

VISUAL AND PERFORMING ARTS

The Major

Visual and Performing Arts offers six different programs of study. Students may choose to major in:

- Art History and Visual Culture (30 credits)
- Film, Television, and Media Arts (33 credits)
- Music (30 credits)
- Studio Art (30 credits)
- Theatre (33 credits)

The Minor

A minor in Visual and Performing Arts can be obtained upon completion of 18 credits in one of the five areas of concentration: Art History and Visual Culture; Film, Television, and Media Arts; Studio Art; Music; or Theatre. The minor in Graphic Design is an interdisciplinary 18-credit minor. For further information about the curriculum and areas of concentration, consult the program directors:

Art History and Visual Culture: M. Rose
 Film, Television, and Media Arts: P. Brooks
 Graphic Design: L. Porter
 Music: B. Torff and M. Ciavaglia
 Studio Art: M. Rose
 Theatre: L. Porter

Department Mission and Goals

The arts are an integral part of human existence. Students in the Visual and Performing Arts Department acquire knowledge of the history, context, and theory of the interaction of art, society, and the self. They learn to communicate, produce, collaborate, meet deadlines, think critically, creatively problem solve, manage time, and be responsible to others, all while participating in life's ongoing cultural conversation.

University Core Course Requirement

Please refer to the Curricula section of this undergraduate catalog for a detailed explanation of the *Magis* Core.

Additional Fees

All Studio Art courses and some Film, Television, and Media courses require a materials/lab fee. There are also additional charges for private music lessons. Students enrolling in these courses will be billed an additional fee per course on their term bill. See the Tuition and Fees page for details.

Facilities and Resources

- The Studio Art Program has five Studio classrooms: a Sculpture Studio, Painting Studio, Printmaking Studio, Darkroom, Mixed Media and Drawing Studio; and a digital printing lab.
- A recording studio in Canisius Hall
- Music practice rooms in Regis Hall
- The Film, Television, and Media Arts program has a new production studio, new computer labs with state-of-the-art digital design and

editing technology, and cameras and other production equipment available for student assignments and projects.

- The Wien Black Box Theatre at the Quick Center for the Arts is the home of Theatre Fairfield, the production wing of the Theatre Program.
- The Canisius 15 Theatre Lab is the central campus home of the Theatre Program where classes, and workshops are held.
- The Costume Shop and Construction Lab, and Scene Shop are in the Quick Center for the Arts.
- The Fairfield University Art Museum (FUAM) encompasses galleries for the permanent collection and rotating exhibitions in Bellarmine Hall, and the Walsh Gallery for larger special exhibitions in the Quick Center for the Arts. It is an essential academic and cultural resource that brings original works of art to the Fairfield University community, and to the residents of Fairfield County and beyond. The small but choice permanent collection features European and American paintings, drawings, prints and photographs, as well as a group of Asian, African, and Pre-Columbian objects. This is augmented by antiquities and medieval objects on long-term loan from the Metropolitan Museum of Art, the Worcester Art Museum, the Yale University Art Gallery, the American Numismatic Society, and artworks borrowed from private collections. Exhibitions showcase works of art in all media from a broad swathe of time periods and world cultures. The Lukacs and Experimental Art Galleries feature exhibitions by student artists, studio art classes, and contemporary artists.
- Our historic plaster cast collection began in 1991 and it is comprised of long-term loans and gifts from a variety of sources, including The Metropolitan Museum of Art, the Acropolis Museum, Yale University Art Gallery, the Slater Museum, as well as generous individual donors. Our collection consists of one hundred casts representing masterpieces from ancient Greece, Rome, and Renaissance Italy, with particular depth for the Parthenon sculptural program. The collection provides students exceptional opportunities to study the history and process of cast making, as well as involvement with new solutions to the original polychromatic appearance of these sculptures. Students in the programs of Art History and Visual Culture, Studio Arts, and Classical Studies often work first hand on the plaster cast collection. The casts are part of the Fairfield University Art Museum and can be seen in the Katherine A. Schwab Plaster Cast Hall Bellarmine Hall, Loyola Hall (by appointment), the DiMenna-Nyselius Library, and the Quick Center lobby.

Internships

Visual and Performing Arts majors are eligible for internship programs in New York City and the local community. Students may receive credit for gaining valuable practical experience in a variety of activities. Students have interned at Sotheby's, Atlantic Records, Viacom, and many other sites in both New York City and Connecticut. There are also internships at the Fairfield University Art Museum, local galleries, museums, historical societies, television and radio stations, art studios, professional theatres, and production companies.

Class Trips

Students in Visual and Performing Arts courses have access to the rich offerings of New York City and Connecticut, and class trips to music and theatre performances, film festivals, museums, and behind-the-scenes tours are regular parts of our courses. If the trip is not scheduled

during regular class time, it is not mandatory. However, the instructor may require that the student attend a similar event or experience, to be arranged by the student on their own time, at a time when the student's schedule allows.

Performance Opportunities

In addition to its regular courses, the Music Program offers credits for a number of student performing groups including the Fairfield University Jazz Ensemble, Strings Orchestra, Concert Band, and Glee Club. Members of these performing groups earn one credit each semester (provided they are not taking more than 20 in total). The Music Program also offers private lessons in instruments in voice, earning two credits per semester. Up to six credits from ensembles or lessons may be applied toward the major or minor in music. The University's Chamber Singers, a cappella groups, Music Ministry and Pep Band are non-credit performing groups.

Theatre Fairfield is the production company of the Theatre Program. The annual season includes professionally directed and designed productions, performances that feature the work of advanced students, and independent projects created by junior and senior majors. Participation in Theatre Fairfield productions is open to all members of the University community. Theatre majors and minors receive practicum credit for participating in performance or technical work on a production.

Programs

- Art History and Visual Culture Major
 - Concentration in Visual Arts Administration
- Art History and Visual Culture Minor
- Film, Television, and Media Arts Major
- Film, Television, and Media Arts Minor
- Graphic Design Minor
- Music Major
- Music Minor
- Studio Art Major
- Studio Art Minor
- Theatre Major
- Theatre Minor

Courses

Art History

AHST 1001 Exploring Art History: Technology and Art 3 Credits

Attributes: GDAH Graphic Design: Art History

This course introduces students to art history as a discipline through the theme of technology by examining a series of important artworks from historic cultures within a global context. These works will serve as entry points into varied artistic traditions whose study will develop students' analytic skills. Premodern use of sophisticated technologies such as bronze casting to stained glass will be explored. The use of modern technologies from imaging and digital reconstruction to chemical analysis and artificial intelligence will be examined to understand how analyses and interpretations are formed and changed over time.

AHST 1002 Exploring Art History: Migration and Art: Raids, Trade, Pilgrimage 3 Credits

Attributes: GDAH Graphic Design: Art History

This course introduces students to the discipline of art history through the theme of human movement across physical and political boundaries, and its relationship to visual art. As people in Europe, Africa, and Asia used land and sea routes to wage or flee war, exchange goods, experience the holy, and seek new opportunities, they bring with them materials, artworks, and ideas. Students will examine a series of important artworks, their historical and cultural contexts, and related works that show evidence of the interconnectedness of people and cultures. Monuments studied may vary, depending on expertise of instructor.

AHST 1003 Exploring Art History: Life, Death, and the Afterlife in Art 3 Credits

Attributes: GDAH Graphic Design: Art History

This course will introduce students to the discipline of art history through the study of important works of funerary art from across the globe. We will consider how objects from tombs and other funerary contexts construct and negotiate the relationship between life and the afterlife in diverse cultures and time periods. We will study the funerary monuments of rulers as well as objects created for the burial rites of common people, and works of art used by the living to depict and prepare for an afterlife. We will also discuss contemporary debates around these monuments.

AHST 1004 Exploring Art History: Art, Politics, and Propaganda 3 Credits

Attributes: GDAH Graphic Design: Art History

This course introduces students to the discipline of art history through the theme of propagandizing visual imagery conceived and executed from the earliest world cultures to the present day. Students explore a series of important artworks from a range of historical periods to better understand their aesthetic, political, and cultural contexts. Focusing on masterpieces across media will develop critical visual literacy skills. Historic examples of political art will be compared to imagery from the present day to better understand the embedded nature of propaganda in human societies.

AHST 1005 Exploring Art History: Sex, Sacrilege, Scandals: From Caves to Culture Wars 3 Credits

Attributes: GDAH Graphic Design: Art History

Overviewing the history of art from its prehistoric roots through the present, students will examine a series of paradigm monuments which sparked controversy and scandal in their societal contexts. Focusing on paradigm examples, students will develop critical visual literacy skills. During the semester, students will expand their capacities for critically enhanced looking, analyzing, and translating ideas. Students will learn to deconstruct visual rhetoric and unpack the prevailing conditions for art censorship sparked by sexual, religious, or political controversies.

AHST 1006 Exploring Art History: Destruction, Plunder, and Preservation 3 Credits

Attributes: GDAH Graphic Design: Art History

This course introduces students to the discipline of art history through the themes of art's destruction, looting, and preservation across world cultures. Through important artworks studied within their cultural and historical contexts, we will explore topics including the looting and plunder of objects for political and economic purposes, the willful destruction of material culture as a means of cultural erasure, and evolving ideas of ownership and cultural heritage as a common human right. We will consider ethical implications and obligations, and current cultural heritage debates over contested objects and monuments from around the world.

AHST 1102 Art of East Asia 3 Credits

Attributes: ANMC Asian Studies Elective, DEIE Diversity, Equality, and Inclusion Elective, GDAH Graphic Design: Art History, INEL International Studies Elective

This course surveys the art and architectural history of China, Korea, and Japan, emphasizing cultural and artistic contact between these cultures. Periods of focus include the Shang, Han, Tang, Song, and Qing dynasties in China; the Jōmon, Nara, Heian, Kamakura, Edo, and Meiji periods in Japan; and the Three Kingdoms period, Goryeo, and Joseon dynasties in Korea. The course highlights collections of Asian art at Yale University and in New York City, incorporating special exhibitions of East Asian art relevant to the course.

AHST 1103 Art of Africa, the Caribbean, and the Americas 3 Credits

Attributes: BSCC Black Studies Component Course, DEIE Diversity, Equality, and Inclusion Elective, GDAH Graphic Design: Art History, INEL International Studies Elective, LCEL LACS Minor: Elective

This course is an introduction to art and architecture of Africa, the Caribbean islands, and Central America, South America, and North America. Major works of art and architecture will be examined to understand the respective cultures and traditions of these regions. Cultures designated by their geographical locations will provide a frame of study for African visual culture. Art of Caribbean islands and the influence of the African diaspora will be explored. The Americas will be represented by Pre-Columbian and Native American visual arts. Students will be introduced to different art historical approaches and vocabulary used to study art from each of these areas.

AHST 1104 Art of Asia 3 Credits

Attributes: ANMC Asian Studies Elective, DEIE Diversity, Equality, and Inclusion Elective, GDAH Graphic Design: Art History, INEL International Studies Elective

This course introduces major monuments of the arts of Asia, including architecture, painting, sculpture, ceramics, and prints. Following a roughly chronological progression spanning over three millennia, the course emphasizes contact between Asian civilizations, including South, Southeast, Central, and East Asia, as well as artistic exchanges between Asia and the West. Areas of focus include: ancient funerary arts, the development of Buddhist art throughout the continent, and secular arts associated with imperial courts and the rise of cities. The course highlights collections of Asian art at the Fairfield University Art Museum, Yale University, and in New York City.

AHST 1105 History of Architecture 3 Credits

Attributes: GDAH Graphic Design: Art History

This introductory course surveys the major periods and key monuments in the history of architecture from antiquity to the present. Topics include Greek and Roman temples and civic architecture, medieval mosques and cathedrals, Renaissance and Baroque cities and their monuments, Early Modern factories and gardens, Machine Age museums and houses, and contemporary architectural developments of all sorts. Students will work with actual buildings in writing assignments and learn the skills necessary to critique and interpret the built environment of the past and present in the United States and beyond.

AHST 1109 Jewish Art: Moses to Modernity 3 Credits

Attributes: GDAH Graphic Design: Art History, JST Judaic Studies Minor

The earliest known written description of the Jewish people is a visual record on an ancient victory monument. Dated from the 13th century BCE, a carved stele dedicated to Pharaoh Merneptah presents a hieroglyphic relief inauspiciously boasting: "Israel is laid waste; his seed is no more." Tracing 4000 years of Jewish art, culture, and ritual, this course is a panoramic overview of visual expression of a people wandering through six continents, innumerable styles and artistic identities. How did the ineffable theophany at Sinai spark the complexity of Judaism's struggle with Greco-Roman pagan idolatry versus attempts at capturing the "spirit of God with wisdom and discernment and the knowledge of workmanship to design designs" [Exodus 35] transforming spirituality into a living art?

AHST 1110 Myth in Classical Art 3 Credits

This course surveys the meaning, form, and cultural function of Greek and Roman mythology, particularly as it is expressed in the art and material culture of the ancient Mediterranean. While we may be more familiar with classical mythology as a set of written stories, in antiquity gods, heroes, and monsters were a part of everyday life, adorning temples, public spaces, and everyday objects. This course will introduce students to the seminal poems and plays of the surviving literary tradition, from Homer to Ovid, in dialogue with those myths' appearance in classical art, emphasizing examples from Connecticut and New York museums. Previously AHST 2210.

AHST 1111 Greek Art and Archeology: Athens to Alexandria 3 Credits

Attributes: GDAH Graphic Design: Art History

This survey explores the artistic and architectural achievements of ancient Greece from the time of Homer to the collapse of the Hellenistic world. The course considers the formation of the Greek city-state and major panhellenic sanctuaries like Olympia in the Geometric and Archaic Periods, the rise of Athens and the artistic achievements of the High Classical Period, and cosmopolitan kingdoms ushered in by Alexander the Great. The course will consist of lectures and structured discussions of seminal scholarly texts, as well as direct engagement with ancient art and reproductions at Fairfield and world-class museums in our region.

AHST 1112 Roman Art and Archaeology: Colosseum to Catacombs 3 Credits

Attributes: GDAH Graphic Design: Art History, ISIF Italian Studies: Italy-Focused, ITEN Italian Course Taught in English

In this course we will examine art of the Roman Republic and Empire. The major themes of the course are: society as reflected in portraiture; religion as communicated in temple and domestic architecture and decoration; the organization and architecture of urban spaces as expressions of power; the architecture and decoration of houses to show status and culture. These themes will also be related to the art of other places and times, including that of our own society. The course emphasizes objects in area museums and includes trips to world-class museums in our region.

AHST 1113 Art and Archaeology of Ancient Egypt: Images for Eternity**3 Credits****Attributes:** GDAH Graphic Design: Art History, INEL International Studies Elective

In this course, students will examine the art of ancient Egypt, from the unification of the pre-historic cultures of the Nile Valley to the Roman conquest. We focus on thematic examinations of various aspects of ancient Egyptian culture, as illustrated through the art, monuments, artifacts, and anthropological evidence that remains in the archaeological record today. Throughout the course, students will analyze and discuss the influence of scholarly biases and issues in cultural heritage management, and museum collecting ethics. By examining the life cycles of these works, from first creation to modern reinterpretation, students will understand that these works not only reflect a society as complex as our own but also serve an important role in contemporary culture. Students will visit the Metropolitan Museum of Art.

AHST 1120 Medieval Art: Catacombs to Cathedrals**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies, FREN French Course Taught in English, GDAH Graphic Design: Art History, IWHU Islamic World Studies: Humanities

This introduction to medieval art and architecture in Europe and the Middle East, from its Roman, Jewish, Early Christian, and Islamic sources through the Gothic period, explores continuity and change in art and its relationship to society and culture. We will consider the physical and sensory original environments of the artworks, including sound, smell, and touch. Other topics include the relationship of belief and ritual to religious imagery and architecture, patterns in medieval design, and the impact of imperial patronage on art. The class will use material from the Fairfield University Art Museum's loan collection from the Metropolitan Museum of Art and the Cloisters, and will take a field trip to the Metropolitan Museum of Art.

AHST 1121X Celtic and Early Irish Art**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies, GDAH Graphic Design: Art History, IRSE Irish Studies Elective, MSID Magis Core: Interdisciplinary**Corequisite:** ENGL 1420X.

This course traces Celtic art from its sources and history on the European continent (1200 BCE to the first century CE) to its migration to the British Isles and its subsequent transformation as it interacts with native cultures there, particularly the Irish culture. It examines native Irish art from the stone circles and passage graves of 3000-2000 BCE to the introduction of the Celtic style and the golden age of Ireland's conversion to Christianity. Rich new art forms such as illustrated bibles, jeweled chalices and reliquaries, high crosses, and the introduction of monastic and ecclesiastical architecture will be discussed. The course also considers the medieval revivals in the 19th and 20th centuries and includes a first-hand examination of Fairfield University's facsimile of the Book of Kells. This course is linked with ENGL 1420X and fulfills the requirements for the interdisciplinary signature element within the Magis Core.

AHST 1130 Early Renaissance Art in Italy**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies, GDAH Graphic Design: Art History, ISIF Italian Studies: Italy-Focused, ITEN Italian Course Taught in English

In this overview of Italian art, culture, and society between 1300 and 1520, we explore the city of Florence as the "cradle of a new world." From its art workshops and urban planning studios, the monumental Duomo of Brunelleschi rises to symbolize a new era for human creativity. Viewing masterpiece artworks, we discover the exciting shift from medieval formalism to a new aristocratic elegance and classical humanism. In this interdisciplinary humanities course, we contrast and compare aspects of Florentine culture as symbolized and visualized in the arts. Artworks depict banking, science, engineering, diplomacy, women's traditional roles of domesticity in the court, and new clothing fashions. Course includes visits to world-renowned area museums allowing students to study first-hand prime examples of Florentine art.

AHST 1131 High Renaissance and Mannerism in Italy**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies, GDAH Graphic Design: Art History

Leonardo, Raphael, and Michelangelo were all praised by the 16th-century artist and writer Giorgio Vasari for raising the visual arts to a level unrivaled since ancient Greece and Rome. This course, which spans roughly 1480-1570, explores this narrative of artistic progress, and what happened to Italian art after it reached "perfection" during the period we call the High Renaissance. Areas of focus include the rebirth of classical antiquity, the concept of artistic style, the role of class and gender in the production and consumption of visual art, and new technologies for producing visual art.

AHST 1132 Baroque Art and Architecture in Rome**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies, ISIF Italian Studies: Italy-Focused

Baroque art began in Rome, and many of its iconic moments remain today. This class will spend two weeks in Rome to experience these works of painting, sculpture, architecture, and decorative arts in their original – and spectacular! – contexts, rather than isolated in museums or on screens. A key goal of Baroque art (created between the end of the 16th and beginning of the 18th centuries) was to elicit a range of physical and emotional responses in its viewers, from piety and awe to disorientation and desire. Through our site visits, we will attempt to recapture some of the embodied experience intended by these creators.

AHST 1152 Modern Art**3 Credits****Attributes:** FREN French Course Taught in English, GDAH Graphic Design: Art History

In this course, students will explore a diverse range of art works and issues, which were central to the practice of Modern Art in Europe and the United States from the mid-nineteenth century to the mid-twentieth century. The course focuses on the artists who challenged the institution of Western art, re-interpreted its norms, and used Modernism as both subject and context. Class revolutions, industrialization, urbanization, imperialism, and capitalism are addressed through a close study of various artists and artworks. The enormous impact of European Modern Art on the rest of the world is considered with the examination of orientalism, primitivism, and "colonial" modernisms. A variety of sources such as novels, philosophical and political texts, films, newspapers, and music are used to inform our understanding of these -isms and Modern Art.

AHST 1164 American Art and Media Culture**3 Credits**

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, GDAH Graphic Design: Art History

In tracing the themes and artistic statements of American artists, the course takes special notice of unifying national myths such as the Founding Fathers, Manifest Destiny, America as the new Eden, the frontier from the Rockies to the lunar surface, heroes from Davy Crockett to Superman, and America as utopia. Through the masterpieces of Church, Cole, Homer, Eakins, Sloan, Hopper, Pollock, Rothko, Wyeth, Warhol, and the Downtown art scene, the course answers the question: What is uniquely American about American art?

AHST 1165 African-American Art**3 Credits**

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, BSAH Black Studies: Arts and Humanities, BSFC Black Studies Focus Course, DEIE Diversity, Equality, and Inclusion Elective, GDAH Graphic Design: Art History

This course explores black art and culture in the twentieth century. We will focus on the artworks themselves and, when possible, the artist's dialogue. Events in United States history such as the emancipation from slavery and the Civil War Era, the Harlem Renaissance, Jazz Age, Great Depression, Civil Rights Movements, AIDS crisis of the 1980s, and the Los Angeles race riots of the 1990s are used as context to understand black art and culture. While art works created by African-American artists are the primary focus, Cuban and Haitian art and artists are also considered. Throughout the course there is a focus on thinking critically when looking at art as well as how to articulate ideas in writing.

AHST 1172 History of Photography**3 Credits**

Attributes: GDAH Graphic Design: Art History

Students will learn the general historical development of photography from the 1830s to the present day. Concentrating primarily on Europe and the United States, this survey examines some of the themes threaded throughout photography's short history: the interrelationships between photography and other arts, the effect of technology on the medium, identity construction by and through photographs, and the tradition of the popular photograph. Social, cultural, and economic issues are considered as well as important photographers and photographic movements. Throughout the course there is a focus on thinking critically when looking at a photograph as well as how to articulate ideas in writing.

AHST 1191 Art and Mythologies of Nazi Germany, Fascist Italy, Bolshevik Russia: Comparative Systems & Outcomes**3 Credits**

Attributes: GDAH Graphic Design: Art History, GMEL German Major or Minor Course, GMEN German Course Taught in English, ISIC Italian Studies: Italy Component, ITEN Italian Course Taught in English, JST Judaic Studies Minor, RECS Russian, Eastern European, and Central Asian Studies, RSVP Russian Studies Minor: VPA

This interdisciplinary approach to the visual Zeitgeist of these major political/national crises in Europe between 1917 and 1945 surveys the visual rhetoric of Nazi Germany, Fascist Italy, and Bolshevik Russia through the widest possible definition of the visual arts. The course includes the traditional fine arts of painting, sculpture, and architecture as well as the mass cultural outlets of film, radio, propaganda posters, and the staging of public events. The class eliminates the distinctions between high and utilitarian mediums of expression; all means of persuasion are fair game. This course allows students to better understand the complexities of these political/nationalist issues; the "window" is the lens provided by the visual arts and mass media. In doing so, students recognize how the symbolic languages of mythology were married to political ideologies and shaped public opinion from the national consciousness.

AHST 1192 History, Theory, and Practice of Museums**3 Credits**

This course focuses on the history and theory of museums, their operations and roles in society and the practical application of museum theory. Students will put the rapidly evolving field of museum studies into a meaningful context while simultaneously gaining a clearer understanding of contemporary industry standards and modes of best professional practice.

AHST 1193 Inside Museums and Galleries: Taste, Place, Public Space**3 Credits**

This course explores the interactive role of the curator and the museum and gallery visitor in the dynamic cultural spaces of museums, galleries, and public historic spaces, parks, monuments, etc. We explore the responsibilities, ethics, and educational goals for the professional staff of not-for-profit museums in terms of serving the common good of the general public. If museums are "temples of culture," then we need to understand the ways these public "faiths" act while open and engaging for all. In contrast, we highlight the similarities and differences when artworks or collectible objects are placed into a commercialized, for profit-gallery/auction house context. This is an introductory course, welcoming students ready to experience and learn about the rich spectrum of museums, galleries, auction houses, and cultural institutions within the Tri-State area. Field trips include visits with top professionals who share their expertise and experiences.

AHST 2209 Historic Plaster Cast Collection at Fairfield University**3 Credits**

Prerequisite: One 1000-level art history course.

This seminar introduces students to the study of classical and medieval sculpture through the lens of plaster cast collections in Europe and the U.S. including Fairfield's growing collection. Students will develop a deep understanding of the great works of famed Greek sculptors, the complex history of Roman copying, and how the rediscovery and replication of these works influenced tastes from the Renaissance to the modern day. Students will research casts in the Fairfield collection, learn directly from curators and conservators, and visit other cast collections including the Slater Museum, the Institute for Classical Architecture, and the Metropolitan Museum of Art.

AHST 2221 Arts of Ireland and the British Isles, 500-1000**3 Credits**

Attributes: CAOT Catholic Studies: Non-Religious Studies, IRSE Irish Studies Elective

Prerequisite: One 1000-level art history course.

This course explores the art and architecture produced in Ireland, England, and Scotland during the early medieval period, often called the "Golden Age of Insular Art." It was an era of rich cultural exchange during which Irish and continental monks were instrumental in the spread of Christianity throughout the British Isles; Irish settled in Scotland; the Anglo-Saxon kingdom was established in England; and Vikings invaded Ireland and Britain. Arts in all media combined pre-Christian Celtic and Germanic traditions with new Christian forms. Irish monasteries throughout the British Isles were centers of production for sumptuous manuscripts such as the Book of Kells and liturgical vessels including the Ardagh Chalice. Monastic architecture and high crosses will also be considered, as well as secular objects such as aristocratic jewelry.

AHST 2222 Byzantine Art**3 Credits****Attributes:** CAOT Catholic Studies: Non-Religious Studies**Prerequisite:** One 1000-level art history course.

This course focuses on the art of the medieval Byzantine Empire, a period of strong imperial patronage that saw the rise of Christianity and its associated new forms of art and architecture. The course is organized chronologically, from Byzantine art's late antique Pagan Roman, Early Christian, and Jewish sources to its relationship to Islamic art and its later impact on the development of the arts of Western Europe and Russia. The major themes of the course are: the relationship of belief and ritual to religious imagery and architecture; cultural exchange and influence on art forms and iconography; and the impact of imperial patronage on art and architecture.

AHST 2250 Fashion Forward: A History of Fashionable Dress in Global Context**3 Credits****Attributes:** MSID Magis Core: Interdisciplinary, WSGF Women, Gender, and Sexuality Studies: Gender Focused

This course examines how clothes are a tool of identity and power, by exploring fashions of both Europe and the Global South. The history of fashion is the history of humanity. What we choose to wear, how we style our hair, and how we decorate our bodies, has been a factor of our daily lives for millennia. Fashion is never "just clothes." Our clothes tell ourselves and the world who we are, where we see ourselves in our community, and how our fellow humans view us. Through readings, discussions, research and writings, students will discover the incredible power of dress. Crosslisted with THTR 2250.

AHST 2292 Museums, Art, Ethics, and the Law**3 Credits****Prerequisite:** One 1000-level art history course.

This course examines the complex legal and ethical issues surrounding the conception, creation, communication, display, reproduction, ownership, transfer, and protection of works of art. The first unit is devoted to defining "art" and discussing artists' rights. The legal and ethical constraints affecting museums, collectors and the art market generally will be covered in the second unit, while the third unit will grapple with the problematic area of cultural property (with particular emphasis on looting, plunder, identity, trade, reparation, restitution and restitution). In each of these three segments, we shall read and discuss relevant case law, as well as a number of commentaries authored by leading experts in the field.

AHST 2296 Museum Exhibition Seminar**3 Credits****Prerequisite:** One Art History course or permission of the instructor.

This seminar offers students the opportunity for object-based learning and direct experience of museum practice surrounding the curation, display, and interpretation of works of art for the public.

AHST 2900 Special Topics (Shell)**3 Credits****Prerequisite:** One 1000-level art history course.

Students conduct an in-depth study of a specific subject in the history of art.

AHST 3980 Internship**1-3 Credits**

Internships allow students to gain hands-on experience in fields related to art history through supervised work for galleries, museums, auction houses, and other venues. Internships give students experience in a professional environment, help them to identify possible career paths, and give them skills that they do not acquire in the classroom. Students may apply for on-campus internships at the Fairfield University Art Museum or pursue placement in local or New York City arts institutions. Internships require permission from the Art History program's internship coordinator before registration.

AHST 3990 Independent Study**1-3 Credits**

This in-depth exploration of a specific topic in art history involves students in independent research and field study. Open to students with approval of a faculty member and the director of the Art History program.

AHST 4999 Senior Capstone Seminar**3 Credits**

Required of all art history majors in the spring semester of the senior year, this seminar offers rotating topics that reflect the areas of expertise and research among Fairfield's art history faculty members and culminates in an in-depth research project.

Film, Television, and Media Arts

FTMA 1010 Introduction to Film Studies**3 Credits****Attributes:** ENPC Digital Journalism Production Component, GDFT Graphic Design: Film and Television

This course explores the fundamentals of film form (including narrative modes, visual design, performance styles, editing, and sound design), and the relationship between a film's style and its overall meaning. By learning how to "read" film as a text and utilize sophisticated cinematic language, you will begin to critically understand film as both an art form and a product of culture. Each week's meetings will include lecture, discussion, and a separate, dedicated screening of a feature film.

FTMA 1011 Introduction to Film and Video Production**3 Credits****Attributes:** ENPC Digital Journalism Production Component, SPEL Sports Media Elective**Fee:** \$120 Materials Fee

This course introduces and familiarizes students with the theoretical background and technical skills needed to produce film, video and new media content. Structured around classroom discussions, screenings, and hands-on equipment workshops, this course encourages students to experiment with the moving image and find their unique creative voice, all within a supportive environment. Students will learn the proper use of a professional camera and sound and lighting equipment in order to complete a series of audio and video exercises, culminating in the production of group short films.

FTMA 1101 American Cinema History**3 Credits****Attributes:** ASGW American Studies: Gateway, GDFT Graphic Design: Film and Television

American cinema has evolved from its origins as a technological novelty at the end of the 19th century to become a key component of a multibillion-dollar industry that profoundly influences popular culture in the United States and around the world. This course examines important American films of the past 100 years and the technological, economic, and cultural developments that have influenced their creation, along with the theoretical concepts necessary for their analysis.

FTMA 1102 American Television History**3 Credits****Attributes:** ASGW American Studies: Gateway, GDFT Graphic Design: Film and Television

An introduction to the study of television in the United States, this course reviews the historical roots of television content and technology and its relationship to radio and film, and its evolution new media platforms. Students examine the evolution of the many program types found in broadcast and cable television, explore their narrative conventions, and define criteria for analyzing story, structure, formats, performance, and production values.

FTMA 1103 Global Cinema**3 Credits**

Attributes: DEIE Diversity, Equality, and Inclusion Elective, ENDE Digital Journalism Elective, GDFT Graphic Design: Film and Television, INEL International Studies Elective

In this course, students engage with different expressions of "global cinema": films intended for international audiences. This course pays attention to key films, filmmakers, and moments in film history, across Europe, Asia, Latin America, the Middle East, and Africa. With a particular focus on international art cinema, this course gives students the historical context and critical tools to appreciate and analyze diverse cinematic styles. Dedicated weekly screenings create the theatrical experience for which these films were intended.

FTMA 1104 Documentary Cinema**3 Credits**

Attributes: GDFT Graphic Design: Film and Television

This course surveys the historical, political, social and cultural significance of non-fiction (documentary) storytelling traditions in the U.S. and abroad. Students will study canonical and independently produced documentaries directed by domestic and international filmmakers to deepen their overall understanding of the technological and aesthetic contributions that national cinemas have contributed to nonfiction filmmaking. Major themes to be discussed are tradition vs. modernization, colonialism, religion, cross cultural relationships, class, gender, ethnicity, nationalism, the human condition, hegemony, and displacement. Students will gain factual knowledge and learn to analyze and critically evaluate points of view that may not be their own.

FTMA 1105 Asian New Waves in World Cinema**3 Credits**

An exploration of major filmmakers, themes, and movements in post-war Asian cinema. While recognizing the significance of popular genres and commercial production, this course focuses on the dynamic emergence of Asian art films in the context of world cinema. Through film viewing, class discussion, and essay writing, students explore themes such as family, womanhood, youth, exile, violence, and memory, examining both the distinctive "Asianness" of the films and their resonances with other works of world cinema. Students learn to analyze cinematic language and styles, while taking into consideration filmmakers' responses to cultural traditions, political and socio-economic changes, and technological shifts.

FTMA 1120 Beginning Screenwriting for Film and Television**3 Credits**

This introductory course introduces students to screenwriting by developing their understanding of the structure of short and long form narrative film. The main goal of the course is to develop creative capacities in storytelling and written expression while introducing students to fundamental principles of conventional fiction and television screenwriting. This course utilizes lecture, discussion, screenings, readings, and reflective essay writing to grapple with issues of structure, characterization, conflict, and aesthetics. Students will participate in regular writing workshops and produce a complete draft of a short film screenplay by the end of the course.

FTMA 1122 Writing for Scripted Television**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

In this course, students will learn the basics of episodic television writing, from drama and comedy, to sketch and sitcom. Through screenings and writing workshops, the class will explore story structure, character development, season arcs and how to write a pilot episode. Students will also analyze the form of traditional television series, as well as newly emerging variations. Finally, this course will give students the realistic experience of working in a television "writers' room," with the entire class collaborating on the creation of an original pilot episode.

FTMA 1130 Film Editing and Media Construction**3 Credits**

Fee: \$120 Materials Fee

This course explores how filmmakers create meaning through the assembly of images and sound, ranging from the classical-Hollywood narrative film, to more experimental modes of time-based storytelling. Students will examine the theoretical conventions of motion picture editing through screenings, discussions and hands-on projects, including the filming their own short films with professional camera and sound equipment and editing in Adobe Premiere Pro.

FTMA 1137 Acting for the Camera**3 Credits**

Prerequisite: THTR 1030.

This course is an experiential introduction to the specialized techniques used in successful on-camera acting. On-camera exercises will emphasize the importance of listening, truthful moment-to-moment response, and effective communication skills. Students will practice their skills and apply their training to commercials, current television scripts, and screenplays. Initial classes examine the difference between acting for the stage and acting for the camera. Students will practice a variety of on-camera styles including comedy, crime drama, and commercials. The course builds towards longer scene work from a screenplay. Topics include script analysis, nuance and depth of performance, and relaxation, and confidence on-camera. Crosslisted with THTR 2237.

FTMA 1140 Introduction to Animation**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

This course introduces students to the essentials of storytelling in animation: hand-drawn and computer-generated 2D, stop-motion, 3D-modeling, storyboards and more. Through screenings of animated films, episodic television and more experimental shorts, students will explore the aesthetics, historical contexts and current trends of the medium. They'll apply this knowledge towards the production of their own shot films, including experiments in hand-drawn, stop motion and computer-generated animation.

FTMA 1150 Entertainment Technology**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

This course is an introduction to the technical aspects of theatre production. Students learn basic techniques of set construction, rigging and stage lighting. Lectures serve as foundational information for a series of lab sessions held throughout the semester. In labs, students construct, rig and light a fully realized Theatre Fairfield production. Proper use of hand and power tools is emphasized. Lab schedules are created during the first weeks of class, in consultation between the instructor and students. To compensate students for the lab requirement, students will earn one credit through enrollment in THTR 1952.

FTMA 1152 Costume Construction for Stage & Screen**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

Learn to make amazing garments, for the stage, for film, or for your own purposes! Costume construction is a vital career in the entertainment industry, combining creativity and hands-on craftsmanship. Through readings, lecture, discussion, and hands-on lab work, students will be introduced to the principles of theatrical garment construction, and learn basic costume-making techniques. Using the textbook as a lab notebook, students will collect sewing samples, notes, textile samples, measurement charts and paper pattern-making, which will then inform their final project: a sewn garment. Students will participate on Wardrobe Crew for a Theatre Fairfield production or a Capstone Film.

FTMA 1154 Theatrical Makeup for Stage & Screen**3 Credits****Attributes:** MEVP Magis Core Exploration: VPA

Expert application of theatrical makeup is a critical tool for the professional actor, and a rewarding career path in theatre and film. Through lecture, discussion, and hands-on lab work you will be introduced to the principles of stage makeup design and application. Combining research, critical analysis, and hands-on techniques, students will develop makeup application skills using their own faces. Whether as a theatre artist or as an audience member, this class will lead to more sophisticated understanding of makeup in both theatre and film. Students will participate on Makeup/Hair Crew for a Theatre Fairfield production or a Capstone Film.

FTMA 1155 Design for Stage & Screen**3 Credits****Attributes:** GDTA Graphic Design: Theatre, MEVP Magis Core Exploration: VPA

Designing for the theatre involves a series of interrelated actions: play analysis, visual research, ideation, development, drawing/painting, and collaborating with others. In this class, students study and practice all of these areas of the creative process. In addition, students study the underlying theories and principles that affect scenery, costume and lighting design.

FTMA 1950 Production Practicum**1 Credit**

In this course, restricted to Film, Television, and Media Arts majors and minors, students will receive credit for their participation on approved student film and media productions, both on-set and in-post, beyond their own classroom assignments. This class will provide students with an opportunity to reflect on their production experiences, through written assignments. Enrollment by permission only. May be taken up to three times.

FTMA 2131 Producing for Film and Television**3 Credits****Attributes:** SPEL Sports Media Elective

This course is designed to enhance students' understanding of the feature film and television industry. Students will be acquainted with common industry business practices and learn about how certain films and television shows are developed and produced, while at the same time expanding their critical understanding of the industry at large. Particular attention will be paid to how corporate mandates in film and television influence creative processes. In this course the student will attain the "language of TV and film" when discussing and creating concepts viable for script development in these forms. We will also analyze the production values of shows currently on TV and Films currently in theaters: casting, directing, costume, music, editing, etc. This course is aimed on students getting an overview/introduction of how the TV and Film business works and learning how to sell it. We will focus both on the American & International markets.

FTMA 2201 Filmmaker Studies**3 Credits****Attributes:** MEVP Magis Core Exploration: VPA

Each semester that it is offered, this course takes up the study of one or more individual filmmakers (primarily directors) and surveys that person's (or pair's or group's) body of work, examining major themes, techniques, motifs, topics, collaborations. In so doing, it seeks to measure and evaluate their contribution to the history and craft of film. May be taken multiple times with different topics.

FTMA 2204 African American Cinema**3 Credits****Attributes:** ASUP American Studies Upper Level, BSAH Black Studies: Arts and Humanities, BSFC Black Studies Focus Course, GDFT Graphic Design: Film and Television**Prerequisite:** FTMA 1010.

This course explores the historical, social and cultural significance of African American cinema from the silent era until present-day. Students will grapple with issues concerning the politics of representation of people of African descent in the American film industry and deepen their overall understanding of ways that African American filmmakers have achieved artistry and expression in spite of obstacles posed by race, class, and gender. Through regular screenings, readings, and presentations students will deepen their overall understanding of the impact of historical events and key filmic technological advancements on the establishment of the separate and unequal African American film industry.

FTMA 2206 American Film: Decades**3 Credits****Attributes:** ASGW American Studies: Gateway, GDFT Graphic Design: Film and Television**Prerequisite:** FTMA 1010.

This course examines the use of film form (e.g., cinematography, editing, sound design) in American movies made during a given 10-year period, as well as the social, cultural, historical and ideological contexts of the era in which they were made. Each iteration of the course is organized around particular themes relevant to the decade under discussion, e.g. "1970s - Rebels with Causes."

FTMA 2207 Film Genres**3 Credits****Attributes:** GDFT Graphic Design: Film and Television

Genres are categories of film characterized by recognizable conventions that include settings, stock characters, narrative patterns, stylistic devices, historical contexts, and themes. Genres interact with filmmakers' and audiences' shared expectations and evolve over time. Each iteration of this course examines a specific genre (e.g. the Western, Horror, Science Fiction, etc.) and evaluates it in terms of film form and its own evolving set of conventions. May be taken multiple times with different topics.

FTMA 2208 Television Genres**3 Credits****Prerequisite:** FTMA 1010 or FTMA 1011.

Basic to understanding television as an art form is the concept of genre. This course introduces students to the defining characteristics and the critical analysis of television genre. On a rotating basis, the course focuses on drama, serial, situation comedy, news and documentary, and reality television, examining distinct conception, writing, production, directing, editing and other conventions of each. Social and historical elements of the genre are also addressed.

FTMA 2209 Gender, Sexuality, and Cinema**3 Credits****Attributes:** WSGF Women, Gender, and Sexuality Studies: Gender Focused**Prerequisite:** FTMA 1010.

This course examines how American movies' representations of gender and sexuality have been used to both construct and subvert cultural mores. We will consider how queer, trans, and feminist perspectives have rethought cinematic language and challenged societal attitudes through storytelling. From "coded" sexual references in classical films, to New Hollywood-era films, to today's thriving independent cinema, this representational genealogy includes both condescending myth and bold truth-telling.

FTMA 2220 Intermediate Screenwriting**3 Credits****Prerequisite:** FTMA 1120.

Writing a feature film script can be one of the most difficult and daunting tasks for a writer/filmmaker, yet it remains the dominant format in filmmaking practice. This class builds upon the foundation of FTMA 1120, expanding upon the narrative techniques at play in short films and applying them to the roughly 90 page format. The majority of this class is structured like a writers room/group, where students write, write, write, and foster a collaborative environment where they share, critique and develop script ideas.

FTMA 2230 Lighting and Cinematography**3 Credits****Prerequisite:** FTMA 1011.

This advanced motion picture production course focuses on the production of narrative fiction films. Students study and practice advanced techniques of film production: including preproduction, production and postproduction responsibilities of the producer relating to management, financing, contracts, distribution and other business elements of filmmaking. Students in the class collaborate to produce significantly more complex narrative films with more advanced camera, lighting, audio, and editing equipment.

FTMA 2231 Documentary Film Production**3 Credits****Attributes:** SPEL Sports Media Elective**Fee:** \$120 Materials Fee

This course is designed to develop skills and critical perspectives needed to produce character-driven documentary work. Through lectures, discussions, screenings, readings, and hands-on demonstrations, students will learn about documentary workflow, as well the medium's potential to promote social activism and awareness. Students will write, produce, direct, and edit short documentaries and, by periodically presenting their own work, students will engage one another in discussions and develop skills in constructive critique.

FTMA 2232 Scripted Television Production**3 Credits****Attributes:** MEVP Magis Core Exploration: VPA

The modes of scripted television storytelling are varied: 30-minute single-camera comedies, cinematic hour-long dramas, live sketch shows and three-camera sitcoms, to name a few. This course examines the history, aesthetics, and production practices of scripted television production, contextualizing each sub-genre within the broader trends of the film and television industry. In addition to viewing and analyzing television episodes, students will learn the essentials of television production: camera/ sound/ lighting, directing actors, producing and post-production workflows. Students will direct their own single-camera mini-episode, as well as collaborate on the major production of a full-length scripted episode.

FTMA 2234 Directing for Film, TV, Media**3 Credits****Attributes:** SPEL Sports Media Elective**Prerequisite:** FTMA 1011 or FTMA 1130.

This course explores what a film director does, how they manipulate and manage the divergent elements of cinema into a coherent whole, and often, into a unique and personal vision. The specific tasks of a director related to their role with crew and actors, and in the development of a film from start to finish, are studied from practical and theoretical perspectives.

FTMA 2235 New Media Workshop**3 Credits****Attributes:** SPEL Sports Media Elective**Fee:** \$120 Materials Fee

The digital revolution has arrived for the production of moving images, from the omnipresence of photo-realistic visual effects and animation in movies, to the rise of virtual and augmented reality tech as storytelling venues. Students will examine the historical context and cultural impact of the VFX, VR and AR revolution, on their way to developing and making cutting-edge short form media projects, using Adobe After Effects, Unity, VR cameras, VR/AR headsets, and beyond.

FTMA 2236 Digital Audio Workstation**3 Credits**

This course will provide the student with an in-depth knowledge of the practical application of the Digital Audio Workstation (DAW). This course is primarily designed for students interested in audio editing as it applies to producing recordings, creating sound effects, and soundtrack design for film/TV/radio. Creating samples, recording techniques, waveform manipulation, mixing, and the role of the Digital Audio Workstation in the overall process of sound design will be explored. Students will be proficient at using Logic Pro audio software to manipulate MIDI and audio. Students will learn how to record live sound effects from the environment and manipulate the recordings to create Foley sound effects, and apply them to a film segment. Students will learn to mix and master a segment of multi-track audio. Crosslisted with MUSC 2236.

FTMA 2240 Directing Animated Film and Television**3 Credits****Attributes:** MEVP Magis Core Exploration: VPA

This course explores how animated films and television shows are made in pre-production - from story development, to storyboarding- all before any actual animation begins. We will explore the role of the director in envisioning and navigating this process, as well as the historical and cultural context within which animated work is being made. Students will watch films and television episodes, analyze storytelling techniques and gain insight into the production process behind the scenes. Throughout the semester, students will act as writer, director, storyboard artist, editor and producer on their own "animatic" for an original animated short.

FTMA 2245 Survey of Film Music: Hearing the Movies**3 Credits**

This course provides an overview of film music from 1900 to today. Students investigate the defining characteristics of the major historical periods of film music, explore the social and historical events that shaped the industry, learn to actively listen to a score, and discuss salient features of a given score. The object in this course is to develop skills in analyzing the sound track, music's role in the sound track, and the relation of sound track and image track on small-scale and large-scale (narrative) levels. The course develops critical listening and viewing skills as well as a film-music historical survey. Crosslisted with MUSC 2245.

FTMA 2270 Latin American Cinemas**3 Credits**

Attributes: GDFT Graphic Design: Film and Television, LCEL LACS Minor: Elective, LCSC LACS Minor: Spanish Culture and Literature

In this course we examine Latin American and Latinx films to see how artists use cinema to capture their realities, create worlds, challenge stereotypes and social norms, and further complicate stories beyond commercial cinemas. Through consistent practice with the written word and manipulating film images making video essays, we examine the crucial importance of self-representation, and diversity of perspectives in front of and behind the camera. In addition, we study the structures of distribution and exhibition that shape the unequal visibility of some cinemas over others. As an interdisciplinary course that bridges the fields of Spanish, Film Studies, and Film Production, you will work with theoretical approaches, closely study the mechanics of film, and later adapt and apply film analysis to create video essays. Through analysis and application, we explore Latin American cinemas as highly political and culturally-entrenched vehicles circulating unequally throughout the world.

FTMA 2271 Italian Cinema**3 Credits**

Attributes: ISIF Italian Studies: Italy-Focused, ISIT Italian Studies: Italian This survey of Italian films as textual, cultural, and historical artifacts analyzes movements such as neorealism, commedia all'italiana, the spaghetti western, and new Italian cinema through the works of selected directors. The course follows a chronology from the silent period to present day, with special emphasis on the "golden ages" of Italian cinema, neo-realism of the postwar period, the 1960s' comedy of manners, and the new Italian cinema of the 1980s and 1990s. Students analyze the works of Rossellini, De Sica, Fellini, Visconti, Germi, Antonioni, Wertmüller, Leone, Pasolini, Moretti, Benigni, and others. Crosslisted with ITLN 2271.

FTMA 2290 Italian American Cinema**3 Credits**

Attributes: ITEN Italian Course Taught in English, MWAC Magis Core: Writing Across Curriculum

This course investigates salient aspects of Italian American cinema, including the representation of Italian Americans, works directed by Italian American directors, and roles played by Italian American actors. It also examines the difference in roles and representation for men and women in this subgroup of American society, with particular consideration given to the ethnic roots of these differences. Throughout the semester we will examine the ways in which film displays Italian ethnicity in the United States. The course also analyzes the profound influence of Italian cinema on the film-making of Italian American screenwriters and directors. This class is taught in English. Crosslisted with ITLN 2290.

FTMA 2900 FTMA Special Topics in Cinematography and Post Production**3 Credits**

These courses, offered periodically, focus in depth on a specific theme or issue, and may draw upon films from one or more countries, from among numerous directors, and from various periods in film history from the dawn of cinema to the present. Special applied courses may also be offered in this category. May be taken multiple times with different topics.

FTMA 3980 Internship**1-3 Credits**

In consultation with a faculty member, upper-level major and minor students arrange a semester-long internship with one of many film production companies located within Connecticut and the New York metropolitan area. The course combines on-site supervision and meetings with faculty advisors with weekly journal submissions and an assigned paper at the end of the internship. Enrollment by permission only. May be taken for FTM major credit up to three credits.

FTMA 3990 Independent Study**1-3 Credits**

Open to students majoring or minoring in Film, Television, and Media Arts, this course allows a student to pursue a topic in film, television, or media arts in-depth and in close consultation with a faculty member of the Film, Television, and Media Arts program. Enrollment by permission only. May be taken for FTMA major credit up to three credits.

FTMA 4998 Capstone Seminar I**3 Credits**

Prerequisite: Junior standing.

This course provides an opportunity for Film, Television, and Media Arts majors in their junior year to envision and begin on the production of a creative work that pulls together the theoretical concepts and technical skills they have acquired during their years in the program. This course is required for all Film, Television, and Media Arts majors, who must take it in the spring semester of their junior year. The capstone project is completed with FTMA 4999 in the fall semester of the student's senior year. Open to FTM majors only.

FTMA 4999 Capstone Seminar II**3 Credits**

Prerequisite: FTMA 4998.

This course provides an opportunity for Film, Television, and Media Arts majors in their senior year to produce a creative work that pulls together the theoretical concepts and technical skills they have acquired during their years in the Program. This course is required for all Film, Television, and Media Arts majors, who must take it in the fall semester of their senior year.

Graphic Design

GDSN 3201 Graphic Design I: Making Meaning**3 Credits**

Prerequisite: Completion of four preparatory classes in the Graphic Design minor.

We are literally surrounded by graphic design, from billboards to soda cans, from Facebook pages to political ads. The graphic designer develops engaging material that communicates a pointed message and persuades an audience. This class focuses on the basic ingredients of graphic design: typography, image, and color. We further explore the combination of these elements into compositions, utilizing proximity, alignment, contrast and repetition. We engage in the complexity of the creative process, developing a strong designer's process, working both by hand and on the computer. Being critical of design is an essential element of designing. Therefore, we will analyze designs for their efficacy, as we lay the foundation for further study in graphic design. In addition to personal sketchbooks, we will use Adobe Photoshop, Illustrator, InDesign, and AfterEffects software.

GDSN 3202 Graphic Design II: Clients and Collaboration**3 Credits**

Prerequisite: GDSN 3201.

This course will address the relationship between the graphic designer and the client. What can a designer do when the client specifies a "cleaner" logo? How can a designer respond when a client says, "I don't know what I want, but it's not that"? Students will practice essential research and analysis skills, as well as the questions that designers can ask clients, to help both parties understand the goals of any given design. They will also examine the variety of delivery systems for graphic design, from printed to electronic media, and how they affect both layout and file formats. Students will continue to develop expressive skills using text, image and layout. They will also continue to engage in the complexity of the creative process, developing a strong designer's process, working both by hand and on the computer. We will also continue to develop our design sense by critically analyzing designs.

Music

MUSC 1101 The History of Jazz 3 Credits

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, BSAH Black Studies: Arts and Humanities, BSFC Black Studies Focus Course, DEIE Diversity, Equality, and Inclusion Elective, EDCG Educational Studies Cognate

This course traces the development of American jazz from its origins in African-American musical traditions. Students examine the roots of jazz in ragtime, blues, work songs, and march music and study the development of different jazz styles such as Dixieland in the '20s, swing in the '30s, bop in the '40s, and continuing to the present. The course emphasizes the connection between historical periods and the music of jazz: America's original art music.

MUSC 1102 History and Development of Rock 3 Credits

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, DEIE Diversity, Equality, and Inclusion Elective

This course surveys the musical and social trends that resulted in the emergence of rock and roll as an important musical and cultural force in America. The course traces the roots of rock, blues, and country styles, showing how they merged with popular music. Students examine periods from the 1950s to the present, along with Elvis Presley, Chuck Berry, Little Richard, the Beatles, the British invasion, folk music, Bob Dylan, jazz and art rock, Jimi Hendrix, the west coast movement, and the music industry. Students learn to understand, discuss, and differentiate between stylistic periods and their historical relevance to American culture.

MUSC 1103 History of Music: 400-1700 3 Credits

From the humble beginnings of prayer set to chant, through the golden age of polyphony, to the masters of the baroque, this course surveys the origin of western art music. Students learn the basic elements of music and chart the evolution of these elements through the centuries. Students also learn about the cultural and intellectual environment that gave birth to different music genres and styles.

MUSC 1104 History of Music: 1700-1964 3 Credits

Attributes: MUEM European Music

This course explores the ways in which composers manipulated musical language to meet the growing demands of the middle class. After learning the basic elements of music, students explore the world of the Enlightenment and Haydn, Mozart, and Beethoven. In the romantic period, the course explores the interaction of all the arts and the influence of politics and economics on compositional style. With the dawn of the 20th century, the course explores what "modern" means, learns about attempts to expand and replace musical language, and studies the impact of American culture on music.

MUSC 1112 Music of Black Americans 3 Credits

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, BSAH Black Studies: Arts and Humanities, BSFC Black Studies Focus Course, DEIE Diversity, Equality, and Inclusion Elective, EDCG Educational Studies Cognate

This musical and historical survey of African-American music and its important contributions to American culture examines African heritage, slave songs, and the colonial era, followed by the role of African-Americans in the music and culture of the Revolutionary and Civil War periods. Students examine the evolution of spirituals, minstrel songs, and ragtime as they relate to dance forms; the role of African-Americans as performers and composers in classical music and music of the theatre; and the blues as it evolves into jazz, soul, reggae, funk, disco, and rap. This course takes a look at racism and issues of gender in America, and how musicians of diverse backgrounds have collaborated and contributed to the evolution of American music despite prejudice and adversity.

MUSC 1120 History of American Song 3 Credits

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts

This course examines the history of our most popular form of American music: the song. It explores the origins of song, the impact of immigrants, war, women, and political agendas on the development of this genre, as well as popular American songwriters, singers, and styles. Through critical analysis, we will see the patterns that shaped the music of today.

MUSC 1122 World Music History and Ensemble 3 Credits

Attributes: BSAH Black Studies: Arts and Humanities, BSCC Black Studies Component Course, EDCG Educational Studies Cognate, INEL International Studies Elective, LCEL LACS Minor: Elective

The course includes a survey and hands-on instrumental experimentation with world music including African, Brazilian, African-American, Native American, Latin American, Indian, and South Asian styles. Students attend a formal lecture and a practice or performance session each week. During the latter session, students learn to play (primarily African) percussion instruments, coming to view them as the first building blocks of much larger units of ethnic, folk, traditional, or popular ensembles. The course raises student awareness of corresponding songs and traditions; links history, tradition, music, and culture; and introduces students to the contribution of a wide range of cultures to the music world and to the widespread belief that music is a universal language. Students perform as a class or an ensemble on set show-and-tell occasions that may be open to invited guests and/or the University community. No previous musical experience is required.

MUSC 1124 Bach and Beethoven 3 Credits

Attributes: GMEL German Major or Minor Course, GMEN German Course Taught in English

This course examines the lives and music of two masters. The first half of the course explores the great secular and religious music of Johann Sebastian Bach, the last great exponent of baroque style. The second half of the course investigates the life and works of Ludwig van Beethoven, the composer who, more than any other, represents the struggle for artistic truth.

MUSC 1126 History of Choral Music 3 Credits

From Palestrina's masses to Verdi's Requiem, this course explores the history of music through choral music. The composers themselves often considered these masterpieces to be the culmination of their compositional development and work. A basic ability to read music is helpful.

MUSC 1132 Critical Issues in American Popular Music: Blues to Hip Hop **3 Credits**

Attributes: ASVP American Studies: Visual and Performing Arts, BSAH Black Studies: Arts and Humanities, BSCC Black Studies Component Course, DEIE Diversity, Equality, and Inclusion Elective

This course provides an in-depth look at the important musical, social, and racial issues in American popular music, from the media exploitation of the blues in the 1920s through current issues in hip hop. Subject areas will include blues and its origins, jazz and modernism, the obstacles of race in music, the death of rhythm and blues, rock's evolution in the 1950s, rap and hip hop culture, and issues in both postmodernism and perverse as seen by many music and art critics.

MUSC 1150 Music Theory and Composition I **3 Credits**

This course introduces students to the basic concepts of music theory and beginning compositional skills. Starting with the notation of pitch and rhythm, the course investigates the major/minor key system, intervals, chord construction, melody writing, and rudimentary harmonization. No background in music is expected.

MUSC 1155 Popular Music Theory and Composition **3 Credits**

This course gives students a working knowledge of jazz and pop harmony. Students will attain keyboard proficiency through an emphasis on ear-training, voicings, tritone substitutions, and improvisation theory; this proficiency can be used on other instruments. Students learn all upper-structure chords in all keys as well as ways to improvise on various chord structures. Students should be able to play through lead sheet material with reasonable proficiency using jazz voicings and voice-leading techniques. Basic knowledge of the keyboard is recommended, but the course is open to all instrumentalists and vocalists.

MUSC 1156 Introduction to Music Technology: History and Practice **3 Credits**

This course provides students with an introduction to the use of musical instrument digital interface and its various formats. Participants study principles of MIDI, the use of computers in music, and music software as it applies to composition, arranging, sequencing, and music notation, examining how these formats enhance the performance of music and music production. Students learn the technology used in pop music, soundtracks, and commercial music. This course requires a basic knowledge of music and is open to students with some musical background.

MUSC 1157 Introduction to the Music Industry **3 Credits**

This course introduces students to the various aspects of the music industry. Students discuss the history and process behind the creation, manufacture, and distribution of prerecorded music. The course covers the earliest record companies, changes in the technology, and the growing awareness and sophistication of the consumer and the artists, as well as the function of managers, attorneys, musicians, and agents in the music industry.

MUSC 1243 19th Century Romanticism in Music **3 Credits**

Attributes: ISIF Italian Studies: Italy-Focused, ITEN Italian Course Taught in English

This comprehensive survey of 19th-century romanticism in music considers the music of Beethoven, Chopin, Verdi, and Wagner, among others. The music of the romantic era contains some of the richest masterpieces in music history. The course considers the relationship between music and the other arts. Previously MUSC 2243.

MUSC 1953 Jazz Ensemble **1 Credit**

Prerequisites: Instrumental or vocal performance experience; selection through audition.

Jazz Ensemble is open to musicians who wish to develop their skills in jazz performance. Students rehearse and receive instruction in performing and improvising in different styles of jazz, from swing to fusion. This course may be taken repeatedly.

MUSC 2201 Hip Hop Evolution: From the South Bronx to the World **3 Credits**

Attributes: BSFC Black Studies Focus Course, DEIE Diversity, Equality, and Inclusion Elective, MUAM American Music, MUHI Music History

This class explores the musical, cultural, political, and aesthetic foundations of hip-hop. We will trace the corporeal, visual, spoken word, literary, and musical antecedents to and manifestations of hip-hop in American cultural. Students will investigate specific black cultural practices that have given rise to its various idioms. Students create material culture related to each thematic section of the course. Scheduled work in performance studio helps students understand how hip-hop is created and assessed. We will analyze the effects of corporate America and examine the images and ideas presented by an industry driven by profit. Are we really in a post-racial society? How does hip-hop help us understand race, class, gender, power, and oppression? Artists studied will not be those with the highest number of albums sold, but those with significant musical or lyrical content and impact on hip-hop as a whole.

MUSC 2215 American Musical Theatre: History and Practice **3 Credits**

Prerequisite: One music or theatre course.

Musical theatre is a complex genre that has developed in tandem with the developing American nation. It is a serious art form that, in its finest iterations, represents total works of art unique in and of themselves. This course expands students' knowledge of the range and diversity of the genre as codified in the middle 20th century by Rodgers and Hammerstein and their imitators. Embedded in great musical theatre pieces is the essence of what it means to be an American living in the United States at a particular time in history. Crosslisted with THTR 2215.

MUSC 2236 Digital Audio Workstation **3 Credits**

This course will provide the student with an in-depth knowledge of the practical application of the Digital Audio Workstation (DAW). This course is primarily designed for students interested in audio editing as it applies to producing recordings, creating sound effects, and soundtrack design for film/TV/radio. Creating samples, recording techniques, waveform manipulation, mixing, and the role of the Digital Audio Workstation in the overall process of sound design will be explored. Students will be proficient at using Logic Pro audio software to manipulate MIDI and audio. Students will learn how to record live sound effects from the environment and manipulate the recordings to create Foley sound effects, and apply them to a film segment. Students will learn to mix and master a segment of multi-track audio. Crosslisted with FTMA 2236.

MUSC 2242 Music of the Classical Era **3 Credits**

During the classical era (about 1750 to 1830), music shifted from an aristocratic concern to the favorite popular art of the middle class. The course examines the lives and music of the three most important composers of this period: Haydn, Mozart, and Beethoven.

MUSC 2244 Music of the 20th Century **3 Credits**

This introduction to the mainstreams of music of our time begins with Debussy, Ravel, and the French moderns. After investigating the music of Stravinsky, Bartók, and other European composers, the course concludes with such modern trends as electronic music, film music, jazz, and popular music.

MUSC 2245 Survey of Film Music: Hearing the Movies 3 Credits This course provides an overview of film music from 1900 to today. Students investigate the defining characteristics of the major historical periods of film music, explore the social and historical events that shaped the industry, learn to actively listen to a score, and discuss salient features of a given score. The object in this course is to develop skills in analyzing the sound track, music's role in the sound track, and the relation of sound track and image track on small-scale and large-scale (narrative) levels. The course develops critical listening and viewing skills as well as a film-music historical survey. Crosslisted with FTMA 2245.	
MUSC 2250 Music Theory and Composition II 3 Credits Prerequisite: MUSC 1150. In this course, students build a theoretical and compositional foundation by studying 7th chords, part-writing, harmonic progressions, and chromatic harmony. In addition, students compose original melodies and learn how to harmonize them, and undertake simple analysis projects to further understand how music is put together.	MUSC 3925 Private Lessons: Trumpet 2 Credits Fee: \$710 Music Lesson Fee MUSC 3926 Private Lessons: Violin 2 Credits Fee: \$710 Music Lesson Fee MUSC 3927 Private Lessons: Viola 2 Credits Fee: \$710 Music Lesson Fee MUSC 3928 Private Lessons: Voice 2 Credits Fee: \$710 Music Lesson Fee
MUSC 2900 Special Topics in Music: Group voice, Technique and practice 3 Credits Attributes: MEVP Magis Core Exploration: VPA Prerequisite: One 1000-level music course. Students will undertake an in-depth study of a specific problem, period, composer, performer, or style of performing, creating, or responding to music. The course will be conducted by a leading scholar/practitioner in the field. The course may be repeated with permission of the program director.	MUSC 3951 Instrumental Ensembles 1 Credit Prerequisite: Orchestra or symphonic band performance experience. This ensemble helps instrumental musicians develop their skills further through public concert performances. Students learn ensemble performance ethics and stylistic interpretation, as well as performing pieces from a wide variety of genres and time periods. This course may be repeated each semester. Previously MUSC 1951. MUSC 3953 Jazz Ensemble 1 Credit Prerequisites: Instrumental or vocal performance experience; selection through audition. Jazz Ensemble is open to musicians who wish to develop their skills in jazz performance. Students rehearse and receive instruction in performing and improvising in different styles of jazz, from swing to fusion. This course may be repeated each semester. Previously MUSC 1953.
MUSC 3911 Private Lessons: Bass 2 Credits Fee: \$710 Music Lesson Fee	MUSC 3955 University Glee Club 1 Credit The University Glee Club is a mixed-voice choral ensemble, providing student singers opportunities to work on vocal technique; enhance their musical skills; and perform on campus in concert and at University events, and off campus in concert venues in the region and beyond. Through a regular schedule of rehearsals and performances, students learn vocal music in variety of styles, including Renaissance polyphony, liturgical and other sacred music of various eras and traditions, oratorio, Spirituals, American folk music, and Musical Theatre, among others. This course may be repeated each semester.
MUSC 3912 Private Lessons: Bassoon 2 Credits Fee: \$710 Music Lesson Fee	MUSC 3980 Internship 1-3 Credits Internships are available in a number of organizations. Students receive semester credit in exchange for working a minimum of 10 hours per week. Students may count no more than six credits towards a major, and no more than three credits towards a minor. Open to music majors and minors only. Enrollment by permission only.
MUSC 3913 Private Lessons: Cello 2 Credits Fee: \$710 Music Lesson Fee	MUSC 3990 Independent Study 1-3 Credits Attributes: MUHI Music History By arrangement with music faculty, students work independently on special topics within the field of music. Open to music majors and minors only. Enrollment by permission only.
MUSC 3914 Private Lessons: Clarinet 2 Credits Fee: \$710 Music Lesson Fee	MUSC 4998 Senior Capstone Project I 3 Credits Attributes: MUHI Music History The capstone project provides opportunities for majors to work at a very high level, reflecting their expertise and ongoing research. Enrollment by permission only.
MUSC 3915 Private Lessons: Flute 2 Credits Fee: \$710 Music Lesson Fee	MUSC 4999 Senior Capstone Project II 3 Credits Attributes: MUAP Applied Music The capstone project provides opportunities for majors to work at a very high level, reflecting their expertise and ongoing research. Enrollment by permission only.
MUSC 3916 Private Lessons: Guitar 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3917 Private Lessons: Harp 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3918 Private Lessons: Oboe 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3919 Private Lessons: Percussion 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3920 Private Lessons: Piano 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3921 Private Lessons: Beginning Piano 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3922 Private Lessons: Jazz/Pop Piano 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3923 Private Lessons: Saxophone 2 Credits Fee: \$710 Music Lesson Fee	
MUSC 3924 Private Lessons: Trombone 2 Credits Fee: \$710 Music Lesson Fee	

Studio Art

SART 1011 Introduction to Sculpture

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This beginning sculpture course is an introduction to working three-dimensionally. Promoting an understanding of the creative process, students will construct objects in both abstract and realistic styles. The course emphasizes concepts, contemporary art and theory through a wide variety of materials and aesthetic categories such as collage, sculptural construction, and installation.

SART 1012 Introduction to Drawing

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course focuses on the act of seeing and its intimate connection with mark-making. Experiences develop observational, expressive, and conceptual skills. Students explore the formal elements of drawing, such as line, value, composition, and form, and how they can be used to express an awareness of one's self and the world around one. The course explores a variety of materials and processes through in- and out-of-class projects. Students participate in critiques of these projects and, through writing and speaking, develop a language of aesthetic awareness and a sense of artistic quality.

SART 1013 Introduction to Figure Drawing

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This introduction to drawing from the human figure uses a wide variety of media and techniques. The course emphasizes understanding, interpretation, and expressive use of the figure in contemporary studio practice. Students discover proportion and form through line, value, perspective, anatomical studies, and analysis of structure. Students participate in critiques of their projects and, through writing and speaking, develop a language of aesthetic awareness and a sense of artistic quality.

SART 1014 Introduction to Printmaking

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

Through an interdisciplinary approach in this introductory printmaking course, students will discover new ways of organizing visual space and reflect on the myriad of approaches to making prints. Through hands-on studio projects such as monoprinting and photographic technique, visual thinking will be emphasized as a creative practice that augments intellectual thought and how knowledge is socially constructed within and beyond the studio. Students will be asked to consider the ethical implications of decisions made within our globally interconnected society, including the selection of assignment materials.

SART 1015 Introduction to Painting

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course introduces the methods, techniques, and language of oil painting. Students explore principles of color, construction, paint handling, delineation of form and space, light and shadow, surface, texture, and composition. Students paint primarily from observation and employ representational and abstract modes. Materials and historical concerns are integral parts of directed and individual investigations.

SART 1016 Introduction to 2-D Design

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course is an introduction to the aesthetic dimension of human existence through the appreciation and practice of pictorial design, a fundamental aspect of our larger visual culture. Studio exercises will familiarize students with concepts such as line, rhythm, shape, balance, texture, and pattern. A hands-on studio environment with computer-based assignments will involve students in practical and creative problem-solving. Adobe Illustrator and Photoshop will be the software programs used on all assignments. Across the semester students become more familiar and conversant in the elements and principles of design as well as the two software programs.

SART 1101 Digital Tools in Art Making

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

In this introductory studio course, students will explore digital graphics software and how it may be used in conjunction with traditional art media (such as painting and drawing in pencil, ink, charcoal, pastels, and gouache) to develop a unique visual voice. Through projects that build on one another's idea-based and technical components, students will develop an understanding of vocabulary fundamental to visual language and technology's relationship to art now and throughout history. Projects will emphasize that digital technology is not an end in itself, but a means to realizing ideas.

SART 1102 Experimental Drawing Practices

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

In this introductory course students will gain an expanded view of how seeing, drawing, and thinking contribute to organizing and expressing one's visual thoughts and ideas. Through hands-on studio projects, visual thinking will be emphasized as a creative practice that augments intellectual thought and teaches problem-solving skills. Through an interdisciplinary approach, students will discover new ways of organizing visual space and reflect on the myriad of approaches to working with their hands and new materials both found and new. Projects will include a wide range of mark making, collage, collotypes, and other layering techniques. This course is designed to be open and accessible to all students.

SART 1105 Color Workshop

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course investigates fundamental color theory through studio projects using contemporary and historical references. Students focus on the development and exploration of ideas using a variety of color media and study the practical mixing and application of pigments. The course stresses perception, visual awareness, sensitivity, attitude, and judgment, and is typically offered fall semester. This course is designed to be open and accessible to all students.

SART 1132 Sculpture: Construction and Subtraction

3 Credits

Attributes: GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

An introduction to three-dimensional form and the area that it inhabits, this broad-spectrum course offers an in-depth focus on developing studio skills in sculpture. Hands on collaborative and individual projects introduce students to the themes of space and the environment through an exploration of abstraction and representation. A consideration of the evocative nature of materials is central to this course, as visual organization in the world around us is investigated. This course is designed to be open and accessible to all students.

SART 1133 Alternative Processes Photography**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$145 Materials Fee

This course covers alternative techniques in photography, including Cyanotypes, Kallitypes, collage, and instant photography. Additionally, students will have readings pertaining to the history of the medium, and will be introduced to contemporary concepts and use of the photographic image. A digital camera, while not required, will be useful. There are a small number of manual and digital loaner cameras available through the Studio Art Program, but loans are available on a first come basis. This course is designed to be open and accessible to all students.

SART 1134 Digital Photography**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$145 Materials Fee

This course covers basic techniques of digital photography, including print production, the development of concepts and theory in photography, the relationship of photography to other visual media, and the study of historical and contemporary precedents. In addition, students will explore the manipulation of photographic images in both black and white and color through the use of Adobe Photoshop. Students must provide their own digital camera. For this course, cameras must have a manual over-ride option. There are nine possible loaner cameras available through the Studio Art Program, but loans are available on a first come basis. This course is designed to be open and accessible to all students.

SART 1136 Artist Book Construction**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

In this course, students will engage in book making, book altering, and book deconstruction as a creative endeavor, examining how visual language and written language differ and interact, and will consider the book as a metaphor for any technology that preserves and transmits information. The course will examine our changing relationship with books in the 21st Century by introducing you to the methods and thought processes of working artists as well as social, natural, and/or political issues common to practicing contemporary artists. This course is designed to be open and accessible to all students.

SART 1137 Motion and Time-Based Art**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course uses a wide variety of media to develop and present performance and installation art, emphasizing interconnections with video, computer, telecommunications, photography, film, live performance, music, and sound. It is typically offered every other spring semester. This course is designed to be open and accessible to all students.

SART 1138 From Drawing to Painting**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course specializes in teaching students to work with drawing as a way to develop subject matter and transition into painting. The first part of the semester is focused on collecting and drawing from visual references such as nature, the figure, interiors and still life. Working with sketches, students learn to develop a visual vocabulary to articulate ideas that are meaningful and personal to them. This practice is used as a starting point to develop a language of expression and transition into painting. This course is designed to be open and accessible to all students.

SART 1139 Watercolor**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

This course is an introduction to the methods, techniques and language of watercolor. In exploring the fundamentals of watercolor this course helps students develop their abilities to see and explore washes of color in relation to pictorial space and form. Value, composition, color, transparency, and wet into wet processes are explored. This course is designed to be open and accessible to all students.

SART 1140 Darkroom Photography**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$145 Materials Fee

This course is an introduction to the practice of photography by means of film and the darkroom. Students will understand the action of light on film and paper as an art medium. Basic principles and practices of black and white film, intention, processing film and prints, exposure, and printing are instructed and built upon. Students will begin to learn the mechanics and vernacular of analog photography while beginning to understand their own personal aesthetics by completing visual exercises and a final portfolio.

SART 2230 Advanced Painting**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee**Prerequisite:** SART 1015.

This course builds on the experience of Introduction to Painting and stresses fluency in paint and the advanced development of technical and expressive skills. It focuses on the generation of ideas as a central component in the process of painting. Individual direction is developed in consultation with the instructor. This course includes individual and group criticism.

SART 2231 Advanced Printmaking**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee**Prerequisite:** SART 1014 or SART 1136.

This course focuses on the development of technical and conceptual skills as a central component in the process of printmaking, with an emphasis on developing individual direction through studio work, drawing, writing, and research. Students explore intaglio, silkscreen, and painterly methods of mono-printing.

SART 2233 Advanced Photography**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$145 Materials Fee

This course builds upon the fundamentals of photography learned in previous photography courses, and depending on the semester focuses on either digital or darkroom techniques. If the focus is digital, a digital camera is required for this course.

SART 2235 Advanced Drawing**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee**Prerequisite:** SART 1012 or SART 1013 or SART 1101 or SART 1102 or SART 1138.

This course builds upon the experience of SART 1012 and stresses advanced development of skills. It focuses on the generation of ideas as a central component in the process of drawing and emphasizes individual direction and inventive drawing through studio projects developed in consultation with the instructor. This course includes individual and group criticism.

SART 2900 Special Topics (Shell)**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee

Students will have the opportunity to work in a specific medium or technique, or on a particular subject, not available in our regular course offerings.

SART 3299 Advanced Projects Seminar**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee**Prerequisites:** Three courses in studio art.

Required for students majoring and an option for students minoring in Studio Art, this course helps students develop a unique body of work representative of their explorations, discoveries and development. Emphasis is on preparing a portfolio reflective of their individual practice. Students read and discuss contemporary and art historical issues. Visiting artists and critics are a feature of the class. Open to majors and minors only.

SART 3980 Studio Internship**1-3 Credits****Attributes:** GDSA Graphic Design: Studio Arts

Internships are for students who have completed at least three studio courses and whose academic work has prepared them for professional work related to internships as studio assistants to professional artists or for work in museums, galleries, or art-related non-profit organizations in the New York City and local areas. Internships require faculty sponsorship and departmental approval, and are developed by each student in consultation with the supervising professor.

SART 3990 Independent Study**1-3 Credits****Attributes:** GDSA Graphic Design: Studio Arts

By arrangement with studio faculty, juniors and seniors may work independently on specific studio projects. Progress is reviewed through individual critiques. Students regularly read and discuss contemporary and art historical issues. Students must finalize independent studies with the studio program director.

SART 4301 Exhibition Seminar**3 Credits****Attributes:** GDSA Graphic Design: Studio Arts**Fee:** \$120 Materials Fee**Prerequisite:** Senior standing.

Students in this course build on Advanced Projects experiences and continue to develop a unique body of work representative of their explorations, discoveries, research, and deep reflection. Students regularly read and discuss contemporary art theory and art historical issues. Emphasis is placed on preparing a portfolio and senior exhibition. Visiting artists and critiques are a feature of the class. Open to studio art majors only.

Theatre

THTR 1011 Exploring Theatre**3 Credits****Attributes:** MWAC Magis Core: Writing Across Curriculum

When we can download any movie we want to our computer and watch it from the comfort of the residence hall, why do live theatre? Why see live theatre? Does live theatre have anything to offer that movies and TV cannot? Is it worth doing or seeing? Actually, the act of witnessing live theatre challenges us to think more deeply, more critically, and more thoughtfully about our society and ourselves. Theatre can change the world. This course is about understanding why we need theatre in our lives, and becoming more active, more engaged, more attentive audience members.

THTR 1030 Acting I**3 Credits**

This class is an intensive introduction to technique and training essential to acting. Manifesting the understanding of key concepts through demonstrating skills is the primary focus of the course. Physical openness and responsiveness are explored and developed in pursuit of performance that is dynamically immediate and wholly engages audience, ensemble, and performer. Students will learn and practice Viewpoints, an approach to performance that allows performers to develop stage presence, play as a member of an ensemble, and make exciting performance choices. The class also introduces vocal technique for stage, the key ingredient to theatrical storytelling.

THTR 1106 Theatre Management**3 Credits**

When considering a theatre event, we usually think of actors performing for an audience. Yet, there is a network of factors ensuring a successful actor/audience connection. On the management side, there is the stage manager, making sure that every moment of the performance runs smoothly. On the administration side, there are other issues: Where did the money come from? How did the audience learn about the production? What is the overriding purpose of the theatre company? This course introduces the numerous managerial and administrative matters that are necessary for theatre production.

THTR 1111 Performance Histories I: Origins to Shakespeare**3 Credits**

We explore the Great Theatre of the World from ancient Greece (Sophocles) to medieval Japan (Shōguns) to the Renaissance (Shakespeare) as social justice. All theatre is social justice theatre, galvanizing audiences to empathize with characters braving injustices through great entertainment. We begin with the hit Broadway musical, Hamilton, and then trace our steps back to Ancient Greece, which produced the first musical dramas about societal injustice. Our journey through the world's great theatres will identify and analyze the values, beliefs, practices, and privileges of our own and other societies and what makes compelling entertainment. Six theatre performances, live and online, included.

THTR 1112 Great Theatre of the World: Henrik, Hanuman, and Hamilton**3 Credits**

We explore the Great Theatre of the World from nineteenth-century European modernism (Henrik) to the epic theatres of Asia (Hanuman) to hit Broadway musicals (Hamilton) through the lens of social justice. All theatre is social justice theatre, designed to galvanize audiences to empathize with characters braving injustices through compelling entertainment that engages both hearts and minds. Theatre provides a window into the people of our own and other times and places—their passions, their needs, their troubles—by dramatizing conflicts of power, oppression, race, gender, and class. Six theatre performances, live and online, are included.

THTR 1135 Modern and Contemporary Dance**3 Credits**

This course explores the movement principles of the major dance figures in the 20th century, including Martha Graham, Doris Humphrey, Hanya Holm, Jose Limon, and Merce Cunningham. Students complete research, compositional assignments, and structured improvisations to support the classroom activity. Overall, students gain a historical perspective of modern dance as an art form and improve their own dance technique in terms of strength, alignment, and flexibility.

THTR 1137 Acting for the Camera**3 Credits**

This course is an introduction to the specialized techniques used in successful on-camera acting. On-camera exercises emphasize the importance of listening, truthful moment-to-moment response, and effective communication skills. Initial classes examine the difference between acting for the stage and acting for the camera. Students practice a variety of on-camera styles including comedy, crime drama, and commercials. The course builds towards longer scene work from a screenplay. Topics include script analysis, nuance and depth of performance, relaxation, and confidence on-camera. Cross-listed with FTMA 1137.

THTR 1138 Folk and Social Dance**3 Credits**

This course explores dance as social interaction and communal activity. Students discuss and participate in various kinds of folk dances originating from different ethnic cultures and explore their common roots in primitive rituals, religious worship, courtship, recreation, celebration, and therapeutic or healing experiences. The course also explores contemporary forms of ballroom, disco, and club dancing. Students complete research, compositional assignments, and structured improvisations to support classroom activity.

THTR 1150 Entertainment Technology**3 Credits**

This course is an introduction to the technical aspects of theatre, film, and television. Students learn basic techniques of scenic construction, rigging, sound, projection and stage lighting. Lectures serve as foundational information for a series of lab sessions held throughout the semester in the Scene Shop. The required labs provide hands-on learning for construction, lighting, and other aspects of technology used in live entertainment. Lab schedules are created during the first weeks of class, in consultation with instructor. Cross-listed with FTMA 1150.

THTR 1152 Costume Construction for Stage & Screen**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

Learn to make amazing garments, for the stage, for film, or for your own purposes! Costume construction is a vital career in the entertainment industry, combining creativity and hands-on craftsmanship. Through readings, lecture, discussion, and hands-on lab work, students will be introduced to the principles of theatrical garment construction, and learn basic costume-making techniques. Using the textbook as a lab notebook, students will collect sewing samples, notes, textile samples, measurement charts and paper pattern-making, which will then inform their final project: a sewn garment. Students will participate on Wardrobe Crew for a Theatre Fairfield production or a Capstone Film. Cross-listed with FTMA 1152.

THTR 1154 Theatrical Makeup for Stage & Screen**3 Credits**

Attributes: MEVP Magis Core Exploration: VPA

Expert application of theatrical makeup is a critical tool for the professional actor, and a rewarding career path in theatre and film. Through lecture, discussion, and hands-on lab work you will be introduced to the principles of stage makeup design and application. Combining research, critical analysis, and hands-on techniques, students will develop makeup application skills using their own faces. Whether as a theatre artist or as an audience member, this class will lead to more sophisticated understanding of makeup in both theatre and film. Students will participate on Makeup/Hair Crew for a Theatre Fairfield production or a Capstone Film. Cross-listed with FTMA 1154.

THTR 1155 Design for Stage & Screen**3 Credits**

Attributes: GDTA Graphic Design: Theatre

This class explores the visual work of theatre and film designers: how costumes communicate a character's personality, how scenery establishes an atmosphere, and how lighting illuminates both literally and metaphorically. Students study how design functions by working on a series of design projects for both stage and film scripts. In addition, the course closely examines the creative process that underpins the work of all artists. Crosslisted with FTMA 1155.

THTR 1158 Scene Painting**3 Credits**

Attributes: GDTA Graphic Design: Theatre

This workshop introduces the basic principles, skills, and techniques of the scenic artist. Through a series of painting projects, students explore common painting techniques. The course gives special attention to matching the paint project to the paint elevation, as well as developing creative thinking skills. Projects emphasize craftsmanship and the ability to work as part of a team in addition to dealing with the time factors of actual production. Students research various techniques, styles, and visual textures in addition to hands-on work in the class. Students serve as members of a paint crew for a Theatre Fairfield production.

THTR 1200 American Women Playwrights**3 Credits**

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, ENAM American Literature, E_AF English Literature After 1800, WSGF Women, Gender, and Sexuality Studies: Gender Focused

This course traces the evolution of plays by women from the Revolutionary War to plays reflecting the 21st-century concerns of African American, Asian, American, and Latina playwrights. Plays are discussed in light of the social, political, and economic climates that produced them. Special emphasis is given to questions of sex, gender, race, ethnicity, and class, as we explore how American women, despite considerable obstacles, have developed their own theatrical voices. Our study is further informed by the work of feminist performance theorists. Crosslisted with ENGL 1200.

THTR 1250 American Drama**3 Credits**

Attributes: ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, E_AF English Literature After 1800, MELT Magis Core Exploration: Literature

This course examines the development of American theatre from the 18th through the 21st centuries. It includes a study and analysis of the special problems affecting the development and changes in American society as seen through American playwriting and theatre production. Students read and see over fifteen plays that grapple with issues of race, ethnicity, gender, class, and what it means to be an American. The course includes theatre trips. Cross-listed with ENGL 1250.

THTR 1951 Theatre Fairfield Performance Practicum**1 Credit**

Students gain first-hand training in performance under the guidance of theatre professionals. Everyone cast in a Theatre Fairfield production is automatically enrolled in this one-credit practicum. Students may also earn credit by enrolling in weekly Performance Workshops, which focus each semester on introducing a particular performance skill. Some of the topics covered in previous Performance Workshops include: clowning, stage combat, physical performance, and puppetry. This course may be repeated but may not be included in the 120 credits required for graduation.

THTR 1952 Theatre Fairfield Production Practicum 1 Credit

Students gain first-hand training in theatre production under the guidance of theatre professionals. Everyone working on a crew of a Theatre Fairfield production is automatically enrolled in this one-credit practicum. Students must consult with theatre faculty regarding placement as a crew head in stage management, technical, or front-of-house duties. This course may be repeated but may not be included in the 120 credits required for graduation.

THTR 2210 Theatre in Production 3 Credits

Students take this course in conjunction with a particular Theatre Fairfield production. This course offers an immersion experience, as students engage in focused theatrical research in the classroom and immediately apply the concepts in the production. The class/production format makes particularly challenging scripts and/or artistic approaches possible. Some of the topics covered in previous semesters include Restoration comedy, performing Shakespeare, and devised theatre.

THTR 2215 American Musical Theatre: History and Practice 3 Credits

Prerequisite: One music or theatre course.

Musical theatre is a complex genre that has developed in tandem with the developing American nation. It is a serious art form that, in its finest iterations, represents total works of art unique in and of themselves. This course expands students' knowledge of the range and diversity of the genre as codified in the middle 20th century by Rodgers and Hammerstein and their imitators. Embedded in great musical theatre pieces is the essence of what it means to be an American living in the United States at a particular time in history.

THTR 2230 Advanced Acting 3 Credits

Prerequisite: THTR 1030.

This is an intensive acting course that builds upon the basic acting principles taught in Acting I. In this course, students apply what they have learned about the art, analysis, and interpretation of acting to a variety of dramatic styles. Students explore several period acting styles through exercises, scenes and monologues. Students gain a well-rounded and thoughtful understanding of acting as a practical and intellectual art that prepares them for further work in theatre and related performing arts.

THTR 2250 Fashion Forward: A History of Fashionable Dress in Global Context 3 Credits

Attributes: MEVP Magis Core Exploration: VPA, WSGF Women, Gender, and Sexuality Studies: Gender Focused

This course examines how clothes are a tool of identity and power, by exploring fashions of both Europe and the Global South. The history of fashion is the history of humanity. What we choose to wear, how we style our hair, and how we decorate our bodies, has been a factor of our daily lives for millennia. Fashion is never "just clothes." Our clothes tell ourselves and the world who we are, where we see ourselves in our community, and how our fellow humans view us. Through readings, discussions, research and writings, students will discover the incredible power of dress. Cross-listed with AHST 2250.

THTR 2253 Costume Design 3 Credits

Attributes: GDTA Graphic Design: Theatre

Before a character even speaks, we have a strong sense of who that person is, based on our impression of the costume design. This class focuses on how costume designers engineer strong connections between the world of the play or film, and the audience's experience. Play analysis, historical research, visual research, idea-generation, design development and rendering styles are addressed. Emphasis is placed on a sound creative process, as well as grounding designs in historical accuracy or consistent world-building.

THTR 2256 Stage Lighting 3 Credits

Attributes: GDTA Graphic Design: Theatre

Prerequisite: THTR 1150 or THTR 1155.

With light on stage, we create a vast array of environmental moods. In order to accomplish these effects, students must grasp two separate fields of information. First, there are technical elements: the nature of light, electricity, reflection, refraction, lighting instruments and control systems. Then there is light in the context of the theatrical production. This involves play analysis, visual research, and manipulating light in the theatre space. Both the technical and aesthetic aspects are covered in this class. Safe use of electricity and lighting equipment is emphasized.

THTR 2288 Scene Design 3 Credits

Attributes: GDTA Graphic Design: Theatre

Prerequisite: THTR 1155.

In a play, scenery provides the context, allowing the audience to connect to the characters and their dramatic journey. Not merely locale, scenery is a visual accompaniment to the action of the play. In this course, students develop their drafting, rendering and model-making skills, as these are the designer's principle communication tools. The course includes play reading, analysis and historical research. Emphasis is placed on a sound creative process, as well as grounding designs with historical accuracy.

THTR 2800 Queer Theatre and Performance 3 Credits

Following a queerly designed course schedule that pushes against normative constructs such as linear time, biological continuance and "progress," as measured by notions of capitalist "success," students will read and unpack a diverse selection of theoretical musings, play scripts, performance texts, descriptions, reviews, and videos in an effort to compose a working definition of "queer performance." Readings, topics and assignments have been curated in an attempt to provide students with a global, fluid view of queer performance practice rather than a comprehensive, historiographic genealogy.

THTR 2900 Special Topics 3 Credits

Attributes: MEVP Magis Core Exploration: VPA

This dynamic dance course is designed for students of ALL LEVELS looking to enhance their technical skills while embracing their unique artistic voice. This course aims to build and/or enhance upon a strong technical foundation utilizing conditioning exercises, flexibility exercises, and the rudiments of ballet, jazz, and commercial dance techniques. We will do a deep dive into how the body moves and how muscles work to support the body when dancing. This will inherently shift the focus away from finding the "perfect dancer body" and towards how to utilize each individual body's strengths and weaknesses to create an expressive and powerful dancer. Physical well-being will be a focus every week as we explore these technical elements. Dancers will also learn choreography in the aforementioned styles and be challenged to execute them artistically.

THTR 3240 Directing 3 Credits

This course for advanced students covers the theory, practice, and history of directing for the theatre. In a workshop format, students explore various ways of bringing a play script from conception to full production. The course includes sessions in text analysis, working with actors and designers, and the role and responsibility of the director to the overall production. Students direct several in-class scenes and a one-act play that is produced in Director's Cut, part of Theatre Fairfield's season.

THTR 3980 Internship**1-3 Credits**

With faculty sponsorship, students work with professional theatre companies and theatre artists. Students develop their skills in real-world situations, while networking and gaining invaluable work experience. Internships are also available on-campus, within Theatre Fairfield. Students interested in becoming interns must consult with theatre faculty well in advance of the desired internship semester. Internships for summer work are encouraged.

THTR 3990 Independent Study**1-4 Credits**

This course allows students to intensively explore a particular aspect of stage management, design, acting, directing or dramaturgy under the guidance of a faculty member. Students must have the approval of the theatre faculty before registering for this course.

THTR 4005 Curriculum Development in Theatre Education**3 Credits**

This course is designed for those who want to teach K-12 students. Students explore a variety of democratic approaches to teaching, as well as pivotal ideas in the field of Education. Students develop a framework for analyzing and assessing learners, curriculum design, and teaching strategies based on readings and observation of children in a classroom setting. Students learn to effectively teach thematic materials and explore how to create a positive, safe learning community. The course includes 10-15 hours of field experience in grades preK-12.

THTR 4010 Teaching Methodologies in Theatre Education**3 Credits**

This course is designed for those who want to teach K-12 students. This course explores how theatre facilitates learning in educational, cultural, and community settings. We will examine key aspects of the field's historical development through the work of prominent leaders, the relationships between theories of dramatic art and general education principles, and the main concepts, pedagogies, and conventions of the field of Educational Theatre. This course will also look at how we keep our artistry inspired by those practitioners who came before us, while also keeping our artistry at the forefront of what we do.

THTR 4999 Theatre Capstone**3 Credits**

All Theatre majors, and interested minors, complete a Capstone Project designed to showcase their artistry, intellect, and expertise. The Project is normally completed in the senior years and is a major component of each student's graduation portfolio.

Professors of the Practice

Ciavaglia

O'Connor

Lecturers

Canaj

Cesiro

Chase

Cooney

Covaci

Donovan

Edwards

Ember

Fumasoli

Grauer

Hofmann

Hogan

Kendall

Leavitt-Learson

Lee

MacMillen

Mason

McCaslin

Monahan

Murchie

Pilotti

Post

Rozgonyi

Rutledge

Schwans

Shelley

Smith, T

Applied Music

Crothers

Ferrara

Finegan

Leon

Morrison

Ocasio

Smale

Tate

Faculty Emeriti

Gish

Grossman

LoMonaco

Schwab

Sutherland, J

Faculty

Professors

Eliasoph, P

Porter

Rose, chair

Torff

Yarrington

Associate Professors

Brooks

Chamlin

Edgecomb

Assistant Professors

Chang

DiMarzo

Gharabaghi (visiting)

Ward