

# 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

Beginning with the Class of 2023, all undergraduate students will be required to complete the *Magis* Core Curriculum. 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 with Digital Lab, Darkroom, Mixed Media and Drawing Studio, and a studio used for student capstone and independent projects.
- A Digital Audio Workstation lab in Canisius Hall
- 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 European paintings and objects 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 Bellarmine Hall, Loyola Hall (by appointment), the DiMenna-Nyselius Library, the Quick Center lobby, and the Jesuit Community Center (by appointment).

## 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 sponsors a number of student performing groups including the Fairfield University Strings Ensemble, Concert Band, and Jazz Ensemble. Members of these performing groups who are music majors and minors receive one credit for each semester provided they are not taking more than 20 credits of coursework. Music majors and minors may apply up to six of these credits toward a major or minor in music. The Fairfield University Glee Club, Chamber Singers, and Pep Band are non-credit performing organizations sponsored by Student Affairs.

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 paradigm monuments from antiquity and the medieval world within a global context. These monuments will form an entry points into a time and place where students will learn about associated monuments. Ancient and medieval use of sophisticated technologies such as bronze casting to stained glass will be explored. Today's technologies such as digital photography, augmented reality, as well as satellite and LiDAR image acquisition will be examined to understand how analyses and interpretations are formed and changed over time. Previously AH 0101A.

**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 paradigm monuments, their historical and cultural contexts, and artworks related to them that show evidence of the interconnectedness of people and cultures. Monuments studied may vary, depending on expertise of instructor. Previously AH 0101B.

**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 monuments 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. Previously AH 0101C.

**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 in the earliest societies of civilization. Overviewing the ancient world, students will examine a series of paradigm monuments using a critical eye to explore their aesthetic, political, and cultural contexts. Focusing on paradigm examples of ancient painting, sculpture, decorative arts, and architecture, students will develop critical visual literacy skills. Each paradigm from antiquity will be contrasted with an image from the modern world to underscore how early human ideas are manifested in the present. Previously AH 0101D.

**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. Previously AH 0101E.

**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 theme of pre-modern art's destruction, looting, and preservation/reconstruction. Through studying a series of paradigm monuments and their cultural and historical contexts, we will explore topics including the appropriations of objects for political and economic purposes, reasons why various cultures have assigned power to particular artwork, and art's destruction predicating the willful erasures of entire cultures by others. We will consider ethical implications and obligations, and current cultural heritage debates over contested objects and monuments from around the world. Previously AH 0101F.

**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. Previously AH 0102.

**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. Previously AH 0103.

**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. Foci 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. Previously AH 0104.

**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, largely in the West, 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. Previously AH 0105.

**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? Previously AH 0109.

**AHST 1110 Myth in Classical Art 3 Credits**

Greek and Roman art serve as a rich depository of Greek mythology with a wide range of representations that evolved across the centuries. As a source of information, classical art sometimes preserves myths that are otherwise unknown in the surviving literature. In some cases visual representations date earlier than an extant literary description or differ in the story details. This course focuses on ancient sources, visual and literary, to study the Olympian gods; the heroes, Perseus, Herakles, Theseus, and Odysseus; the Trojan War; and battles such as the gods and giants, Lapiths and Centaurs, and Amazons and Greeks. Students will analyze the appearance of select myths on monuments in the classical world, emphasizing examples in the Metropolitan Museum of Art, the Yale University Art Gallery, and the Historic Plaster Cast Collection at Fairfield. Previously AH 0210, AHST 2210.

**AHST 1111 Greek Art and Archaeology****3 Credits****Attributes:** GDAH Graphic Design: Art History

This survey covers the major developments in architecture, sculpture, and painting from the time of Homer to the collapse of the Hellenistic world. The course considers the formation of the Pan-Hellenic sanctuaries of Olympia and Delphi in the geometric and archaic periods and the rise of democracy under the leadership of Pericles in Athens, culminating in the Parthenon of the high classical period and the creation of an empire under Alexander the Great. Students explore the legacy of Greek achievement in the context of its impact on the Roman world and later art. The course emphasizes objects in area museums and includes field trips. Previously AH 0111.

**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, beginning with an introduction to Etruscan Italy before Roman conquest. 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; the architecture and decoration of houses. These themes will also be related to the art of other places and times, including that of the ancient Greeks and our own society. The course emphasizes objects in area museums and includes trips to world-class museums in our region. Previously AH 0112.

**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. Previously AH 0113.

**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

This introduction to medieval art and architecture in Western Europe, from its Roman, Jewish, and Early Christian 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, the impact of imperial patronage on art, and the influence of Islam on Western medieval art and iconography. 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. Previously AH 0120.

**AHST 1121 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

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. Previously AH 0121.

**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 panoramic 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, opulence, 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 a new appreciation for clothing fashions. Course includes visits to world-renowned area museums allowing students to study first-hand prime examples of Florentine art. No prerequisite beyond a curiosity to learn how Renaissance art of the past enriches our lives in the present. Previously AH 0130.

**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. Vasari organized all Italian artists, and all forms of artistic production, into an orderly progression that reached perfection in the sculpture produced by the “divine Michelangelo” during the period we call the High Renaissance. How reliable was Vasari’s narrative of artistic progress, and what happened to Italian art after it reached this so-called perfection? This course, which spans roughly 1480-1570, investigates those and other questions that emerge from this flourishing period of cultural production on the Italian peninsula. We will examine themes including 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. While the course focuses on Florence, Venice, and Rome as major centers of artistic production, we will also look to the broader global context that shaped the world in which these Italian artists lived and worked.

**AHST 1132 Baroque Art and Architecture in Rome 3 Credits**

**Attributes:** 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. Previously AH 0152.

**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? Previously AH 0164.

**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. Previously AH 0165.

**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. Previously AH 0172.

**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. Previously AH 0191.

**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. Previously AH 0192.

**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. Previously AH 0193.

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

**Prerequisite:** One 1000-level art history course.

Students will study the history of plaster cast collections in Europe and the U.S. including Fairfield's growing collection. Emphasis will be given to the Fairfield collection by conducting research on the plaster casts. Students will assist with museum and website information. Students will clean and apply light restoration to plaster casts in preparation for their display in different areas on campus. Class visits to the Slater Museum, the Institute for Classical Architecture, and the Metropolitan Museum of Art will be scheduled. Opportunities to visit the Slater Museum, the Institute for Classical Architecture, and the Metropolitan Museum of Art will be scheduled. Consultation with curators and sculptors will provide additional guidance to students. Previously AH 0209.

**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. Previously AH 0221.

**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. These themes will also be related to the art of other places and times, including our own. We will explore continuity and change in the content and style of Byzantine Art over time, while constantly being aware of the relationship between art and society. Previously AH 0222.

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

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. Previously AH 0292.

**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. This iteration of the seminar will focus on an exhibition of Old Master woodcuts, engravings, and etchings from the Wetmore Collection at Connecticut College that will open in September 2024 in the Bellarmine Hall Galleries. During the first part of the semester, the seminar will focus on the history, materials, and techniques associated with European printmaking from the 15th-18th centuries. During the second half of the semester, we will turn our focus to museum practice and exhibition planning, as students conduct individual research projects to produce labels and wall text for the exhibition.

**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. Previously AH 0290.

**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. Previously AH 0310.

**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. Previously AH 0300.

**AHST 3999 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. 3 credits.

**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. Previously AH 0330.

## 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. Previously FTM 0010.

**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. Previously FTM 0011.

**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. Previously FTM 0101.

**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. Previously FTM 0102.

**FTMA 1103 Global Cinema 3 Credits**

**Attributes:** ANMC Asian Studies Elective, 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. Previously FTM 0103.

**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. Previously FTM 0104.

**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. Previously FTM 0120.

- 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 hand-on projects, including the filming their own short films with professional camera and sound equipment and editing in Adobe Premiere Pro. Previously FTM 0130.
- 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. Previously FTM 0237.
- 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. Previously TA 0155.
- 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. Previously FTM 0090.
- 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 twice. Previously FTM 0201.
- 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. Previously FTM 0204.



- 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." Previously FTM 0206.
- FTMA 2207 Film Genres** **3 Credits**  
**Attributes:** GDFT Graphic Design: Film and Television  
**Prerequisite:** FTMA 1010.  
 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. Previously FTM 0207.
- 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. Previously FTM 0208.
- 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. Previously FTM 0209.
- 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. Previously FTM 0220.
- 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. Previously FTM 0230.
- 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. Previously FTM 0231.
- 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. Previously FTM 0234.
- 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. Previously FTM 0235.
- 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. Previously FTM 0236.
- 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. Previously FTM 0205.

**FTMA 2270 Hispanic Film** **3 Credits**

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

**Prerequisite:** SPAN 2220.

This course examines and analyzes film by Spanish and Latin-American directors (Buñuel, Saura, Littín, Sanjinés, etc.). Students initially study films as an independent genre using specific structural form as the means of analysis (close-up, soundtrack, frame, etc.). Students then begin to formulate interpretations that move between the formal, technical composition of films and the concrete socio-historic and cultural reality to which each film refers. Course activities include screening of films, discussion of articles that deal with literary theory and analysis of film, and writing short papers.

**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. Previously FTM 0201B.

**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 Special Topics (Shell)** **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 twice with different topics. Previously FTM 0210.

**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. Previously FTM 0306.

**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. Previously FTM 0305.

**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. Previously FTM 0310.

**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. Previously FTM 0311.

## Graphic Design

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

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

In today's world, 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. Previously GD 0201.

**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. Previously GD 0202.

## 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. Previously MU 0101.

### **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. Previously MU 0102.

### **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. Previously MU 0103.

### **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. Previously MU 0104.

### **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. Previously MU 0112.

### **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. Previously MU 0120.

### **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. Previously MU 0122.

### **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. Previously MU 0124.

### **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. Previously MU 0126.

**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. Previously MU 0132.

**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. Previously MU 0150.

**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. Previously MU 0155.

**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. Previously MU 0156.

**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. Previously MU 0157.

**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 MU 0243, 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. Previously MU 0256.

**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 hop-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. Previously MU 0201.

**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. Previously MU 0215.

**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. Previously MU 0202.

**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. Previously MU 0242.

<b>MUSC 2244 Music of the 20th Century</b>	<b>3 Credits</b>	<b>MUSC 3922 Private Lessons: Jazz/Pop Piano</b>	<b>2 Credits</b>
This introduction to the mainstems 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. Previously MU 0244.		Fee: \$685 Music Lesson Fee	
<b>MUSC 2245 Survey of Film Music: Hearing the Movies</b>	<b>3 Credits</b>	<b>MUSC 3923 Private Lessons: Saxophone</b>	<b>2 Credits</b>
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. Previously MU 0245.		Fee: \$685 Music Lesson Fee	
<b>MUSC 2250 Music Theory and Composition II</b>	<b>3 Credits</b>	<b>MUSC 3924 Private Lessons: Trombone</b>	<b>2 Credits</b>
<b>Prerequisite:</b> MUSC 1150.		Fee: \$685 Music Lesson Fee	
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. Previously MU 0250.		<b>MUSC 3925 Private Lessons: Trumpet</b>	<b>2 Credits</b>
<b>MUSC 2900 Special Topics in Music: Group voice, Technique and practice</b>	<b>3 Credits</b>	<b>MUSC 3926 Private Lessons: Violin</b>	
<b>Attributes:</b> MEVP Magis Core Exploration: VPA		Fee: \$685 Music Lesson Fee	
<b>Prerequisite:</b> One 1000-level music course.		<b>MUSC 3927 Private Lessons: Viola</b>	<b>2 Credits</b>
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. Previously MU 0200.		Fee: \$685 Music Lesson Fee	
<b>MUSC 3911 Private Lessons: Bass</b>	<b>2 Credits</b>	<b>MUSC 3928 Private Lessons: Voice</b>	<b>2 Credits</b>
Fee: \$685 Music Lesson Fee		Fee: \$685 Music Lesson Fee	
<b>MUSC 3912 Private Lessons: Bassoon</b>	<b>2 Credits</b>	<b>MUSC 3951 Instrumental Ensembles</b>	<b>1 Credit</b>
Fee: \$685 Music Lesson Fee		<b>Prerequisite:</b> Orchestra or symphonic band performance experience.	
<b>MUSC 3913 Private Lessons: Cello</b>	<b>2 Credits</b>	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 MU 0255, MUSC 1951.	
Fee: \$685 Music Lesson Fee		<b>MUSC 3953 Jazz Ensemble</b>	<b>1 Credit</b>
<b>MUSC 3914 Private Lessons: Clarinet</b>	<b>2 Credits</b>	<b>Prerequisites:</b> Instrumental or vocal performance experience; selection through audition.	
Fee: \$685 Music Lesson Fee		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 MU 0256, MUSC 1953.	
<b>MUSC 3915 Private Lessons: Flute</b>	<b>2 Credits</b>	<b>MUSC 3980 Internship</b>	<b>1-3 Credits</b>
Fee: \$685 Music Lesson Fee		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. Previously MU 0305.	
<b>MUSC 3916 Private Lessons: Guitar</b>	<b>2 Credits</b>	<b>MUSC 3990 Independent Study</b>	<b>1-3 Credits</b>
Fee: \$685 Music Lesson Fee		<b>Attributes:</b> MUHI Music History	
<b>MUSC 3917 Private Lessons: Harp</b>	<b>2 Credits</b>	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. Previously MU 0300-0301.	
Fee: \$685 Music Lesson Fee		<b>MUSC 4998 Senior Capstone Project I</b>	<b>3 Credits</b>
<b>MUSC 3918 Private Lessons: Oboe</b>	<b>2 Credits</b>	<b>Attributes:</b> MUHI Music History	
Fee: \$685 Music Lesson Fee		The capstone project provides opportunities for majors to work at a very high level, reflecting their expertise and ongoing research. Enrollment by permission only. Previously MU 0310.	
<b>MUSC 3919 Private Lessons: Percussion</b>	<b>2 Credits</b>	<b>MUSC 4999 Senior Capstone Project II</b>	<b>3 Credits</b>
Fee: \$685 Music Lesson Fee		<b>Attributes:</b> MUAP Applied Music	
<b>MUSC 3920 Private Lessons: Piano</b>	<b>2 Credits</b>	The capstone project provides opportunities for majors to work at a very high level, reflecting their expertise and ongoing research. Enrollment by permission only. Previously MU 0311.	
Fee: \$685 Music Lesson Fee			
<b>MUSC 3921 Private Lessons: Beginning Piano</b>	<b>2 Credits</b>		
Fee: \$685 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. Previously SA 0011.

### **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. Previously SA 0012.

### **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. Previously SA 0013.

### **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. Previously SA 0014.

### **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. Previously SA 0015.

### **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. Previously SA 0016.

### **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. Previously SA 0101.

### **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. Previously SA 0100.

### **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. Previously SA 0105.

### **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. Previously SA 0132.

- 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. Previously SA 0133.
- 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 override 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. Previously SA 0134.
- 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. Previously SA 0136.
- 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. Previously SA 0137.
- 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. Previously SA 0138.
- 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. Previously SA 0139.
- 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. Previously SA 0140.
- 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. Previously SA 0230.
- 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. Previously SA 0231.
- SART 2232 Advanced Sculpture** 3 Credits  
**Attributes:** GDSA Graphic Design: Studio Arts  
**Fee:** \$120 Materials Fee  
**Prerequisite:** SART 1011 or SART 1132.  
 This course builds on the experience of Sculpture I and stresses the advanced development of technical and expressive skills. It focuses on the generation of ideas as a central component in sculpture. Individual direction is developed in consultation with the instructor. This course includes individual and group criticism. Previously SA 0232.
- 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. Previously SA 0233.

**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. Previously SA 0235.

**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. Previously SA 0199.

**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. Previously SA 0299.

**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. Previously SA 0304.

**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. Previously SA 0302.

**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. Previously SA 0301.

## 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. Previously TA 0011.

**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. Previously TA 0030.

**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. Previously TA 0106.

**THTR 1111 Great Theatre of the World: Sophocles, Shoguns and 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. Previously TA 0110.

**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. Previously TA 0111.



**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. Previously TA 0135.

**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. Previously TA 0231.

**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. Previously TA 0138.

**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. Previously TA 0150.

**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.

**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.

**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. Previously TA 0155.

**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. Previously TA 0158.

**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. Previously TA 0123.

**THTR 1250 American Drama 3 Credits**

**Attributes:** ASGW American Studies: Gateway, ASVP American Studies: Visual and Performing Arts, E\_AF English Literature After 1800, MSJ1 Magis Core: Social Justice I  
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. Previously TA 0120.

**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. Previously TA 0094.

**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. Previously TA 0095.

**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. Previously TA 0210.

**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. Previously TA 0215.

**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. Previously TA 0230.

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

**Attributes:** MEVP Magis Core Exploration: VPA

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. Previously TA 0253.

**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. Previously TA 0256.

**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. Previously TA 0288.

**THTR 2900 Special Topics 3 Credits**

In this class, students undertake an in-depth study of a specific problem. This might include period research, dramaturgy, a particular style of acting, a particular style of design, or other aspect of production. The course is conducted by a leading scholar/practitioner in the field. Previously TA 0300.

**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. Previously TA 0240.

**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. Previously TA 0395.

**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. Previously TA 0399.

**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. Previously TA 0310.

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

**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