Objects, Events and Ideas. The intention is to create a meaningful “Matrix” which brings together the most significant examples of Art, Architecture, Design, Music and Drama. The setting of the Carnegie Museums will be used as a creative-context for interacting with potent symbolic examples of Human-creativity in ways that transcend what is normally experienced in printed words and pictures. There will also be the creation and development of an “I-Story” by the participants. Each student’s I-story will be a form of a personal journal (but including multimedia) relating their own individual historical research experiences - to the larger and more universal sequences (cycles) and archetypes of the World of Arts Histories. These creative narratives can evolve into and become important direct connections between the great cycles of Human History and the adventure of Evolution - and the individual student’s own narrative and story of growth and development in the present day World of education and learning.

60110 Electronic Media Studio: Introduction to the Moving Image
Electronic Media Studio: Introduction to the Moving Image is an introduction to the computer as a dynamic tool for time-based media production. In this course students develop skills in digital video and audio production through the exploration of narrative, experimental, performance, documentary and animation themes and forms. Historical and contemporary works are presented and discussed to provide a context for studio projects.

60125 Introduction to 3D Animation
This mini on introductory animation is designed to explore the wonderful world of computer animation from initial concept to final production. In a mixture of class discussions, training workshops, and guest lectures from industry experts, students will become acquainted with the necessary skills needed to create their own characters and animations. Both artistic and technical elements within animation production will be covered, and workshops will help to delve into more specific elements within a topic. Some specific topics include modeling, rigging, character/object animation, texturing,
and rendering. By completion of the course, students will understand how to use Maya - the software used by many industry professionals - and be capable of taking on more advanced courses related to animation, vfx, and video games in the future.

60126 Introduction to Performance Capture and Rendering
This mini is designed for those interested in the growing world of performance capture and visual effects. Utilizing the advanced motion capture facilities at Carnegie Mellon and the Kinect, students will learn how to capture motion from performance and apply it to CG characters and objects. While this technique is found in many video games and vfx movies, it has the ability to create endless possibilities within the realm of computer graphics and experimental animation/art. Students will also become more familiar with the process of rendering to create the necessary polish for their animations/visualizations. CG Lighting, camera work, and material shading are just a few of the many topics covered in this course.

60131 3D Media Studio II
Three unique mini classes offer an introduction to basic language and approaches of sculptural practice. Multiples, Mold Making, and Casting: focus on mold making, casting, and creating multiples for editions and parts; Small Metals; and Mixed Media/Mini-Installation: emphasis on mixed media and provides a hands-on approach to working with a variety of materials in order to combine those materials with an array of connectors and/or create a composition with a relationship of objects in space. By using a conglomeration of fabricated, found, natural and altered elements students expected to learn a variety of skills and vocabulary related to mixed media sculpture, assemblage, mini-installation and site work. Art majors must complete one Mini-3 course and one Mini-4 course to satisfy the 3DII requirement. Materials fee may be required. Open to School of Art freshmen or by instructor permission.

60141 Black and White Photography I
This course will teach you the basic craft of photography from exposure of the negative through darkroom developing and printing to print finishing and presentation. Content includes student presentations, class discussions, shooting assignments, darkroom sessions and class critiques. We will concentrate not only on the technical aspects of photography, but also the aesthetics of seeing with a camera. The course concentrates on photography as a fine art -- what is unique to it and the concerns that are shared with other visual arts, such as composition, tonal values, etc. and aims to equip students with an understanding of the formal issues and the expressive potentials of the medium. Lab fee and 35mm manual camera required. Each student is responsible for the cost of paper and film.

60142 Digital Photography I
This course explores digital photography and digital printing methods. By semester's end students will have knowledge of contemporary trends in photography, construction (and deconstruction) of photographic meaning, aesthetic choices, and the use of color.
Students will learn how digital cameras work, proper digital workflow, RAW file handling, color management and Adobe Photoshop. Through the combination of the practical and theoretical, students will better define their individual voices as photographers.

**60157 Drawing for Non-Majors**
This course focuses on the language, materials and concepts of drawing as foundation for all the visual arts. Initial emphasis on the development of perceptual, analytical, and structural drawing skills with increasing attention to idea development. Exposure to methods of creating pictorial and illusionistic space; recording the external world of light and form; and making visible the internal world of the heart, the mind, the soul. Experience with line, texture, tone, shape and mass; in a variety of wet and dry drawing media.

**60160 2D Media Studio: Imaging**
A continuation of Two-Dimensional Media Studio: Drawing. Includes an expansion of drawing to include multimedia approaches, painterly issues, digital input/output and work with digital image processing tools.

**60200 Sophomore Review**
Students present their work and their ideas about their work to a faculty committee. A successful review is required for advancement to the junior year. Although this is a non-credit course, it is required of all Art (BFA, BHA, BSA, and BCSA).

**60206 Contemporary Visual Culture 1960 - Present**
This course traces the shifts in art from late Modernism until our After Post era. It will examine the diversity of art produced, as well as the critical ideas that arose over a span of 60 years. The rise of a pluralist / conceptual art will be discussed within the context of social change, technology and globalization. Open to sophomores in the School of Art, or by instructor permission.

**60215 Visualizing Issues with Images and Sound**
In this mini, students will use documentary photography to explore their lives and immediate communities to help better understand and explain the issues facing their generation. Students will choose a topic such as the uncertain economy, environmental concerns or diversity and produce a series of images and conduct audio interviews within the mini term. Emphasis will be placed on aesthetics and skills needed to be a competent storyteller while learning values that are crucial for explanatory visual reporting. We will also look at the work of other photographers who have used this method to better understand society. Knowledge of Photoshop and Garage Band is helpful, but not required.

**60231 Current Directions in Documentary Photography**
What does "documentary photography" mean today? What does it address, and how? This course has a two-fold purpose: 1) to explore the parameters of "documentary
photography" today, in relation to existing documentary traditions and emerging media production practices, and 2) to examine the range of contemporary issues that documentary photographers address. The course is not intended to be a comprehensive survey, but rather an effort to consider the possibilities and importance of documentary photography at this historical moment. There will be an emphasis on documentary photography that seeks to engage with social concerns.

60241 Black and White Photography II
A continuation of topics explored in Black and White Photography I with an emphasis on aesthetic development and image evaluation. Students will gain experience with a variety of formats; experimental methods and media will be encouraged. Folio or equivalent required by end of the semester. Course has lab fee. Black & White I (62141, 60141, or 51265) or consent of instructor.

60251 2D Media Studio: Print Media
An introduction to print media with emphasis on reproductive image making in the context of historical and contemporary practice. Students will be introduced to print processes such as intaglio, stencil, relief, linocut, lithography, serigraphy, and digital applications. Informed by readings, presentations on artists, and visits to museums, students will develop a body of work informed by and extending the traditions of print media. Open to sophomores in the School of Art, or by instructor permission.

60280 Introduction to Contextual Practice
For some time now art has moved out of gallery and museum spaces and into all facets of public life, where complex social situations and diverse audiences have become important parts of the work. In the past this might have been called Public Art, but today new strategies are being used that challenge public art's tradition of static sculptures and embrace more dynamic forms of public engagement. As its name implies, Contextual Practice embraces the context or social conditions in which an artwork exists as part of the material of that work. Evolving out of the history of site-specific, conceptual, and performance art practices, Contextual Practice covers a range of exciting new methods to making art in the public including street art, interactive social media, environmental art, hacktivism, participatory art, guerilla performance, project-based community art, and urban interventions. Students in this field-based class will create projects that work with the social dynamics of a variety of on and off-campus and online public contexts. We will research new trends in public engagement through art, architecture, and design, as well as politics, ecology, sociology, and economics. Fundamentally, this class asks students to experiment with how their art practice can intersect directly with the real world (outside of the traditional art venues) and how they can proactively create new sites and audiences for their work.

60353 Media Performance: History, Theory, and Contemporary Practice
During the last decade of the twentieth century, new technologies have transformed the way we think about live performance. By examining the use of media (analog and
digital) across the areas of sound/music, dance, theater, performance art, gaming, and installation, this course will traverse multiple theories and practices of performance history. With an eye to how changing theories of performativity have influenced how artists think about what it means to "perform," this seminar, in a sense, will be engaged in both philosophical and aesthetic research about how technology has changed the conventions of performative artistic practice. What was the role of technology in the dematerialization of the object of art? How have ideas about virtual, parallel worlds changed the way artists think about the "performing body?" If technology once acted as a prosthetic device, increasing an artist's sensual and perceptual world, what happens to the role and impact of an artist's work in the seemingly inert realms of programming or the increasingly autonomous areas of Robotic Intelligence?

60358 Art and Biology
A studio-laboratory art-making course designed to explore interactions between art and biology. It is an opportunity for students interested in interdisciplinary concepts to work both in a studio art environment and a biological laboratory. Students have the opportunity to experiment creatively with scientific media such as electron and video-probe microscopy.

60373 Aesthetics from a Global Viewpoint
The arts and their making is a behavior that differentiates our species. Artistic/aesthetic differentiation is a global phenomenon occurring since the dawn of our species. This seminar will explore the articulated aesthetic philosophy of large historic cultures: Western traditions from Plato to Heidegger, including Islam as integral to the Abrahamic traditions along with the vast and rich array of Hindu, Buddhist, and Shinto aesthetics. These broader traditions may be examined along with additional examples from small, isolated or ancient cultures, such as the Hopi or the Aborigines of Australia. Across cultures, we will explore the aesthetics of cardinal cultural "objects" (architecture, painting, sculpture, performance/ritual, dance, film, and other media) through readings and discussions. Each student's individual definition of the nature of the arts will be constantly measured with and against the ideas of other cultures, all developing an interactive and integrative dialogue. Other issues include: the study and understandings of the roots of the iconoclastic traditions and their constant struggle and interaction between the meanings of the icon and the image; the notion of cultural "otherness"; and how aesthetic problems manifest themselves in our world in immediate and violent ways; and the evolution of the drive for the preservation of cultural memory in light of recent destructive events in Afghanistan and Iraq.

60390 Special Topics
This seminar is a part lecture and discussion with on site visits to museums in the Pittsburgh region. Without a doubt museums globally are changing inside and out, with new demands and expectations from various audiences. The course examines some of the current issues challenging the museum and cultural field such as the treatment of disputed cultural property, working with communities, and dealing with controversy. The
museum of today is not just a repository of the past, but an institution with the ability to shape and create meaning for people of all classes and ages. This course explores the role of the museum in the 21st century, considering a diverse range of issues associated with the modern art museum, from the museum's evolution from the private interior to the public space; to the politics of exhibiting and viewing; to the shaping of personal, national, and global identities. Throughout we will address how new technology is influencing all facets of today's museum.

60397  Art, Conflict, and Technology in Northern Ireland
Art, Conflict and Technology in Northern Ireland is a 9-unit course cross-listed in the School of Art and the Department of English, with a required 3-unit recitation in the Robotics Institute. Throughout the term students will be introduced to a history of social strife in the North of Ireland from the 1960s to the present, and efforts to reconcile differences in the contemporary period. We will consider the influence of advancing technology on how narratives are shared within a community and worldwide. We will reflect upon and analyze a variety of literary and visual art sources from the chosen time period, while also learning how to create mixed-media projects using Gigapan and Hear Me systems from Carnegie Mellon’s CREATE Lab in the Robotics Institute. If you have ever considered how artists explore societal strife through their writing or visual arts practice, if you are interested in the social and political influences of evolving technology, or if you are a practicing artist who uses advancing technology as a tool for individual expression, this integrative course is for you. Throughout the semester we will examine the practice of a range of visual artists that include Rita Duffy, John Kindness and Willie Doherty and writers and dramatists like Dermot Healy, Patrick McCabe and Christina Reid. Students will learn how to use CREATE Lab’s Gigapan and Hear Me systems as platforms for exploring the content presented in class and for the development of final projects. We will travel to Belfast for spring break 2015, to meet a variety of writers and artists whose work we will study, and stakeholders in reconciliation efforts throughout the region. In addition to weekly lectures on Thursdays throughout the term, students will have a six-week lab on Tuesdays.

60399  Art History/Theory Independent Study
A tutorial course in which an Art student works individually on a self-generated project under the supervision of a School of Art faculty member. Prior to enrolling in Independent Study, the student must complete an "Independent Study Proposal" form (available in the bins on the 3rd floor of CFA) which is signed by the faculty member and the Assistant Head of the School of Art. Prerequisite: Art junior or senior status, or by instructor permission.

60400  Senior Review
Students present their work and their ideas about their work to a faculty committee. This review affords graduating students the opportunity to analyze and summarize their work, and to engage a faculty committee in discussion about issues that face an artist
preparing to enter a career in art. Although this is a non-credit course, it is required of all Art (BFA, BHA, BSA and BCSA) seniors.

**60402 Senior Studio**
Students continue a comprehensive two-semester capstone project. Each student pursues an ambitious and cohesive body of work with guidance by a team of School of Art faculty. Multimedia, multidisciplinary, and collaborative work is encouraged. Studio work is supplemented by group critiques, workshops on writing, professional presentation skills, career preparation, and technical instruction as needed. Attendance at all 5pm School of Art Lecture Series events is required for this class. Open to seniors in the School of Art, or by instructor permission.

**60403 Extended Studio**
Extended Studio allows students to work individually or collaboratively on a self-generated body of work or special project under the supervision of the professor. Group discussions, visiting artist presentations and critiques supplement individual meetings with faculty. Extended Studio can be used in conjunction with Senior Studio to develop more ambitious projects. Open to School of Art seniors.

**60406 Advanced ETB: Internet Resistance**
Through booms and crashes, colonizations and disruptions, IPOs and LOLZ, Internet has been a spectacular laboratory of social conflict. But what can artists do on the net beside tweaking their pitiful portfolios and sinking into social media malaise? Internet Resistance is both a schizo-seminar about critical issues in cyberculture and a transmedia studio to develop terrible ideas for the networked society. Topics/assignments may or may not include: mememaking, netporn & rule 34, online hustling, net.art, start-up totalitarianism, slacktivism, conceptual hacking, artist as troll & troll as artist, cyberwarfare, artsy browser plug-ins, New Aesthetic, Open Source, and much more.

**60407 Experimental Sound Synthesis**
In this course we will explore a variety of experimental approaches to music, sound design, and sonic artwork. Topics will include: composing and mixing in multichannel sound formats, building analog smart-synthesizers, electroacoustic music performance, 3D sound recording, reactive sound environments, sonic sculpture, and beyond. In this course students from a variety of disciplines will work together to design, prototype, and execute a series of ambitious projects. This course is part of the new Integrative Design, Arts, and Technology (IDeATe) program at Carnegie Mellon University and makes use of the new IDeATE@Hunt Media Lab, an adaptable multimedia “black box” located in the lower level of Hunt Library. Students are expected to be proficient in one or more of the following areas: Real-time graphical programming environments (Max or PD), Physical computing platforms (Arduino, Raspberry Pi), Experimental, music composition/performance, Instrument design, Interactive art

**60412 Interactive Art and Computational Design**
This is an advanced studio course in arts-engineering and new media practice, with a special emphasis on information visualization and software art. Topics surveyed in the course will be tailored to student interests, and may include: experimental interface design, game design, real-time audiovisuals, locative and mobile media, computational form-generation, image processing and vision-based interactions, simulation, and other topics. Through a small number of exploratory assignments and a public capstone project, students will bolster interdisciplinary problem-solving abilities and explore computation as a medium for curiosity-driven experimentation. Enrolling students are expected to have demonstrable programming skills, without exception, beyond the level of an introductory class such as 15-110. Although the course will provide technical overviews of major visualization toolkits (including D3, Processing, and openFrameworks), assignments may be executed in the student's preferred programming environment. Graduate students should register for section 51-882 or 62-726 (12 units), which meets with the undergraduate sections 60-412 and 51-482 (10 units).

60422 **Advanced ETB: Experimental Animation**
This class will explore animation from the student's perspective with a sense of investigation toward both form and content. Topics in the class will include non-linear narrative, visual music, puppet and non-traditional materials, manipulation of motion and performance capture data, immersive environments.

60433 **Advanced SIS: Clay Sculpture**
Clay is a primary building block of sculpture. This supple, responsive and versatile material is being incorporated into the work of many contemporary artists today. This class will ask students to create projects that explore the use of clay as a medium in the context of their own work. It is intended both for students who would like to specialize in clay sculpture, as well as students who work primarily in other mediums. Lectures will be presented on various approaches and techniques of clay artists, as well as other historic and contemporary artists. A notebook methodology will be employed for recording progress. Class critiques will stress group participation to broaden viewpoints and sharpen critical abilities. The majority of class time will be for studio projects. The use of mixed media is allowed. A materials fee is required.

60434 **Advanced SIS: Miniature Worlds**
This class addresses the issue of scale in sculpture, specifically the small or miniature. There has been a centuries long fascination with the miniature, from dollhouses to toy railroads. This class will look at historical examples of the miniature as well as current artists working in that scale. Techniques will include small scale centrifugal casting, mold making, 3D scanning and printing, metal fabrication, as well as mixed media techniques. Priority to art majors.

60437 **Advanced CP/SIS: Environmental Sculpture**
Studio focus on sculpting with the environment. Includes object making, installations
and site work with an emphasis on ecological materials, growing systems, environmental impact and related issues. Students required to explore and develop proposal-making skills in order to acquire permission for sites in which to implement projects. Both individual and collaborative projects are possible.

60441 **Advanced CP/SIS: Special Topic: Urban Intervention**
This course introduces students to theories, practices, and communities for critical investigation of urban spaces and play within them. The course unfolds along two parallel trajectories: research (literature review, lectures, readings, demonstrations) and design (three iterated individualized projects and a fourth larger scale final project). The first half of the course will introduce students to a wide range of theories and techniques within urban intervention that draw from fluxus, the situationist international, activism and hacktivism, as well as public policy, philosophy, psychology and economics. Students will study theoretical and practical frameworks for artistic intervention into public urban spaces, while concurrently researching actual sites and communities within Pittsburgh for experimentation. Students are required to conceptualized projects on larger (urban) scales, and find ways to implement their projects safely and legally by pursuing the necessary administrative, social, technical, financial steps required to create meaningful interventions in public spaces. This class will specifically explore three media for urban intervention: Sound Outdoor video projection Robotics, Autonomy and Mobility in the way of remote control vehicles (e.g. cars, quad-copters, etc.). For each theme, students are required to produce one project that is iterated twice or more. The undergraduate (60441) and graduate (60741) sections of the course meet concurrently and follow the same syllabus and assignments. In addition to the coursework documented in the syllabus, Graduate level students are expected to write a research paper suitable for submission to a notable relevant academic conference. This process includes a rough draft, revisions and a completed and formatted paper ready for submission.

60452 **Advanced DP3: Color**
In this advanced course, students will learn to employ a wide range of color theories and color systems through hands-on exercises and studies. Studies will be done primarily in paint, with some use of collage and digital media. These exercises will be aimed at mastering a variety of color approaches that will be applicable to each student’s own artistic practice. Students will develop, based on their own interests, a cohesive body of work in which to practice and expand on the skills learned through the directed exercises. Studio work will be augmented by lectures, demonstrations, critiques, readings and critical discussion of writings about color.

60453 **Advanced DP3: Painting**
In this course you will be encouraged to expand your skills and develop a personal vision, while maintaining a spirit of investigation into the developmental process, the magic, the illusion and the physical reality of painting. The professor will act as critic and advisor as students work independently developing self-generated ideas and setting
personal goals. We will meet as a class for group critiques, discussions, presentations on the practical aspects of the profession, and slide lectures on contemporary artists.

60472  Advanced DP3: Mutable Landscape
With camera in hand, students will explore, document and invent a sense of place in Pittsburgh. Informed by photographic history and landscape studies, students will develop their own portfolios of digital prints. As a CFA Interdisciplinary photography course, students will be encouraged to consider their photographs in the medium of their home department, and in some cases as a starting point for projects in other materials. No prerequisites.

60473  Advanced DP3 Special Topic: Placemaking
In this course, we will explore the possibilities for working with books and multiples as democratic prints, sculptural objects, site for time-based narratives, drawing, writing, documentation and so on. Students will be encouraged to experiment with a range of approaches to subject matter and form, with an eye on the relationship between originals and copies.

60474  Advanced DP3: Special Topic: Painting, Drawing and Where They Intersect
Painting, Drawing and Where They Intersect encourages creative exploration of the boundaries between drawing and painting through material investigation, thereby eliminating any assumed hierarchy between the two modes of working. Drawing and painting are open to the use of traditional and extreme image making methods including observational and fictional representations, abstraction, collage, installation, digital drawing/painting or other conceptual premises relevant to the successful presentation of privately held concerns in image-making. Emphasis will be on experimentation with both material and image. The class will consist of studio time, critique, readings, and discussion.

60484  Advanced CP: Special Topic: Art in Everyday Life
Art in Everyday Life traces the social and historical influences that have informed artists whose work sought to connect art and life. Students in the course will identify areas of their own life that will become the site of their work as artists. This course will examine the ways that art movements ranging from Dada, Neo-Concretism, the Situationist International, social sculpture, social/public/contextual practice have all tried to bring art and life in close proximity. In addition the course will examine in a parallel fashion the social movements, cultural theory, and philosophies that were influencing these artists from political activism, intentional living, and Eastern philosophies. This class will highlight a selection of artists who connect their artistic practice to their life values and philosophies. Students will be challenged to connect their beliefs, philosophies, and daily living directly to their work as artists.

60491  Advanced CP: Space Art
The Space Art studio/seminar will direct our assembled creative consciousnesses to outer space and the cosmos through interdisciplinary projects and individual and collaborative artworks involving all the arts and their interactions with science and technology. Our artistic projects and creations will point to the territories of mind and reality, science and technology, at the edges of the possible and even far beyond. In the past, this artistic imagining has been proven crucial to the future both in outer space and on earth, and in fact, essential to the realization of the broad potentials for better life, inspiring and motivating curiosity and knowledge creation. There is a recent expansion of the Space Art movement. In the past 30 years, it has grown from a handful of pioneering artists to hundreds of artists scattered round the world. Now Space Art is becoming a broader practice fueled by many creative efforts from the past 50 years. There is a profound need to engage the arts in space exploration and to integrate space exploration in the framework of the arts to gain the mutual advantage of the holistic human imagination toward the cosmos. In the middle of the 20th Century, a critical threshold was crossed whereby humans realized that they could actually lift all the potential of body, heart and mind into outer space and cosmos through a myriad of new tools and technologies. From that moment a limited number of artists have been engaged with this new context to unfold it broader meanings.

60499 Studio Independent Study
A tutorial studio in which an Art student works individually on a self-generated project under the supervision of a School of Art faculty member. Prior to enrolling in Independent Study, the student must complete an "Independent Study Proposal" form (available in the bins on the 3rd floor of CFA) which is signed by the faculty member and the Assistant Head of the School of Art. Prerequisite: Art Junior/Senior status and by instructor permission.

60590 Internship
Art Internships are open to all BFA, BHA, BSA and BCSA Art students. Internships may take place with appropriate individuals or organizations within or outside of Carnegie Mellon University. The requirements for an internship are in the School of Art Handbook (available at the School of Art website). Prior to being enrolled for an internship, students must complete an Internship Proposal Form, which defines the goals of the internship. This form must be signed by their site supervisor and approved by the Assistant Head of the School of Art. Forms are available in the bins on the 3rd floor of CFA. Junior and Senior Art majors only.

60599 Exchange Independent Study
Independent Study option available ONLY to visiting Art international exchange students.

60701 M.F.A. Academic Seminar
This is a required graduate academic seminar course for all MFA Art students. Throughout the term topics in art history, theory, and/or criticism will be touched upon
that specifically relate to issues concerning studio artists. The seminar format of the course will emphasize class discussion and critical writing. Students will be expected to participate actively in discussions about the assigned readings and contemporary issues. There will be specific writing assignments, and class discussion. The course will explore a wide range of work that incorporates new artistic strategies that take into account the evolving forms of new media, virtual reality, digital video, and the Internet. School of Art MFA students only.

60703 M.F.A. Studio
Supervised individual studio work. 12-24 units. Open to first and second-year School of Art MFA students only.

60705 M.F.A. Project
Supervised work on a culminating project. 36 units. School of Art third-year MFA students only.

60706 M.F.A. Contextual Practice
A supervised student-initiated project in conjunction with a context or targeted audience outside the university. For School of Art first and second-year MFA students only.

60711 M.F.A. Thesis Writing Seminar
This 7-session course surveys art research methods to prepare students for advanced research in a library setting. Through assigned readings, weekly written or oral assignments and exercises, and a final project, students will develop a research topic, find and evaluate art and interdisciplinary resources, and articulate and correctly cite information. Both image and textual information will be explored through pertinent databases, the web and print resources. School of Art MFA students only.

60791 M.F.A. Integrative Seminar
Graduate level seminar designed to include any or all of the following components over six semesters: history of ideas with an emphasis on aesthetics; contemporary theory; contemporary issues in visual art; research and bibliographic construction; critical writing; contextual concerns; and critique of creative work. This seminar also integrates the three aspects of the MFA program: the School of Art base, university affiliation and community action. School of Art MFA students only.