

# ACADEMIC CATALOG

## 2017-2018

# NHIA

## NEW HAMPSHIRE INSTITUTE OF ART

### ACADEMIC CATALOG 2017-2018

#### MISSION

To educate, engage, and empower through the arts.

#### VISION

To be a leader in arts education, recognized for our ability to use the arts to foster positive change in the world and enable individuals to realize their full creative potential.

#### VALUES

##### **We are educators.**

As mentors and teachers, our job is to challenge and support our students. To achieve this, we focus our education on aesthetic and technical skills, historical and contemporary analysis, experimentation, collaboration, and free inquiry.

##### **We are students.**

Each member of our community is a student. We learn from each other and value each other's contributions.

##### **We are practitioners.**

While our primary focus is teaching, we are also practicing creative professionals who bring current ideas to those we educate. To broaden the student experience, we incorporate local and global perspectives.

##### **We are advocates.**

We believe art is relevant and essential to our culture; therefore, we promote education, presentation, and civic engagement through affordable programs and curricula.

##### **We are creative citizens.**

Successful citizenship begins with integrity, inquiry, empathy, responsibility, honesty, accountability, and the celebration of diversity, which ultimately shapes our communities and cultural landscape for the betterment of the world.

##### **We are a community.**

Our organization is comprised of a diverse group of people who see inclusion as a priority. Our success relies on cooperation, collaboration and respect for one another.

#### DEGREE PROGRAMMING

##### **Bachelor of Fine Arts (BFA)**

Ceramics  
Creative Writing  
Graphic Design  
Fine Arts  
Illustration  
Photography

##### **Master of Fine Arts (MFA)**

Creative Writing  
Photography  
Visual Arts  
Writing for Stage & Screen

##### **Master of Teaching (MAT)**

Visual Arts  
BFA/MAT Dual Degree

#### ACCREDITATION

The New Hampshire Department of Education Commission on Higher Education has approved the New Hampshire Institute of Art for degree-granting authority for the Bachelor of Fine Arts, Master of Arts in Art Education

and Master of Fine Arts. The State of New Hampshire Board of Education approves the Art Education Teacher Preparation Programs.

Both the New England Association of Schools and Colleges through its Commission on Institutions of Higher Education (NEASC) and the National Association of Schools of Art and Design (NASAD) accredit NHIA.

#### MEMBERSHIPS

The New Hampshire Institute of Art is an institutional member of the following organizations:

The Association of Independent Colleges of Art and Design,  
The Currier Museum of Art,  
New Hampshire Higher Education Commission,  
New Hampshire College and University Council,  
The College Art Association,  
New Hampshire Art Educators Association,  
The Arts Schools Network,  
New Hampshire Women in Higher Education Leadership,  
National Association of Student Personnel Administrators,  
The Association of Governing Boards,  
National Association of College and University Business Officers

#### ADMINISTRATION & FACULTY

##### ADMINISTRATION

##### **Kent Devereaux**

President, Chief Academic Officer

##### **Chris Archer**

Associate Dean of Community Education

**Lucinda Bliss**  
Interim Dean of Graduate Studies

**Leanna Fleming**  
Vice President of Finance

**Jonathan Lindsay**  
Vice President of Enrollment

**Emily Masterson**  
Director of Institutional  
Effectiveness & Assessment

**Jennifer Robertson**  
Director of Marketing &  
Communication

**Bill Schaaf**  
Dean of Undergraduate Studies

**Michele Tracia**  
Dean of Student Affairs

### **REGISTRATION AND ADVISING**

**Karen Gosselin**  
Registrar

**Patricia Gibbs**  
Assistant Registrar

### **UNDERGRADUATE FULL TIME FACULTY**

**Louisa Bertman**  
Foundations & Illustration Faculty

**Monica Bilson**  
Creative Writing Chairperson

**Suzanne Canali**  
Director of Art Education

**Bill Cass**  
Printmaking Faculty

**Judith Follo**  
Liberal Arts & Sciences Faculty

**Joel Gill**  
Foundations Chairperson

**Marcus Greene**  
Fine Arts Faculty

**Karen Hillson**  
Head of Art History

**Yoav Horesh**  
Photography Chairperson

**Tim Horvath**  
Creative Writing Faculty

**Karen Mayeu**  
Head of Graphic Design

**Patrick McCay**  
Fine Arts Chairperson

**Maureen Mills**  
Head of Ceramics

**Ryan O'Rourke**  
Interim Illustration Chairperson

**Rich Pellegrino**  
Illustration Faculty

**Sue Perry**  
Art Education Faculty

**Glen Scheffer**  
Photography Faculty & Studio  
Manager

**Heide Solbrig**  
Liberal Arts & Foundations  
Faculty

**Erin Sweeney**  
Fine Arts & Foundations Faculty

### **GRADUATE DIRECTORS**

**Monica Bilson**  
MFA Writing Director

**Suzanne Canali**  
MAT, Art Education Director

**Jason Landry**  
MFA Photography Director

**Buzz McLaughlin**  
MFA Stage & Screen Director

**Craig Stockwell**  
MFA Visual Arts Director

### **ADMISSIONS POLICY**

NHIA enthusiastically welcome applicants from all walks of life, and those accepted will find themselves part of a vibrant community of students with diverse personal, artistic, cultural and educational backgrounds.

Information about admissions to both undergraduate and graduate

programs can be found online ([www.nhia.edu](http://www.nhia.edu)).

### **READMISSION POLICY**

For readmission, students must reapply through the Admissions Office. They must submit a portfolio of work, including work completed at NHIA and any work completed during their absence from NHIA. They may be required to have an interview with a committee of faculty from the department to which they are applying. The department chairperson is responsible for communicating the specific activity required of students suspended because of an unsatisfactory department review. Students who have been academically suspended, or those who have voluntarily stopped attending classes for more than two consecutive semesters (one academic year), must also follow NHIA's readmission policy.

### **ACADEMIC PROBATION/ SUSPENSION**

Students who fail to maintain a minimum semester grade point average (GPA) of 2.0 are placed on academic probation.

Academic progress is evaluated at the end of every semester. If a student does not meet the minimum GPA of 2.0 at the end of the semester, the student will receive an academic probation letter from the Dean of Undergraduate Studies.

Students placed on probation must adhere to all requirements outlined in their probation letter. A student can be placed on academic probation for a maximum of 2 consecutive semesters (1st probation and 2nd probation). If the student does not improve their grades after the 2nd semester, they will be

academically suspended.

If a student has been placed on a 2nd probation and does not increase their semester GPA to a 2.0 in their third semester, or falls below a 1.0 at the end of any given semester, the student will be academically suspended.

Students academically suspended from NHIA may apply for readmission after a period of one year. Students who think they may want to reapply are encouraged to take and pass two to four courses at an approved accredited college while away from NHIA as evidence that they are committed to achieving their long-term academic goals. See the Office of the Registrar for more information about the transferability of course credits. Readmission to NHIA is contingent upon the student's adherence to the readmission policies outlined in the academic suspension letter.

Students with a semester GPA of 1.0 or less will be academically suspended from NHIA after only one semester. This policy is in place to ensure that students at NHIA are capable of obtaining a degree within the matriculation time limitation.

### **LEAVE OF ABSENCE**

A leave of absence may cover personal, family, financial, medical, psychological or emotional conditions that make it difficult for the student to continue course work. A student must be in good academic standing (that is, with a GPA of 2.0 or better) to take a leave of absence from NHIA. A leave of absence request will be evaluated and approved by the Dean of Undergraduate Studies on a case-by-case basis, in consideration of individual circumstances.

A student may take a leave of absence for up to two semesters (one academic year) and return to NHIA without re-applying. However, a student must submit a completed leave of absence form to the Office of the Registrar for each semester away from NHIA. Failure to complete the appropriate paperwork may result in withdrawal from NHIA. The student must meet with the Director of Financial Aid prior applying for a leave of absence so that the student can be made aware of any financial ramifications. International students must meet with the Dean of Undergraduate Studies prior to applying for any leave.

An extension of a student's leave for an additional academic year may be requested by writing to the Dean of Undergraduate Studies for approval. A student on a leave of absence beyond that period must re-apply to the Admissions Office of NHIA, and must follow course requirements that are in effect at the time of their readmission. Some previous course credits may not apply to the degree audit in the same manner and may be rearranged.

### **WITHDRAWAL FROM NHIA**

Before officially withdrawing from NHIA, students must schedule a meeting with their academic advisor. Once the appropriate paperwork has been completed with their advisor, the signed and approved "Withdrawal from NHIA" form will be submitted to the Office of the Registrar for processing.

Students should inform the Office of the Registrar, in writing, if they intend to participate in a study abroad program or an internship. Withdrawal paperwork is not required for

these programs. NHIA student ID cards and parking permits must be returned to the Office of the Registrar.

Laptops must be returned to the Information Technology Office when withdrawing from NHIA, otherwise a student's account will be charged the appropriate designated fee. Students who withdraw from NHIA completely after the eighth week of the semester (mid-semester) will receive a grade of either WP or WF for each of the courses for which they are registered. Students who have voluntarily stopped attending classes for more than two consecutive semesters (one academic year) will be administratively withdrawn from NHIA, and must follow the readmission policy if they would like to return.

\* Additional withdrawal procedures and types are described in the Student Handbook.

### **BFA/MAT REFUND POLICY**

If a student withdraws from a course or from the Institute, the tuition and fee charges\* will be adjusted according to the following refund policy.

If officially dropped or withdrawn by the end of the first academic week: 100% refund

If officially dropped or withdrawn by the end of the second academic week: 80% refund

If officially withdrawn by the end of the third academic week: 50% refund

If officially withdrawn by the end of the fourth academic week: 25% refund

There are no refunds given for withdrawals after the fourth

academic week.

\* The Student Activity Fee is non-refundable.

### **MFA REFUND POLICY**

Actual refund percentage depends on the official date of formal withdrawal.

From day 1 up to and including day 3 – 90% of tuition refunded

From day 3 until day 10 – 50% of tuition refunded

From day 10 – day 30 – 20% of tuition refunded

From day 30 – 0% of tuition refunded

\* Registration fees and the Residency fee are non-refundable.

### **GRIEVANCE POLICY**

If you have a complaint or problem, you are encouraged to follow the Student Complaint Procedure.

If you have a complaint or problem, you are encouraged to follow the student complaint procedure. You should discuss complaints with the individual(s) within the appropriate department. Initial discussion should be with the person most knowledgeable of the issues involved or with immediate decision-making responsibility. If you feel that the complaint has not been fully addressed, a written account should be submitted to the Dean of Student Affairs if related to non-academic issues or to the Dean of Undergraduate Studies for academic issues. The written account should indicate your name, phone number, and student ID number and discuss the steps you have taken to remedy the situation. The appropriate NHIA staff

member or department will be notified of the complaint. A follow-up meeting with you and the Dean of Student Affairs and/or the Dean of Undergraduate or Graduate Studies will be held within ten school days of the date of the written complaint in an effort to resolve the issue. If you are not satisfied with the results, you may file an appeal with the President's office. The appeal should be in writing and contain your name and phone number. You should summarize the steps you have taken to remedy the situation and indicate why the results are not satisfactory. You will hear the results of the appeal within ten class days from the date the appeal is received.

\* Matters involving violations of the Non-Discrimination Policy will be addressed according to the procedures outlined in the Student Handbook

### **STUDENT CODE OF CONDUCT**

The New Hampshire Institute of Art is dedicated to the promotion of learning, creativity and scholarship. To achieve that purpose, we are obliged to provide the environment in which such learning can take place. This obligation carries with it certain rights of the Institute to protect and preserve itself in order that it may continue to provide the appropriate environment. Thus, a proper condition for individual learning is one in which the rights of the Institute itself, as well as the rights of the individual members thereof, are recognized and balanced. Within that framework, these declarations are made for all students at New Hampshire Institute of Art. NHIA expects its students to uphold the Institute's values, mission and expectation of citizenship. Upon acceptance to NHIA, every

students agrees to adhere to the NHIA Student Code of Conduct.

\* Full text of the Code of Conduct can be found in the Student Handbook.

### **INSTITUTIONAL LEARNING OUTCOMES**

Developed by the college's faculty, the ILOs are designed to align curriculum with the mission of the college by describing the essential learning that all students will gain as a result of their undergraduate or graduate degree through NHIA.

#### **CONTENT KNOWLEDGE AND APPLICATION**

Students will demonstrate proficiency with and extensive knowledge of the tools and language of their chosen disciplines. Students' work will reflect fluency with broader historical, contemporary, cultural and social contexts. Students will develop professional practices through application of quantitative methods and entrepreneurial skills.

#### **COLLABORATION AND PARTICIPATION**

Students will actively draw connections between their own work and that of their peers, within and across disciplinary boundaries, and will be effective leaders and collaborators in individual and group settings. They will also be able to relate their work to broader communities and be advocates for the critical role of the arts in improving society.

#### **COMMUNICATION AND ARTICULATION**

Students will demonstrate purposeful integration of multiple modes of expression to create meaning in a variety of contexts. Students will be able to articulate

ideas in ways that are compelling, engaging, and relevant to a particular or general audience. Students will demonstrate an awareness of the social context and subjectivity of their own ideas. They will demonstrate social and global awareness by articulating a perspective on power in the world and their own place in the global community.

#### CREATIVE AND CRITICAL THINKING

Students will be able to assess ideas, synthesize multiple perspectives, and generate innovative questions, interpretations, and/or approaches within a field of inquiry. Students will employ these skills in the delivery and application of critical feedback and in demonstrating the ability to revisit their work accordingly. Students will adopt new perspectives, take risks, and persist when confronting challenges, failures, and successes in their growth.

#### ETHICAL AND SOCIAL RESPONSIBILITY

Students will demonstrate ethical scholarly practice in their creative and academic work. Students' behavior will reflect a stance of ethical and social responsibility and advocacy for their own physical and emotional health as well as their active participation in community. In addition, students will demonstrate self-reliance, initiative, and social literacy in their personal and professional interactions.

#### CREDIT HOUR

NHIA strictly awards credit based on the federal definition of a credit hour: "a credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is

an institutionally established equivalence that reasonably approximates not less than – (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours

#### CREDIT & TIME REQUIREMENTS

All BFA degrees require 120 credits and can be completed in four years; the BFA/MAT dual degree program is 132 credits and can be completed in 5 years;

the MAT requires 36 credits and can be completed in 2 years;

and the MFA requires 60 credits and can be completed over 4 semesters and 5 residencies.

#### COURSE LOAD

A undergraduate full-time course load at NHIA is 12 to 18 credits each semester. A 15-credit per semester course load is required to complete the program in a four-year time frame. Though students may enroll in up to 18 credits in a semester, they should discuss this with their advisor. Students who consistently enroll in less than 15 credits may delay their graduation date and incur further financial liabilities. This should be discussed with the Financial Aid Office. Students

should be aware that decreasing their course load from full-time to part-time might affect their eligibility for financial aid and other obligations.

Graduate full-time course-loads vary by program, students should speak with their advisor for more information.

#### SATISFACTORY ACADEMIC PROGRESS

To maintain financial aid eligibility, all students are evaluated for Satisfactory Academic Progress (SAP) at the end of every semester.

SAP is measured qualitatively by review of a student's Cumulative Grade Point Average (CGPA); quantitatively (pace) by review of a student's rate of progress (i.e., the percentage of credits earned vs. attempted); and overall against a maximum time-frame to complete a program equal to 150% of the program's length, as measured in attempted credits. Academic credit for a semester is earned with a passing grade.

At the SAP checkpoint, a student who is not meeting the SAP requirements for the first time will be issued a financial aid warning and may be placed on academic probation. Students with a financial aid warning who do not meet SAP requirements for the subsequent semester will lose financial aid eligibility. To regain aid eligibility after this point, the student must appeal in accordance with the policy described below. Students whose appeals are granted will be placed on financial aid probation for the next semester. If students do not meet SAP after the financial aid probation period, all financial aid eligibility will be lost.

Additionally, students who have

a GPA of less than 1.0 after one semester will receive an academic suspension for a minimum of one year; thereby canceling all financial aid.

Any student who loses aid eligibility due to failure to maintain SAP may appeal. To do so, the student must submit a financial aid appeal form and submit it to the Office of Financial Aid. If the appeal is granted, a student previously receiving financial aid will regain financial aid eligibility while on financial aid probation for one semester. The student must regain SAP status by the close of the financial aid probation semester to continue receiving financial aid in subsequent semesters.

To maintain Satisfactory Academic Progress a full-time undergraduate student must:

- Maintain a CGPA of a minimum of a 2.0.

- Complete at least 67% of credit hours attempted each semester.

- Complete their program within six years

\* Full text of the SAP Policy can be found online ([www.nhia.edu](http://www.nhia.edu)), in the Student Handbook, or through Financial Aid

## ATTENDANCE POLICY

NHIA is a professional arts college dedicated to teaching and learning. Attendance is required in all classes. It is the responsibility of every faculty member to define the attendance policies that pertain to the classes they teach in consultation with their department chair. Attendance policies, and how they may or may not affect a student's grade, must be clearly communicated in writing as part of the course syllabus and verbally on the first day of class.

## UNDERGRADUATE CURRICULUM

Each undergraduate student at NHIA, regardless of major, will complete:

60 credits in the major

12 credits art or literature history

24 credits liberal arts & sciences

9 credits professional practices

15 credits foundational studies

Additionally, students may choose to enroll in any one of eight 15-credit minors, study abroad or at a peer AICAD school, or enroll in the BFA/MAT dual degree program.

## INTENSIVE COURSES

### Writing Intensive Courses

Through these courses students demonstrate the ability to write clearly and effectively through clear focus, organization, and development of written work, use of appropriate writing style and conventions.

#### Guidelines:

- Approximately 15-20 pages of graded/formal writing, plus substantial heuristic/process writing;
- Writing is not only for demonstrating content knowledge, but for the improvement of writing skills;
- Writing accounts for minimum 25% of a course grade/competency achievement.

### Reading & Research Intensive Courses

Through these courses students demonstrate the ability to effectively summarize, distill, and synthesize information from assigned and researched readings.

#### Guidelines:

- These courses require

information literacy instruction and application (collaboration with Library);

- Approximately 300-400 pages of reading (combination of assigned and researched sources);
- Demonstrated ability to synthesize readings and research into unique arguments or ideas (through written, oral, and/or visual presentation).
- Reading, research and resulting coursework account for a minimum of 25% of a course grade/competency achievement.

### Quantitative & Scientific Thinking Intensive Courses

Through these courses students demonstrate the ability to draw connections between math, scientific thinking, and quantitative reasoning and a particular discipline.

#### Guidelines:

- These courses require quantitative and/or scientific thinking integration and instruction
- Math and/or scientific thinking are not only applied to the understanding of content knowledge, but for the improvement of quantitative skills;
- Quantitative and/or scientific assignments account for minimum 25% of a course grade/competency achievement.

### Social Science Intensive Courses

Through these courses students demonstrate the ability to reason, make informed choices and transfer knowledge gained from the study of human society into every day life.

#### Guidelines:

- These courses require substantial integration of instruction in psychology, sociology, anthropology,

- linguistics, political science or other relevant social sciences;
- Demonstrated ability to synthesize learning in the discipline with learning in a social science field;
- Social Science assignments account for minimum 25% of a course grade/competency achievement.

## UNHM PARTNERSHIP

The NHIA/UNHM partnership began with UNH Manchester students enrolling in a series of graphic design courses offered at NHIA that complement UNH Manchester's Bachelor of Arts in Communication Arts curriculum.

Beginning in 2016, the partnership will allow NHIA students to enrich their creative skills with the strong business, science, technology, engineering and math offerings of UNH Manchester. It also allows students from both institutions to avail themselves of myriad resources on either campus including gallery exhibitions, screenings, and visiting artist events at NHIA and events at UNH Manchester.

## ACADEMIC SUPPORT CENTER

New Hampshire Institute of Art's Academic Support Center (ASC) seeks to empower students to become more confident, independent, and accomplished learners. The ASC strives to be a safe space for students and to aid them with their transition to post-secondary education and throughout their enrollment at NHIA. Working closely with faculty and staff, the ASC strives to provide students with support in all academic and studio subjects, as well as their individual growth as artists and professionals. The ASC seeks to

equip students with life-long skills to discover and express their academic and artistic voices.

The Academic Support Center (ASC) offers free tutoring in all subject areas and provides ongoing support for students who seek to improve academic skills, study skills, time management and organizational habits. Additionally, the ASC provides individualized assistance to BFA students at all stages of the writing process, from brainstorming to revision. Students may utilize the ASC to work on a single assignment, study for tests, or to receive ongoing help in any number of courses.

## STUDY ABROAD

NHIA students who wish to study at accredited institutions outside of the United States must obtain academic approval by the Registrar prior to registration at the other higher education institution to ensure that the credits will be accepted toward their NHIA academic program. A description of the prospective course(s), along with credit hours, must be provided for review.

Students interested in the study abroad program that we offer in Italy or Greece should make an appointment to discuss the study abroad process with his/her advisor. Information packets for studying abroad can be obtained from the Undergraduate Office of Academic Affairs.

To qualify for a study abroad program, the student must apply before the assigned deadline, write a student statement, have their department chairperson's approval, and have two letters of recommendation in order to

have their application reviewed for acceptance. The student must have completed three semesters of course study at NHIA and must have a cumulative GPA of 3.0 or better. Once the appropriate information is submitted, the application will be reviewed and the student will be informed once a determination has been made.

Official transcripts from the approved study abroad program or school must be sent to the NHIA Registrar before credit can be entered in the student's record. Only course grades of solid "C" or higher (meaning "C", "C+", "B-", "B", etc.) will be accepted as transfer credit to NHIA. Credits count, but grades do not. A grade of "TR" is shown on a student's NHIA transcript to indicate that a student has received credit from another institution.

## GRADING SCALE

NHIA does not use the traditional "A" through "F" 100-point grading scale that students may have experienced for much of their K-12 education. Instead, NHIA has opted to evaluate students on whether or not they have achieved the competencies, or skills, that a course sets out to teach them. Although faculty may approach the evaluation of students against course competencies using varying

### Pass with Distinction

HP, 4.0

Student achieves course competencies and distinguishes self through exemplary work

### Pass

P, 3.0

Student achieves course competencies

### Low Pass

LP, 2.0

Student demonstrates emerging



ability in the achievement of course competencies

### **Failure**

F, 0.0

Student does not meet course competencies

With this type of competency-based grading scale, evidence of student achievement is critical to understanding success – grades alone cannot paint the full picture.

For this reason, NHIA provides all students with an ePortfolio that can be used both while in school and after graduation to support their developing career. Additionally, a letter from the Registrar will accompany all official transcripts to describe NHIA's evaluation system to potential employers or graduate schools.

Only final semester grades are recorded on the student's transcript. Mid-term grades are intended to allow for an opportunity for students and faculty to discuss progress and make suggestions for improvements before final grades are in. The final semester grade is averaged into the student's GPA. Students who would like to appeal for a change of final course grade must follow the steps outlined in the "Grade Appeal Process" section.

### **F 0.0 Failure**

Imposes a requirement for the student to retake the course and gain a passing grade. The "F" grade will remain on the permanent transcript and is factored into the student's GPA. If a student receives a failing grade in a required course in the program, he or she must take the exact same course again and receive a passing grade.

### **IC 0.0 Incomplete**

Is calculated as an "F" grade and will be recorded on the transcript until the student completes and turns in the required coursework within the allotted time. If the student does not complete the course work within the allotted time, a permanent "F" grade is issued.

### **W Withdrawal**

Issued when a student officially withdraws from a course during the designated withdrawal period (the first eight weeks of the term). This designation appears on the student's grade report at the end of the semester and will be recorded on the permanent transcript; no grade is factored into the student's GPA.

### **WP Withdrawal/Passing**

Issued by the instructor if the student withdraws after the designated student initiated course withdrawal period (between weeks eight and ten) and was making satisfactory progress. The designation appears on the student's grade report and on their permanent transcript; no grade is factored into the student's GPA.

### **WF 0.0 Withdrawal/Failure**

Given to a student by the instructor if the student withdraws after the designated student initiated course withdrawal period (between weeks eight and ten) and was making unsatisfactory progress. The failing grade "WF" from required courses imposes a requirement for the student to retake the exact same course and gain a passing grade. The grade received in the course the second time will replace the original grade in the calculation of GPA. The original grade will remain printed on the transcript, but will not be factored into the student's GPA.

### **AF 0.0 Administrative Failure**

Usually indicates that the student stopped attending classes without dropping or officially withdrawing from the course during the designated withdrawal period, and was failing at the time they stopped attending. A failing grade "AF" from a required course imposes a requirement for the student to retake the exact same course and gain a passing grade. The grade received in the course the second time will replace the original grade in the calculation of GPA. The original grade will remain printed on the transcript, but will not be factored into the student's GPA.

### **AU Audit**

Students auditing a course will receive no credit for the course, and will receive an "AU" on their transcript, since no grade is calculated.

### **AW Administrative Withdrawal**

Usually indicates that the student was removed from class by the instructor because the student stopped attending classes without officially withdrawing from the course during the designated withdrawal period. The designation appears on the student's grade report, and on the permanent transcript, but is not factored into the student's GPA. Students who fail to attend class after week eight, and who do not officially withdraw, may receive the grade of "F", and it will factor into their GPA.

## **REGISTRATION**

The Registrar is responsible for monitoring student academic records, class schedules, graduation requirements, and other related matters. Questions regarding enrollment verifications, NHIA transcripts, course adds or drops, course

withdrawals, a leave of absence, or withdrawal from NHIA should be directed to the Office of the Registrar.

Prior to the semester registration period, the student is required to make an appointment with their academic advisor during their designated academic advising periods to review course options for the upcoming semester, to select courses within their program, and receive approval to register. After completion of an advising session, students will be able to register online during designated time periods. All outstanding NHIA debt must be paid before a student is permitted to register for the upcoming semester. Students must resolve financial holds placed on their accounts by contacting the Student Accounts Office before they will be permitted to register for courses. Students register using SCAN.

For detailed instructions on how to register for classes on SCAN follow the link:  
<http://www.nhia.edu/current-students/technology-support>

### **ADD/DROP COURSES**

While it is expected that a student will follow the schedule of courses he or she selected with the advisor during the registration period, the first week of the semester provides the student with an opportunity to change their registered schedule. All schedule changes must be submitted to the Office of the Registrar on a single add/drop form before the semester's add/drop deadlines (published in the academic calendar). Dropped classes will be removed from the student's record. They will not appear on the student's grade report at the end of the semester, are not reported on the

permanent transcript, and are not factored into the student's GPA. Non-attendance in class does not constitute a drop. Dropping or adding classes, or changing sections, is not permitted after the add/drop period. Please be aware that adding or dropping a class/classes may affect your financial aid; see the Financial Aid Office with questions.

## **COURSE LISTING 2017-2018**

### **ART EDUCATION**

#### **AED200 Foundations in Art Education**

3 Credits

Open to all BFA Students: Visual Arts in public education is examined through theory and practice in this introductory and multifaceted course. Students will explore the role, purpose and practice of fine arts in public education through academic study and clinical experiences in schools. Educational trends, laws and philosophies throughout American history, such as John Dewey's Lab schools to No Child Left Behind, will serve as a springboard for evaluating clinical experiences. Students will be introduced to lesson planning and facilitation, state and national standards, assessment, classroom management, and a written philosophy of Art Education. \*Students wanting to earn certification to teach must formally enroll in the program and maintain candidacy criteria.

#### **AED506 Culminating Fieldwork: K-12**

15 Credits

This rigorous course combines both elementary and secondary culminating fieldwork into one semester. Students must be able to devote all work week hours to this endeavor and supplemental employment is strongly discouraged. Student

teachers should anticipate working in at least two different schools with two different mentor teachers. They must also keep in mind that their semester will begin in accordance to their first day of student teaching. This is a continuous, semester-long experience where students gradually assume responsibility of a range of visual art classes in grades K-12, demonstrating the appropriate professional skills and attitudes essential for successful teaching of diverse populations of students. Student teaching is conducted under the supervisory guidance of school mentors and members of the Art Education clinical faculty. The Active Pedagogy seminar will meet once every other week at the Institute. This seminar complements field work and is required. Students will add culminating fieldwork and finalize their digital portfolio as part of their final authentic assessment. Prerequisite(s): minimum 3.4 cum. GPA; completion of program requirements for Art Education and application approval.

#### **MAE601 Creativity and the Brain**

3 Credits

This course examines the role of art instruction in human development and its relationship to brain functions. The task of the brain, in addition to monitoring biological functions, is to interpret all human experiences, to make sense of our existence and the world in which we live. How it does so is the embodiment of the creative process. By encouraging, engaging and teaching creativity, we invariably enhance the brain's ability to do its job. Students will utilize and reflect upon creative experiences in their own studios, making this coursework personally relevant and influential in one's artwork and teaching.

### **MAE607 Psych of Educational Development & Learning**

3 Credits

This course will examine the impact of typical and atypical development of children from infancy through their school-aged years on their learning process and ability to meet academic demands placed on them, and conversely explores the role of academic demands on facilitating developmental processes. Such areas as gross and fine motor capacity, attention, memory, emotional and sensory regulation, motivation, attachment needs and behavior will be examined as factors that both contribute to learning processes and are impacted by them.

### **MAE608 The Exceptional Learner**

3 Credits

This unique course is designed to first challenge the students in defining exceptionality, normalcy, and individual differences, and simultaneously present our understanding of these concepts in historical, sociological, cultural, psychological, legal and educational contexts. Students will learn about learning differences, in terms of style and conditions that present unique challenges in the educational arena. Specifically, they will gather information about various educational disability conditions, how they are assessed, addressed, and dealt with in our public schools. They will learn about the laws governing these educational processes, and begin to understand how individual educational plans are developed and implemented. Fieldwork: This course requires 20 hours of structured visits to schools that work with individuals with disabilities.

### **MAE702 Secondary Culminating Fieldwork**

3 Credits

Students must be able to devote all work week hours to this endeavor and supplemental employment is strongly discouraged. Student teachers should anticipate working in a secondary school with a mentor teacher. They must also keep in mind that their semester will begin in accordance to their first day of student teaching. This is a continuous, semester-long experience where students gradually assume responsibility of a range of visual art classes in grades 9-12, thereby demonstrating the appropriate professional skills and attitudes essential for successful teaching of diverse populations of students. Student teaching is conducted under the supervisory guidance of school mentors and members of the Art Education clinical faculty. The Active Pedagogy seminar will meet once every other week at the Institute. This seminar complements field work and is required. Students will add culminating fieldwork and finalize their digital portfolio as part of their final authentic assessment. Prerequisite(s): minimum 3.4 cumulative GPA; completion of program requirements for Art Education and application approval by the Art Education Director.

### **ART HISTORY**

#### **AHT210 Global Perspectives in Visual Art**

3 Credits

This course will introduce how the visual arts express the beliefs, values, philosophies, and politics of diverse cultures past and present. Students will explore the meaning, purposes, and historical contexts of art and architecture in Western and Non-Western societies, including

those of Africa, Asia, and the Americas. Students practice visual analysis in front of actual artworks in museums, and visit local architectural monuments. Topics will also include the role of the artist in society, as well as the relationship between artists and patrons.

#### **AHT301 Modern Art**

3 Credits

This course surveys the major developments in the visual arts from the 1870s through the 1960s, with an emphasis on the early 20th century. Students will explore the origins and development of modernism and the foundations for contemporary artistic practice. We will place works of art and artists' careers within historical contexts, analyzing how artists sought to create works relevant to a rapidly changing society. Critical issues will be examined in class through assigned readings, presentations, discussion, art-historical research and writing, and field trips to area museums. Prerequisite: AHT210

#### **AHT307 History of Photography**

3 Credits

This course provides a firm understanding of the history of photography with an emphasis on the leading artists and innovators in the medium. Working chronologically, the course covers the European inventors of photography in the 19th century, through the innovations of pictorialist and modernist photographic styles, to contemporary American, Asian, and European artists. The course explores technical and aesthetic developments in the medium, including historical movements and genres. Prerequisite: AHT210

**AHT308 History of Graphic Design**

3 Credits

Graphic design has great power and has both reflected and influenced our society and culture throughout history. This course identifies the key movements within the history of graphic design from the Graphic Renaissance through today and highlights how these movements have mirrored and changed the course of our society and the fields of graphic design. Lectures, images and texts will be used in the exploration of each of the following periods: Graphic Renaissance, The Industrial Revolution, Mid-Century Modernism, Late-Modernism, Post-Modernism and the Digital Age. Prerequisite: AHT210

**AHT381 Arts of Africa and the Pacific**

3 credits

This course will introduce the rich, diverse artistic traditions of Africa, Australia, New Zealand, Papua New Guinea, Easter Island, Tonga, Solomon Islands, Samoa, Fiji, and Hawai'i. We will explore how arts in various media serve as markers of identity that communicate gender, age, beauty, power, status, wealth, leadership, and social control. Art was often not intended for display, but to be used and to be viewed in motion, as in multi-media masquerades and rituals. Masks, ceramics, architecture, textiles, and body arts all play significant roles in daily life, and express cultural philosophies, hierarchies, and spiritualities. Museum visits will provide opportunities to experience works first-hand, as we consider aesthetic qualities, as well as meaning and context. Students will broaden their contextual knowledge by participating in cultural exchanges with local communities associated with

African and Pacific cultures. Prereq: AHT210 or AHT202.

**AHT403 History of Japanese Ceramics**

3 credits

With its ancient history and diversity of styles of production and finished wares, Japan has long held a preeminent position in the world of ceramic arts. Students in this course will explore the cultural and geo-political context in which Japanese ceramic art developed and currently thrives. Topics will include the impact of geography and the proximity of China and Korea, Shinto and Buddhist beliefs, the lifestyle of the Samurai class, and the significance of the Tea Ceremony on the art form. We will explore the production of the Six Ancient Kilns, the Mingei Movement, and the work of the Living National Treasures. We will look at the ways that Japanese ceramics has had a large impact on the development of American contemporary artist-potter's work and how American Abstract Expressionism has impacted Japanese ceramists. Finally, we will study contemporary trends in Japanese ceramic art. Prerequisite: AHT210

**AHT404 Impressionism and Post-Impressionism**

3 credits

Between 1860 and 1900, painting and sculpture in France reflected massive social and political change. The Impressionists Manet, Monet, and Degas depicted the glittering grand boulevards, cafes, and theatres of the newly renovated Paris, while revealing class and gender differences observed in popular lithographic imagery. The Post-Impressionists reacted to this celebration of modernity with radical shifts in style and subject matter, as artists like

Gauguin, Van Gogh, and Cezanne, motivated by a new vision of the artist's role in society, began to explore their own interior sensibilities. The course will also compare these avant-garde trends with more conservative academic works. Prerequisite: AHT210

**AHT405 History of Prints**

3 Credits

This course reexamines the history of art through the matrix of printmaking. It will explore the history of prints from the origins of printmaking until today, concentrating on fine art prints but also examining the history of illustrated books, maps, broadsheets, posters, artists' books, and multiples. We'll chart the relationships between printmaking and other media, including painting and photography, noting how historical and modern prints have transmitted images and ideas. We'll also analyze how artists have developed and used printmaking media, and how modern and contemporary artists have continued to expand the boundaries of printmaking. Viewing and researching prints from local collections and archives is a central aspect of History of Prints.

**AHT412 Neoclassicism, Romanticism, and Realism**

3 Credits

This course concentrates on European art from the mid-18th century to the mid-19th century. At the heart of the course is the paradoxical relationship of Neoclassicism, Romanticism, and Realism - seemingly oppositional movements that were, nevertheless, profoundly echoic. From the aesthetic vision of Napoleon's empire to the revolutionary vision of Delacroix and Daumier's politically impassioned prints, students will

consider, among other things, how closely the art and politics of the age were intertwined, and to what extent the tools of propaganda may be wielded by the hands of artists.

## CERAMICS

### **CER101 Exploring Ceramics**

3 Credits

For Non-Ceramic majors, Art Education students or Elective Credit: In this introduction to ceramics students will not only learn the basic techniques of handbuilding and wheel work, but will also begin to develop a design vocabulary and critical thinking skills that can encompass all their studio work. Formal, historical, and conceptual ideas along with glazing and firing will be introduced as students respond to creative challenges as they develop a personal aesthetic.

### **CER111 Introduction to Wheelworking**

3 Credits

Students will learn to control clay on the potter's wheel from basic to complex forms. As students expand their technique, they will also begin to develop vocabulary that will inform all of their studio work. Formal and conceptual ideas will be introduced as students broaden their familiarity with historical and contemporary work, allowing them to begin developing a process of critique and personal aesthetic. Glazing and firing will also be introduced and incorporated into the evolution of the creative process.

### **CER314 Intermediate Wheelworking**

3 Credits

Strengthening throwing techniques while addressing issues of style and artistic development, students will use the skills they developed in CER111 Introduction to Wheelworking to

further enhance their personal styles. Working either sculpturally or traditionally, thrown work will be the primary focus of a body of work developed throughout the semester. Prerequisite: CER111

### **CER325 Exploring Earthenware I**

3 Credits

This intermediate level course will provide a basic knowledge of low fire clay, surface techniques, glazing and firing in an electric kiln. A variety of forming and surface techniques will be utilized through assignments designed to introduce the student to a broad spectrum of low fire possibilities. Students will be expected to solve problems drawing on their previous experience and building on the development of their personal aesthetic. Students will be expected to work independently as well as in small groups. Instruction will include lecture and demonstration, historic references, images, student presentations and hands on experience.

### **CER326 Exploring Earthenware II**

3 Credits

This intermediate level course will provide a basic knowledge of low fire clay, surface techniques, glazing and firing in an electric kiln. A variety of forming and surface techniques will be utilized through assignments designed to introduce the student to a broad spectrum of low fire possibilities. Students will be expected to solve problems drawing on their previous experience and building on the development of their personal aesthetic. Students will be expected to work independently as well as in small groups. Instruction will include lecture and demonstration, historic references, images, student presentations and hands on experience. There will be additional requirements determined by the faculty

### **CER400 Kilns: Firing**

3 Credits

Must be taken with CER402: This course offers hands-on experience in managing firing schedules, as well as loading, firing and unloading of electric and fuel burning kilns. Through structured instruction and guidance, students will work collaboratively to develop the skills to take part in all aspects of firing Ceramics Department studio work for the semester. Students will become familiar with theory and practice of firing electric, atmospheric and gas-fired kilns through hands on experience. Kiln and firing theory will be discussed and assessed through the experience of different firing processes.

### **CER401 Senior Studio: Portfolio**

3 Credits

Senior Studio serves as a pair of capstone courses. In the Portfolio semester, students will develop a full professional portfolio that will culminate a small body of work suitable for digital portfolio documentation. Students will be expected to develop a working plan in conjunction with the faculty member that includes setting and meeting ongoing artistic goals and demonstrating the ability to work independently to solve creative problems. Students ability to think critically about their own work and to accept and solve challenges that are presented will be expected. The course will include directed lectures and critiques to support the critical awareness necessary for becoming an accomplished professional artist. Students will be expected to do directed writing toward support and completion of a Capstone Paper that is a critical evaluation and response their personal exploration. Attendance at lectures and presentations by visiting artists will be mandatory.

**CER402 Kilns: Design and Build I**  
3 Credits

This course must be taken with CER400. This course will cover the materials, design, construction, and operational theories of fuel burning and electric kilns. Classroom lecture and discussion will explore the use of appropriate materials, health and safety issues, design, construction, and operation theory of kilns. Students will work collaboratively through the hands-on component of this class involving kiln construction that may require some weekend attendance. Offered alternative years in the fall semester.

**CER403 Senior Studio: Exhibition**  
3 Credits

Senior Studio serves as a pair of capstone courses. In Exhibition as a counterpart to Portfolio, students will continue to explore their creative voice to develop an extended body of work suitable for exhibition based on the work of the first semester. In preparation for exhibition Artist Statements will be developed specific to exhibition work, and working with the faculty and Gallery Director to create work suitable for installation will be expected. Students will be expected to do directed writing toward support and completion of a Capstone Paper that is a critical evaluation and response their personal exploration. Attendance at lectures and presentations by visiting artists will be mandatory.

**CREATIVE WRITING**

**CRW101 Intro to Fiction**  
3 Credits

This foundation course in creative writing introduces students to the craft of fiction writing, with focus on narrative structure, the revelation of character through dialogue, action and setting, and the concepts of conflict and

point-of-view. Students will begin by reading and analyzing short fiction to discuss how it works, engage in short exercises, and then move on to critique longer works by class members. This serves as a vital introduction to the writing workshop process.

**CRW211 Writing from the Senses**  
3 Credits

This class is meant to reconnect us to the world outside ourselves, which we know originally--and arguably foremost--through our senses. Through close reading of the works of authors who capture sensory experience vividly, freshly, and compellingly, along with hands-on experiences of their own, students will learn how to ground their work in the five senses, how to conjure the senses from language alone, and ultimately how these techniques can be tools to immerse readers more fully in their work.

**CRW214 Writing for Children**  
3 Credits

This course will provide an overview and workshop of children's literature, from toddler-age board books to young adult novels, with an emphasis on picture books (art skills welcome but not necessary), chapter books and middle-grade novels. Students will read new titles and classics in the genre, examine the differences between rhyming and non-rhyming children's books, learn to develop strong themes, study the collaborative relationship of words and pictures, and write, revise and workshop their own new stories. A portion of the course will discuss the unique challenges of the publishing/professional side of writing for children.

**CRW220 Advanced Workshop**  
3 Credits

This is an upper-level workshop in fiction, nonfiction, or poetry

(rotating by semester); creative writing majors may take this twice

**CRW317 Hybridity**  
3 Credits

Students will consider the territory along the borders of literary and artistic genres. Through readings, exercises, and collaboration, we will see what innovative territory can be created when genres blend, whether it is between poetry and prose, or language and the visual image. We will also examine the written and artistic process, analyzing similarities and differences between mediums, and searching for ways that these techniques can energize our creative work.

**CRW319 Radical Revisions**  
3 credits

All experienced writers talk about the value of revision and its necessity, but it's too rare that students get the opportunity to delve into the nuts and bolts of the process. In this class, students will peer behind the curtain to look at the earlier versions of published work, and see how polished, artful works don't emerge wholly-formed, but instead are the product of messy, inchoate, often numerous drafts. In addition, they will learn a wide range of revision strategies and techniques, and apply these works to their own fiction, poetry, and creative nonfiction

**CRW332 Junior/Senior Seminar: Writers of Color**  
3 Credits

This upper level seminar will focus on guiding students through the stages of writing a longer criticism piece on a particular rotating topic or author in literary studies

### **CRW354 Graphic Novel Writing**

3 Credits

In Writing the Graphic Novel students dig deep into the visual language of sequential art to develop an understanding of how the elements of story work in this diverse and vibrant medium. We will analyze comic book and graphic novel texts from a variety of genres while synthesizing observations on the form and content of comics to create original works.

### **CRW399 Immersion: Research for Artists**

3 credits

Do you have a particular topic that you've always been curious about, but never seem to find the time to fully explore? In this class, you'll get to indulge that curiosity at last, delving into subjects of your own choosing through research and first-hand experience, and bringing them back to your own work.

### **CRW401/403 Senior Studio I & II**

3 Credits

This course affords seniors in the Creative Writing program the opportunity to work independently on a longterm project that concludes with a public reading/presentation and professionally bound piece at the end of the second semester. Each senior selects a project that will be the culmination of the work the student has completed in the major. This could include such projects as: a short novel or novella; a collection of short fiction, poetry or essays; a screenplay or other performance piece; or a mixed genre piece involving visual art or design and writing. In addition, each senior completes a capstone senior thesis that serves an introduction to the creative work bound in the final piece.

## **DESIGN**

### **DES101 Principles of Design I**

3 Credits

This course will present the fundamental Design disciplines and Design thinking through readings, writing, visual problem solving, and critical analysis. The student will work with a variety of traditional and digital media, with an emphasis on the multiplicity and purpose of Graphic Design in regards to solving communication problems.

### **DES102 Principles of Design I (Non-Majors)**

3 Credits

This course will present the fundamentals of Graphic Design while touching on foundation art theories and vocabulary. The general principles and practices of Graphic Design in this course are based on the integration of type and image to convey a message. Through examination and analysis of professional graphic design, students will become familiar with the relationship between graphic design process, creative solutions and critical thinking. The student will work with a variety of traditional and digital media, with an emphasis on the process of design, composition and typography. This course will provide a solid foundation for moving on to more complex Graphic Design classes.

### **DES201 Print and Press**

3 credits

A combination of silkscreen, monoprint and letterpress processes and skills will be imparted to students through a variety of hands-on projects, demonstrations, discussions, and critiques. The immediacy, versatility, and visual possibilities that are unique attributes of these mediums challenge students to visualize their work in new ways and bring an increasing

level complexity, depth, and refinement.

### **DES202 Principles of Design II**

3 Credits

Students will continue to explore the creative design process that helps them communicate ideas and information to a target audience. Higher level, theoretical ideas related to communication, design and cognitive theories. Students will engage in intermediate design projects through print-related software and traditional media.

### **DES211 Typography II: Functionality**

3 Credits

Students will continue to build on the skills learned in Typography 1. Class discussions, projects and critiques will concentrate on the crucial role of typography and the relationship between type and image in contemporary graphic design. Students will learn advanced techniques for setting type by looking at issues of text type, typographic structure and hierarchy.

### **DES303 Branding & Identity**

3 Credits

Students combine their knowledge of typography, image-making, problem solving techniques and conceptual skills developed in Principles Design I and II to create integrated solutions to sophisticated design and communication problems. One large project will be focused on during the semester, that will span a variety of application methods. Emphasis on complex identity systems and cross-platform application.

### **DES307 Information and Data Architecture**

3 Credits

This unique course introduces the basic concepts, methods and procedures of information design

through pictograms, infographics and wayfinding systems. Students will learn visual systems and informational structures such as maps, graphs, charts, timelines, and diagrams. Emphasis is placed on the exploration of conceptual and visual solutions. Students will also engage in the creative and research process of organizing, visualizing and communicating data driven information. Students will design solutions, which make complex information easier to understand and use by a specific audience through design. This course uses studio projects, individual and class critiques, lectures, discussions, and readings to engage its students. Permission of Design Chair is required if prerequisites are not met.

### **DES310 Design Internship**

3 Credits

This course is an individualized internship that focuses on the student's emphasis within the design industry. Students participate in industry specific training on-site with professionals and are evaluated by predetermined curriculum objectives that have been agreed upon by the employer, instructor and student. This course provides the student with valuable on-the-job experience, interaction with industry professionals, and preparation for job entry. Students must interview for and acquire their internship site. Coordinated with the Office of Career Services

### **DES320 Design New Hampshire**

3 Credits

Providing the first glimpse into working with real clients, students will form an on campus agency. Production of actual graphic projects; attendance, work ethic and professional practices emphasized. Also the study of methods and

techniques used to producing and distributing design projects will be investigated. Such as printing technologies, pre-press, bindery techniques, sustainability, budget, digital media requirements and scheduling as topics.

### **DES399 Rotating Topic:**

#### **Album Festival Art**

3 Credits

This dynamic and experimental course will introduce students to a wide range of album artwork and festival posters throughout music industry history, design and visual arts. With course discussions students will learn about current music industry trends and how contemporary graphic design are intertwined. Students will have the opportunity to design: CD artwork, album cover, music posters and interact with current music industry experts. Genres covered can include but are not limited to Folk, Classic and Contemporary Rock, Electronic, Jazz and Hip Hop music.

### **DES399 Rotating Topic:**

#### **Visual Merchandising**

3 Credits

Visual Merchandising combines design skills (elements + principles), consumer psychology and marketing principles to create window displays (e-commerce), floor merchandising (website) and plan-o-grams in a retail environment (brick & mortar and online) that entices consumers to buy. Students will investigate related areas of visual display including; store planning and design, point-of-purchase display, fixture design, and topics on trend in the industry. Students will apply the principles and elements of design in merchandise presentation, analysis and experimentation and field research. Methods of promoting and selling merchandise, research and

analyzing leading retailers, employing basic methods of displaying merchandise, and developing a basic understanding of the use of special materials and lighting will be integrated into experiential projects within the semester.

### **DES401 Senior Studio: Capstone**

3 Credits

The Senior Studio serves as a capstone course. It is an independent, personal pursuit designed to contribute to the creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in mid-term and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.

### **DES405 Interactive Design**

3 Credits

Balancing functionality with aesthetics, this course introduces interface design principles and production tools. Students are introduced to the concepts and basic principles of user experience. The integration of concept and content will be realized through projects designed for the web. Production tool like html, css, and relevant software will be introduced. Students will develop a website using CMS tools. Materials: Epson Roll Paper and Specified tools for lettering

## **FINE ARTS**

### **DRA201 Figure Drawing I**

3 Credits

A focused, introductory study of the human figure. An



understanding of the anatomy and its impact on surface form will be explored in a variety of drawing mediums. The course will emphasize observational, anatomical accuracy, and a rigorous use and awareness of line and tonal qualities. Prerequisite: FND112  
Compositional Drawing

### **DRA202 Figure Drawing II**

3 Credits

This course builds on the concepts and skills covered in DRA201 Figure Drawing I. Students will negotiate the challenge of continued anatomical accuracy while introducing more expressive approaches with respect to mark making, color, scale, and series.

### **JWL111 Small Metal Design**

3 Credits

Students will build traditional foundation skills in 3D design while developing technical skills executing basic projects working in copper, silver or bronze. Students will develop a balance between technical ability and individual expression as they execute metal projects that may include rings, tea strainers, forged spoons, containers or other objects.

### **JWL113 Small Metal Design II**

3 Credits

Continued exploration and development from JWL111. Students will build traditional foundation skills in 3D design while developing technical skills executing basic projects working in copper, silver or bronze. Students will develop a balance between technical ability and individual expression as they execute metal projects that may include rings, tea strainers, forged spoons, containers or other objects.

### **PTG101 Painting & Drawing I**

3 Credits

This is the first in a sequence of painting courses. As such, it focuses on a rigorous, demonstrated review of observational fundamentals. Vital basic painting techniques, materials, and processes will be introduced, as well as the acquisition of knowledge and critical awareness within the discipline of painting. Students will begin to understand painting's role throughout history and into contemporary fine art practices.

### **PTG202 Painting & Drawing II**

3 Credits

Expanding on the formal introduction in Painting I, students will further refine observational, technical, and critical skills. Projects will negotiate challenges with a view toward increasing two-dimensional complexity, while advancing technique and concept. Abstraction and mark making will be discussed and applied as students begin to develop a personal painterly vocabulary. Students will also explore historical, modern and contemporary painters. Prerequisite: PTG101 Painting I

### **PTG203 Painting III: The Figure**

3 Credits

This course engages students to apply painting principles to the representation of the human figure. An appreciation of the expressive potential of the human form underscores course lessons in portraiture and in compositions grappling with primary challenges rendering figure/ground.

### **PTG304 Painting IV: Landscape Painting**

3 Credits

Analysis of space and organization of composition

are just some of the challenges of the landscape painter. This course builds on the student's previously acquired painting skills in order to explore the visual culture of landscape traditions in both historical and contemporary contexts. On- and off-site assignments are intended to reflect student knowledge of practical demonstrations and illustrated lectures.

### **PTG305 Painting V: Advanced Painting**

3 Credits

This is an advanced painting course that anticipates independent responsibility within a synthesis of technical and conceptual challenges. A serious review of a student's abilities, engagement, and passion will be examined and integrated in the pursuit of highly authoritative personal expression.

### **PTG401/403 Senior Studio I & II**

3 Credits

The Senior Studio serves as the capstone course. It is an independent, personal pursuit designed to contribute to the creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in midterm and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.

### **SCU201 Sculpture I**

3 Credits

This is an introduction to the development of spatial, tactile and formal perceptions in the exploration of three-dimensional form. This course presents

additive and subtractive sculpture techniques. A series of progressive assignments encourage a practical understanding of visual elements, including composition, proportion, line, form, mass and plane. Note that this course is required for Ceramic and Painting concentration students. Prerequisite: Foundations Core

## FOUNDATIONS

### FND101 Foundations Core

6 Credits

Foundations Core is a year long course in the fall and spring semesters that is a required course for all in coming first year students. This course is designed to introduce a student to the creative process by exposing the student to the ideas and the process by which creatives make their work. This course uses history, culture, visual and written works to engage students and inform them as they create works that represent their thought process and strengths in a chosen media.

#### 1-Credit Foundations Labs:

##### ANALYZING THE ART OF COMICS AND CARTOONS

Students learn to critically examine, analyze and demonstrate their understanding of art and design through focused study and examination of a diverse sample of sequential art including comic books, newspaper strips, editorial cartoons and graphic novels. Engaged learners will read deeply and articulate the ways in which elements of story, style, structure, design and composition all contribute to the success or failure of comics. The lab will culminate with a comics-making project in which students will demonstrate their understanding of storytelling through sequential art.

##### MAKING ZINES

Zines are magazines, typically self-publications, motivated by a desire for self-expression, not commercial endeavors or profit. Zine making will explore the process of handmade DIY magazines. This Lab will help students develop a burgeoning understanding of how to use text and image to develop content.

##### INTRO TO DIGITAL DRAWING

Digital Drawing is a studio based lab in drawing taught using art/drawing focused software. Over the course of the lab students will explore drawing basics while learning introductory skills in Adobe Photoshop and Illustrator. Students will use the Wacom Cintiq to explore gesture, mark making, rendering, value, texture, and color. Students will use design language to critique finished drawings in a digital environment.

##### ABSTRACT DRAWING

Abstract Drawing is a studio based lab in drawing designed to develop a student's skill in and understanding and applying the elements of art and design theory to compose drawings. These drawings will utilize direct observation and composition as a tool to help students compose works that focuses more on expression, gesture, and formal construction with less emphasis on direct observation.

##### PORTRAITURE

This lab seeks to develop a student's understanding of rendering by practicing the skills that are developed through portraiture. In this course student will be exposed to the basic principles used in drawing portraiture with expression through a focus on gesture and composition and introduction to basic anatomy.

##### PRINTMAKING: SILKSCREEN

Intro to Printmaking is a lab that introduces the printmaking process of screen-printing. Using examples from historical and contemporary printmaking, students will begin to develop an understanding of the technique and processes for Silkscreen printing. Students will be encouraged to use this knowledge to incorporate print as a means of creative personal expression.

##### THE PHOTOGRAPHER'S EYE

This lab is based on how different ways photography is used as a language, such as: perception, social identity, documentation, advertising, etc. The class will talk about photographic skills like framing and cropping, color, control of depth of field, and how these things effect what and how we read images.

##### SCREENWRITING

This 5-week lab is designed to teach the student the beginning structure of screenwriting and narrative. Over the course of this lab students will discuss and practice act structure, dialogue and narrative within their own mini-scripts.

##### STORYTELLING

In our lives, we have all been captivated by a brilliant story. We have all experienced that feeling when, transfixed by a potent narrative, the world around us falls away. Removed from the daily pressures, complaints, and obsessions, we are transported to uncharted realms and deeper states of contemplation, our minds enlivened and senses heightened. Stories not only provide an escape from the mundane, they allow us to find, and understand, our place in the chaotic scrum of contemporary life. In this five-week lab, through taking on the roles of both reader and writer,

we will explore the elements of well-crafted storytelling. We will engage in close, in-depth readings of narrative structures, develop an understanding of the fundamental elements of fiction, examine the value of storytelling in art, and improve proficiency in crafting narratives.

## **ILLUSTRATION**

### **ILL111 Intro to Illustration**

3 Credits

This course will introduce and develop the method, process, and applied techniques utilized in two-dimensional visual narration. With heavy emphasis on concept/ideation, thumbnails, sketches, value, drawing, color, edge control, and finish, students will explore a variety of traditional mediums while creating assignment based narrative imagery within structured deadlines.

### **ILL204 Digital Illustration I**

3 Credits

This is an introductory course for Digital Illustration. Basic instruction on how to create artwork in Adobe Photoshop and Illustrator is provided, then utilized by students in creating illustration assignments. Students must work in accordance with the methods utilized in traditional illustration classes; i.e. thumbnails, refined sketches, value studies, and color studies. Class will consist of demos, short lectures, and working lab time with individual assistance and group critiques. Final illustrations will be assessed according to adherence to standard work processes, project specifications as well as technical application and finish.

### **ILL213 Illustration Avenues**

3 Credits

Illustration styles and techniques, as well as conceptual problem-

solving, are highlighted in this course which provides an overview of the profession. Illustration Avenues focuses on five distinct areas of the illustration marketplace: Editorial, Institutional, Advertising, Concept/Character Design and Book Illustration. The course will combine provocative and stimulating real world assignments with professional practices. Guest speakers offer different views and share their experience of the art direction/design/illustration profession. Prerequisite: ILL112 Illustration Traditional Mediums

### **ILL335 Narrative Figure**

3 Credits

This course will introduce and develop the utilization of the figure as an expressive narrative element in illustration. A variety of art genres, both historical and contemporary, will be analyzed and used to inform the successful and compelling integration of the figure in illustration. Students will complete exercises, studies, and finished works throughout the course while advancing their oil painting capabilities. Prerequisite: ILL212 Illustration: Traditional Mediums and DRA202 Figure Drawing II

### **ILL341 Advanced Illustration**

3 Credits

This course focuses on identifying and conveying structural components of the face which when depicted accurately, enables the artist to create likenesses through realism, or alter into character. This advanced painting course provides an in depth exploration into the historical utilization of portraiture through illustration and fine art while utilizing drawing, oil and water based media.

### **ILL350 Children's Book**

3 Credits

Concept, narrative, technical exploration and style through a cohesive body of works threaded by theme and viewpoint are highlighted in this opportunity to develop work in a series. Students will apply 2-3 different mediums/techniques of their choice throughout the coursework. Prerequisite: ILL212 Illustration: Traditional Mediums

### **ILL351 Concept Art**

3 credits

Concept Art is one of the largest fields of illustration. In this course we will explore Concept Art techniques, which are primarily utilized in game and film creation. Students will focus on creating multiple solutions to visual elements within an imagined environment. the thematic visual experience comprised of character, environment & architecture will be explored.

### **ILL399 Special Topics:**

#### **Ink and Color**

3 Credits

Students will explore the history, tradition and artists of western ink art & colorization and its influence and application within the contemporary illustration field. Strong drawing, aesthetic applications, design principals and painting methods from editorial, comics and sequential art will be utilized while visually conveying provided and self-created content. The course will focus on traditional mediums (inks) for drawing, and incorporate both traditional and digital methods for colorization.

### **LL401/403 Senior Studio I & II**

3 Credits

The Senior Studio serves as the capstone course. It is an independent, personal pursuit designed to contribute to the

creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in midterm and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.

## LIBERAL ARTS & SCIENCES

### **HUM205 Activism in America**

3 Credits

Throughout American history and in the present day, activism and protest has played a major role in effecting legal, social, and cultural change. This course introduces significant episodes of activism and social movements in the United States, with emphasis on the modern era. Topics include theories and methods of protest and strategies of non-violence; tension between moderate and radical organizations; the legacy of civil rights movements between 1950 and 1980 on modern social change movements; the role of student activists and youth organizations; art, film, and music as protest media; and activism, new media, and technology. Our aim in this course is to uncover why organizing and protest works in some instances and not in others, and to understand current activism and social movements as part of a longer American tradition of protest.

### **HUM212 Introduction to Philosophy**

3 Credits

Introduction to Philosophy is a beginning topical exploration into human ideas, thinking and argumentation. Using

various philosophical theories and perspectives, Introduction to Philosophy presents the underlying study of the concept of wisdom and the elusive pursuit of truth. Formulated on classic questions that have stirred humanity for ages, students analyze key insights and processes that refine critical thinking skills and develop sound judgment. The course is divided into the study of four distinct units of study: metaphysics, epistemology, aesthetics and ethics.

### **HUM216 The Art of Biology**

3 Credits

This course introduces students to living systems at the molecular and cellular level of organization and allows students to see how these systems can be beneficial to an art student. Students will be able to apply the topics learned in this course to various artistic outputs including models and clothing. Topics introduced in this course include basic cellular biochemistry, protein chemistry and genetic engineering. Students will additionally be engaged in current research and will have an opportunity to express their opinions on such matters. Labs will be incorporated into the course to supplement the material.

### **HUM330 Gender and Pop Culture**

3 Credits

Popular Culture is the US's second largest export after weapons. In this course, we will examine how gender is used in popular culture artifacts from popular entertainment including sports, popular films, music and more. Employing popular culture methods and theories including cultural studies we will study how the meaning system is used to reinforce the status quo and also challenge it. By focusing on popular culture representations

of women and gender in advertising, music videos, YouTube, television, magazines, and film we will explore how cultural values, fears, hopes and dreams are coded into gender scripts and representations and how race, class ethnicity, sex, and nation are interlocked with gender. We will ask what is at stake both in negotiating gender in contemporary culture and in doing "feminist" cultural criticism. In addition we will look at fan culture and ask what pop culture gender representations have to do with the lives and experiences of real people.

### **HUM331 Gender, Race, and Media**

3 Credits

In this hands-on course we will examine theories of gender, race, class, ethnicity and sexuality in mainstream and independent media. We will study who controls the media, whose story is told, and from what perspective. A focus will be on the historical and current impact racial and gender stereotypes in the media have on individuals and communities. We will examine how oppressed groups worldwide are portrayed in mainstream media and how they are using the media to tell their own stories. We will learn how various audiences interpret the media differently. Throughout the course we will address issues of social inequality in the media and forms of resistance and explore alternative media, global media, media literacy and media democracy. You will get a chance to put theory into practice in developing group video projects that will teach in a complex and creative way what you have learned about media's use of gender, race, ethnicity, sexuality and/or nation, as you look through the other side of the lens and create your own videos. Making videos will empower you to tell your own or other stories

and to become familiar with the production process as well.

**HUM340 Ethics and Contemporary Social Problems**  
3 Credits

The course considers ethical dilemmas and contemporary social problems that can arise when the individual's values conflict with those of the organization, society or world system. Within this course, students use case studies, their own experiences, and current events to examine ethical tensions within the framework of both personal and social outcomes. Students will study popular ethical theories in order to better understand in-depth the perspective and reasoning behind such tensions. From theory evaluation, various ethical models, as well as classroom exercises and discussions, students will enhance their critical thinking skills as well as deepen their understanding of the perspectives of others.

**HUM354 Comics and the Global Media**

3 Credits

The course examines how nation states have used comics and related graphic forms for the promulgation of political ideology. We will concentrate on several case studies in the production of the comics and their relationships with other forms of mainstream media in order to concrete and strengthen the connections between theoretical accounts of globalization and the circulation of this text/image genre. We conclude the course by looking at how comics have also participated actively in underground and resistant social movements. The course is divided into four parts, each addressing an important aspect of globalized and international comics industries,

and illustrating the ways in which 'the funnies' are an increasingly important genre in the global distribution of convergent media products as well as for (inter) national political ideologies. By illuminating the linkages between this booming assemblage of graphic genres, their places in global cultural-industrial flows and global divisions of labor, and the persisting possibilities of their critical as well as their commercial social symbolic roles, this class will enable students to comprehend globalization and the media in ways that connect intimately to their own cultural practices.

**SCI220 Sustainability**

3 Credits

Few issues are more important than those currently affecting our global environment. This course will introduce the fundamental principles of ecology and use them to explore the theory and practices proposed to create a more sustainability society. We will survey the scientific facts behind today's most critical global environmental issues, including human population growth, natural resources consumption, global climate change, pollution and toxicology, sustainable agriculture and food systems, biodiversity loss, renewable energy, and the state of our oceans. Course format will include lectures, projects, online resources, interactive exercises, independent research, field-trips, and involvement in one or more environmental issues at the local level. Regular small group discussions using the Socratic Method will encourage reflection about the role of science, society, and art in creating a more sustainable world. While scientific in content, this course is designed to deepen participants' artistic practice by emphasizing the intersection of art and science.

**SCI306 Biology & Human Health**  
3 Credits

This Contemporary Biology course will introduce the students to the science behind every day biological issues. The class will explore the current scientific research, the political influence and the media pressure around hot topics in Biology and human health, and the ultimate choices that we all face because of them. Topics will include antibiotic resistant diseases, genetically modified food, carcinogenic materials in cosmetics, drinking water safety, genomic testing and the virus threats.

**SCI315 Botany for the Artist**

3 Credits

This course, emphasizing plant morphology and classical scientific illustration, is designed to deliver the fundamental principles of botany while giving students a deep understanding of plant anatomy as it relates to function and surface form. We will explore a suite of biological themes including evolution, genetics, ecology, anatomy, morphology, taxonomy, and conservation, along with surveying the work of modern and historic botanical illustrators. Course format will include lectures, projects, discussions, interactive exercises, independent research, field trips, and use of online resources. Well-integrated labs will emphasize rigorous scientific observation – akin to artistic observation – fine dissection techniques, and the detailed rendering of anatomical features of plant specimens from a number of taxonomic classes. "Special Topics", chosen based on student interest, will explore contemporary societal issues; Students will also compile their own pressed plant collection. While scientific in content, this course is designed to deepen participants' artistic practice by

emphasizing the intersection of art and science.

## PHOTOGRAPHY

### PHO101 Photography I

3 Credits

Students are introduced to the black and white darkroom through film processing and printmaking. A firm foundation of basic darkroom techniques is formed as a starting point for further work. Basic photography subjects such as film types, lenses and filters, and principles of proper exposure are covered. Weekly critiques of students' work in-progress and presentations on majors figures in photography will help guide students to create a cohesive and technically successful body of work. A 35mm film camera is required.

### PHO205 Digital Photography I

3 Credits

Photography students only, students must have a DSLR camera. This course introduces students to the operation and use of a digital single-lens-reflex camera and related techniques. Topics of camera operation include white balance, histograms, file format choices, and lens selection. This course also introduces students to the use of computers, software, scanners and large format photographic quality ink-jet printers in order to create high-quality color and black and white images from their RAW, jpeg, and tiff files. Additionally, students will learn how to scan negatives, transparencies, and prints to produce high-resolution files and then edit these files in Adobe Photoshop before output to the printer. Calibration of equipment will also be covered along with the use of ICC profiles for proper color rendition on a variety of fine art paper surfaces.

No previous computer experience is required. Prerequisite: PHO202 Photography II

### PHO302 Digital Photography II

3 Credits

Photography students only. This course builds on the skills acquired in Digital Photography I covering advanced techniques for color, contrast, and saturation control, as well as greater control in the printing of monochrome images using archival quality ink-jet technology. Adjustment layers, advanced selection techniques, channels, and the use of type as well as masking techniques are presented. Photoshop controls open the possibility to go well beyond the traditional darkroom to enhance the detail in a negative or alter the color palette of a digital image. Digital camera controls including the use of histogram for precise exposure control and file format choices are discussed along with the advantages of using the camera RAW file format. Students are responsible to produce a body of work integrating the techniques learned in the class. Prerequisite: PHO205 Digital Photography I A DSLR is required for this course.

### PHO303 The View Camera

3 Credits

This is an introductory class for photography students to use the 4x5 view camera for portrait, landscape, and architectural photography. The course will explore camera movements to control perspective and depth of field through swings, shifts, and tilts, as well as other camera adjustments. Equipment selection including lenses, film-holders, and meters used in view camera work will be covered along with filtration, film handling, and archival print processing. Scanning techniques to create high-resolution black and white files for large format printing will

be covered and practiced during the semester. Discussion of the Zone System for previsualization of print tone values will assist students to understand how to make the most expressive and successful prints. Critiques and lectures will guide students through technical and aesthetic issues as they complete a portfolio of matted black and white prints. Masters of large format camera including Richard Avedon, Ansel Adams, Alfred Steglitz, Paul Strand, Eugene Atget, Lois Connor, Julia Margaret Cameron, Edward Weston, Walker Evans and Dorothea Lange will be presented and discussed. Prerequisite: PHO202 Photography II

### PHO304 Photo IV: Intro Color Photo

3 Credits

A firm foundation of basic color photography techniques is formed as a starting point for further work. Through a series of assignments, students will learn about color balance, colored light, reflective color, color theory, and hue, saturation, and luminosity. Using this information, students will begin to understand their color preferences and how color impacts the viewers response to an image. Significant historical and contemporary color photographers (such as William Eggleston, Stephen Shore, Annie Leibovitz, Joel Meyerowitz) will be presented and discussed. Students will use digital cameras to complete assignments and create their portfolio. They will also learn how to see a color-cast in a print. Critiques and lectures will guide students through technical and aesthetic issues as they complete a portfolio of 12 to 15 matted color prints. Prerequisite: PHO202 Photography II and PHO205 Digital Photography I

**PHO401/402 Senior Studio I & II**  
3 Credits

The Senior Studio serves as the capstone course. It is an independent, personal pursuit designed to contribute to the creation of an advanced body of thematic work. The course will include directed lectures and critiques to support the critical awareness necessary for the emerging professional artist. Each concentration has established specific objectives beyond the common core for its respective seniors. Students participate in midterm and final group critiques. The course also includes visiting artists and professional presentations. Restricted to Seniors.

**PHO403 Advanced Handmade Photography**

3 Credits

This course is restricted to Juniors and Seniors. Art Education Photography students may take this course as a Photo Special Topic, if they receive permission from the chairperson of Art Education and Photography. The Advanced Handmade Photography class will build on skills developed in the required class Photo III: The Handmade Photo. In the Photo III class students are introduced to the 19th century handmade process of cyanotypes, Van Dyke, albumen and palladium. This advanced class will concentrate on one handmade process. Students will both improve their skills from this foundation and explore in more depth a variety of techniques associated with handmade process to create their images. Using digital negatives, students will experiment with a variety of papers and/or fabrics, toners, chemical formulas, and lesser-used methods unique in the process. Students will be expected to create a portfolio of images, keep

a process journal, and conduct research about the process and its practitioners. This course will also help students further understand the recent resurgence of historical photographic processes as a contemporary art form. Prerequisites: PHO203 Photography III: The Handmade Photograph and PHO205 Digital Photography I

**PHO405 Photo Essay**

3 Credits

This course is restricted to Juniors and Seniors. This course is designed to expand upon the traditional meaning of the photo essay by examining the work of individual artists and how each approached this genre. Beginning with the strict definition of an essay and moving towards both a broader understanding and interpretation, students will learn how photographs can be produced and organized in series to create larger essays with more visual and intellectual complexity. They will learn that an essay need not be constructed around a single idea, but rather, can be layered both conceptually and thematically (in as examples such as portraits, urban or rural landscapes, neighborhoods, social groups, family, cities or geographic regions, subcultures, etc.) Ultimately, these multidimensional essays or portraits become a larger document that is greater than the sum of their parts. Students will create a portfolio based on their own interpretation of the photographic essay. Prerequisite: PHO304 Photography IV: Intro to Color Photography

**PRINTMAKING**

**PRT201 Printmaking I**

3 Credits

This course will introduce several disciplines of printmaking: relief, screen-printing, lithography

and intaglio, as well as related techniques such as monoprint and embossing.

**PRT204 Printmaking II: Silkscreen**

3 Credits

This course will survey the hand and photographic processes of silkscreen (a.k.a. Serigraphy). Various hand drawing and photo methods will be demonstrated and used to create editioned prints. Historic and contemporary silkscreen prints will be discussed throughout the course. Emphasis will be on two-dimensional design as well as technical and conceptual approaches to the silkscreen process. Prerequisite: PRT201 Printmaking I

**PRT208 Printmaking II: Lithography**

3 Credits

This course will survey the printmaking processes of Plate and Stone Lithography. Various hand drawing and photo methods will be demonstrated and used to create editioned prints. Historic and contemporary lithographic prints will be discussed throughout the course. Emphasis will be on two-dimensional as well as technical and conceptual approaches to the lithographic process. Prerequisite: PRT201 Printmaking I

**PRT209 Intro to Book Arts**

3 Credits

Artists have long exploited the poetic interplay between words and pictures. Book Arts is a course that encourages students to experiment with texts and images through the disciplines of writing, book design, and book constructions. It is intended to give students the opportunity to develop writing practice, while equipping them with the bookbinding knowledge needed to create forms in which to house their written work. Students in

this class will keep a writing journal (for responses to writing prompts and assignments), learn bookbinding structures each week, and complete midterm and final projects that combine the writing and studio components of this course in a coherent and unified manner. Book structures will include: simple folded paper (Accordion, Ox Plow, & Flutter), and sewn (Pamphlet, Coptic, & Long stitch), dimensional (Tunnel Carousel & Pop-Ups), and altered books

### **PRT303 Printmaking II: Monotype**

3 Credits

This course will look at the history of monotype printmaking and explain how it can be made using basic or elaborate processes. Students will learn a variety of techniques used in Monotype such as: painting, direct tracing, additive and subtractive, and multi-layering. Current editioning and exhibiting practices relating to the monotype will be discussed and employed. The course will culminate in an exhibition that showcases finished monotypes. Prereqs: PRT201 Printmaking I, PTG101 Painting 1

### **PRT306 Letterpress**

3 Credits

This course is an introduction to all things letterpress, including tools, materials, equipment and technique. We will also discuss form and content, current issues in the world of letterpress printing, and develop knowledge of artists using these techniques within their art practice. Over the course of the fifteen weeks students will become proficient at: • making a variety of printed pieces, including broadsides, chapbooks, zines, and other printed matter • using letterpress printing equipment and tools appropriately and safely • basic

printing skills; typesetting, use of polymer plates, developing knowledge of the rules of printmaking • using a variety of materials (substrates and alternative printing materials) and techniques appropriately, as well as experimenting • Finding ways to use these techniques and practices within your own work • Working as a team (print partners rule!) • the history of letterpress printing and how it is used today, by both artists and master printers

### **PROFESSIONAL PRACTICES**

#### **PRO101 Your Professional Creative Path**

3 Credits

In this class, students will engage in the fundamentals of specializing in the art field through project based learning, collaboration, lecture, readings, discussion, speakers, and field-trips. Exploration and research of artist's pathways, financial literacy, and managing a positive life/work balance will be developed. Students will learn effective professional written and verbal communication skills, fair use, developing social media strategies and maximizing your online portfolio.

#### **PRO201 Promoting and Packaging Yourself**

3 Credits

This course will assist creatives in breaking through the competitive landscape with engaging, brand-savvy promotional materials, utilizing print, broadcast and new media. Topics such as branding, target marketing, integrated cross-media promotional initiatives, public relations and social media strategies will be covered. Students will also set business and marketing goals, create a personal identity system (letterhead, envelope, business card, labels and

thank you cards), resume, CV, promotional video and online website targeted to their creative markets. Presentation, writing, collaboration and leadership skills will be strongly encouraged and nurtured throughout the course.

#### **PRO301 Artist as Entrepreneur**

3 Credits

In this team-based class, students will focus on acquiring the skills needed to maintain a self-sustaining career in the arts. Professional communication skills will be honed while researching real world entrepreneurship as practiced by creative professionals in the local community and beyond. Effective money management, pricing structures, basic accounting skills such as taxes, statements of cash flow and capital and personal budgeting will be covered. Students will also develop an understanding of business ethics and the value of their time by incorporating market research, multiple funding sources, and contracts into their artistic and life practice.



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