

General Information

REGISTRATION

All continuing students in good academic and financial standing are eligible to register for courses. Students will register via email during the scheduled registration period. Specific registration dates will be emailed to all students at least one week before registration begins.

Registration in a given semester is for the following term.

DROPPING AND ADDING COURSES

- Students may adjust their schedules, free of charge, by contacting the Registrar's Office.
- The Drop/Add period is the first two weeks of classes in any given semester. Drop/Add can be used to change a schedule or add an audit. Please see the Academic Calendar for exact dates.

REGISTRATION HOLDS

Registration holds may be placed on student records by the Bursar's Office, Library, or Financial Aid due to outstanding financial obligation. A hold on a student's record prohibits the student from registering until the obligation is fulfilled. In some cases a hold can lead to the deactivation of a student ID, temporarily limiting access to PAFA facilities. Please be sure to check your PAFA email account and voicemail for an indication you may have a hold. If you find a notice indicating you need to see any of these offices, you will need to resolve the problem before registration begins to register for your classes.

It is recommended you check with the following offices to confirm you are not on hold PRIOR to pre-registration.

Bursar's Office:

Amanda Bowman bursar@pafa.org

Financial Aid Office:

Ivette Valentin finaid@pafa.edu

Library:

Brian Duffy bduffy@pafa.org

AUDITING CLASSES

All Students:

Classes may be audited on a space available basis (the same policy for adding a class for credit) but cannot be added as an audit until the first two weeks of the semester. A record of audited work will appear on the student's academic record and are subject to the same grading policy as other classes. **Students may not audit more than one class per semester.** Audit status may not be changed except during the add/drop and withdrawal period as with any course, and at no time can credit be granted retroactively. The fee structure for audited classes is the same as credit classes.

Full-time undergraduate students are eligible to audit one undergraduate course per semester. MFA and Post-Bac students are eligible to audit one undergraduate course per semester.

CLOSED CLASSES

Some classes have smaller class limits than others, and some classes fill quickly due to popularity. ***It is important for students to choose alternative classes in case a requested class closes.*** The student's advisor can assist with the selection of alternate courses during advising and during pre-registration.

WAITLISTS

For any classes that fill, the Registrar will be maintaining a list of students interested in enrolling should a seat become available. Please see the Registrar for more information.

ACADEMIC ADVISING

All undergraduate students are required to meet with their academic advisor prior to the day of registration. We ask that students please come to registration prepared. This means have your registration roster **completed**, with your signature, and signed by your academic advisor.

CONCENTRATION

CHAIRPERSON

Animation & Time-Based Media

Amy Lee Ketchum

aketchum@pobox.pafa.edu

Fine Arts (Drawing, Painting,
Printmaking, Sculpture)

Jill Rupinski

rupinski@pobox.pafa.edu

Illustration

Jessica Abel

jabel@pobox.pafa.edu

SCHEDULES AND BILLS

At registration, all registration rosters are entered in the computer and a copy of the student's schedule will be available online via the Student Portal within a few weeks. Bills will be posted to the Student Portal approximately one month before the first day of class.

DEFICIENCIES

Academic deficiencies (incompletes or unresolved failures) may keep a student from registering during their appointment time.

INCOMPLETES

Students have the first six weeks of the Spring semester to complete work for Fall Incompletes and until July 15 to complete work for Spring Incompletes, otherwise the "I" will convert to an "F." Please see the Academic Calendar for exact dates.

UNSATISFACTORY PROGRESS

A student who receives an "F" for a class must repeat and satisfactorily complete the same class or an approved substitute. The grade of "F" will be replaced with an "R" when the course has been satisfactorily completed. Students are not eligible to graduate until all outstanding failures have been retaken and a passing grade received.

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THINGS TO REMEMBER:

VARIABLE CREDIT: Some non-figurative classes in Printmaking and Sculpture are offered for variable credit. This is indicated by a "V" (i.e., 1.5/V) following the credit on the schedule grid. Be sure to indicate clearly on your registration roster how many credits you are registering for.

COMPLETED ROSTERS: A registration roster is not complete and cannot be processed by the Registrar until it is signed and dated by the academic advisor AND the student. **NOTE: Due to some remote advising, advisor signatures are not required. Students are still required to consult with their advisors prior to registration.**

Students with outstanding financial obligation to PAFA will not be permitted to register for classes.

Please be sure to resolve any problems prior to registration.

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Undergraduate Registration

- STEP 1.** SIGN UP FOR ADVISING on your advisor's schedule, either through on campus sign-ups, Acuity Scheduling or via email.
- STEP 2.** Complete a Registration Roster (emailed to you).
- Review the curriculum requirements for your program (found on your Tracking Sheet)
 - Review the courses you have already completed. Your Tracking Sheet has been emailed to you. Contact the Registrar if you did not receive yours.
 - Identify the requirements you have to fulfill to complete your current level (2nd year requirements, etc)
 - Select courses from the course grid and class list that fulfill these outstanding requirements.
 - **FILL OUT YOUR FORM COMPLETELY AND LEGIBLY. BE SURE TO INCLUDE YOUR NAME ON YOUR FORM. BE CAREFUL IN RECORDING COURSE AND SECTION NUMBERS.** Use pencil!
- STEP 3.** **MEET WITH YOUR ADVISOR during your scheduled time.**
Arrive to your scheduled advising appointment with a filled out Registration Roster and prepared to talk about what classes you would like to register for. Your advisor is there to help you confirm your schedule, discuss your choices and finalize it. Advisors are NOT there to select your schedule and fill out your form for you!
- STEP 4.** Follow the appropriate schedule below to register for classes!

Undergraduate Pre-Registration Schedule:

Pre-registration takes place in the Fall for the Spring semester and in the Spring for the following Fall semester. Most students are assigned an appointment time for pre-registration and students are expected to keep their assigned appointment time. If you have questions or concerns about eligibility to register or your appointment time, please contact the Registrar.

Appointments are assigned based on level (credits completed) and are randomized and balanced prior to assignment. Eligible students will receive their appointment time by email. Times will be made available as soon as possible and are randomly generated and balanced each semester.

Students with outstanding financial obligations to PAFA are not permitted to register until obligations have been met. Additionally, academic deficiencies (incompletes or unresolved failures) may keep a student from registering during their scheduled appointment time.

Student schedules are confirmed upon receipt of full tuition/fee payments for the semester in question. **A student's enrollment is subject to cancellation during the add/drop period for nonpayment of tuition and fees.**

LEVEL	CREDITS COMPLETED BY DECEMBER 2023	DATE & LOCATION
Level 4	90 Credits or more	Starts October 30
Fourth year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 3.5	80 – 89.5 Credits	Starts November 3
Advanced third year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 3	60 – 79.5 Credits	Starts November 6
Third year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 2	33 – 59.5 Credits	Starts November 8
Second year and rising first year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

MFA Registration Schedule:

MFA students will register via email in mid-November. Specific details will be emailed in mid-late October. Completed schedules will be available on the Student Portal shortly after registration.

PAFA BFA Curriculum & Requirements

The Bachelor of Fine Arts (BFA) in Studio Art with a major in Fine Arts requires the completion of 126 credits, of which 84 credits are comprised of studio art studies and 42 credits are comprised of liberal arts studies:

- Studies in Art History & Criticism - 15 credits
- Studies in Language & Literature - 12 credits
- Studies in History, Culture, and Social Science - 9 credits
- Studies in Science & Quantitative Thinking - 6 credits

The academic year consists of 30 weeks. A full-time undergraduate student is expected to complete an average of 30 credits during the academic year. For each 3 hours of studio class time, 1.5 semester credits will be awarded. For every 3 hours of class time in a liberal arts course, 3.0 semester credits will be awarded.

Full Time Study: A full-time class load varies from 12.0 –18.0 semester credits. Students are not permitted to carry more than 18.0 semester credits.

A BFA student majors in Fine Art, but chooses a concentration in Animation, Drawing, Illustration, Painting, Printmaking or Sculpture. Students may also elect to pursue an Individualized Study Plan (ISP) to combine elements from multiple areas of study.

The first and second years of the BFA provide a solid foundation of studio art training in life drawing, cast drawing, painting, sculpture and printmaking, with attention given to anatomy, perspective, art history, materials and techniques. The program stresses the development of a personal style and approach to artmaking. The program of liberal arts studies is geared to the needs of artists, and includes courses in art history and criticism, language and literature, history and social science, and science and quantitative reasoning. In the fourth and final year of study, BFA students are given personal studio space, take advanced studio art classes and are part of the Studio Critique program, with frequent individual critiques from PAFA's large and diverse faculty of working artists.

BFA Program Graduation Requirements

PAFA grants its BFA to students who have met the following requirements:

- Satisfactory completion of a minimum of 126 credits.
- Achievement of a minimum 2.0 cumulative GPA,
- Full-time attendance at PAFA while in studio during the 4th year.
- Fulfillment of all department requirements.
- Fulfillment of all financial obligations, the return of PAFA property and proper maintenance of private studios.
- Completion of a BFA portfolio consisting of an artist's statement, a writing sample, and documentation of their visual work.
- Graduating students are required to exhibit once in the Annual Student Exhibition.

PAFA-Penn BFA Curriculum & Requirements

The PAFA-Penn Coordinated BFA: The PAFA-Penn Coordinated BFA is a unique partnership between PAFA and the University of Pennsylvania. It is a four or five year, full-time program of focused group studio classes, individual studios and mentoring from the faculty critics at PAFA, and a range of rigorous liberal arts courses at an Ivy League institution. Students in the PAFA-Penn BFA choose from five major areas of concentration: Drawing, Illustration, Painting, Printmaking and Sculpture.

The academic year consists of 30 weeks. A full-time undergraduate student is expected to complete an average of 30 credits during the academic year. For each 3 hours of studio work, 1.5 semester credits will be awarded.

Full Time Study: A full-time class load varies from 12.0 –18.0 semester credits. Students are not permitted to carry more than 18.0 semester credits.

Majors: In the Fall semester of the 2nd year, BFA students declare a major in Drawing, Illustration, Painting, Printmaking, or Sculpture.

PAFA-Penn BFA Program Graduation Requirements

- Satisfactory completion of a minimum of 90 credits,
- Achievement of a minimum 2.0 cumulative GPA,
- Full-time attendance at PAFA while in studio during the 3rd year
- Fulfillment of all department requirements.
- Fulfillment of 16 units of liberal arts classes at the University of Pennsylvania
- Fulfillment of all financial obligations, the return of PAFA property and proper maintenance of private studios.
- PAFA-Penn students are required to exhibit once in the Annual Student Exhibition.

The First Year Curriculum:

PAFA's first-year curriculum introduces students to the key skills, concepts and studio art disciplines that are critical to their growth as artists. It is PAFA's philosophy that developing strong traditional skills in combination with contemporary practices prepares students to innovate, experiment and find their own personal voice. The first-year experience at PAFA provides students with an unparalleled foundation on which to build and explore. Team-taught courses give students a solid grounding in drawing, painting, sculpture, printmaking, illustration and digital media. Direct observation and working from the figure play vital roles, and students learn anatomy and study from PAFA's historic cast collection. The first-year program helps students achieve a high level of competency with materials and processes as they work in the sculpture and print making shops and gain new media skills in the digital labs. The curriculum introduces students to the primary areas of study at PAFA and prepares them to focus in the direction of their choosing.

Studio work is complemented by rigorous liberal arts studies that help students understand key concepts and clearly articulate their ideas. In the first year, students take courses in art history and writing, and learn about museum studies and art historical methodologies. PAFA's museum offers an extraordinary resource as students learn from the collection and special exhibitions. Talks by visiting artists, curators and scholars help students gain a greater awareness of important historical and contemporary artists and ideas.

Fall Semester Courses:

FY 100	Foundations Experience	1.5 credits
FY 101	Structure & Form I	3.0 credits
FY 102	The Figure I	3.0 credits
FY 103	Print & Communication I	3.0 credits
AH 103	Visual Culture	3.0 credits
LAN 101A	Composition I	3.0 credits
SC 099	Shop Safety	<u>0.0 credits</u>
		16.5 credits

Spring Semester Courses:

FY 100	Foundations Experience	1.5 credits
FY 104	Structure & Form II	3.0 credits
FY 105	The Figure II	3.0 credits
FY 106	Print & Communication II	3.0 credits
AH 104	Deconstructing American Art	3.0 credits
LAN 102A	Composition II	<u>3.0 credits</u>
		16.50 credits

First Year Total: 33.0 credits

PAFA's Second-Year Curriculum:

In the Fall semester of their second year, students further explore their studio work through a series of elective courses while continuing their liberal arts studies. Students are required to take studio courses in at least three of PAFA's primary areas of study- Painting, Drawing, Printmaking, Sculpture, Animation and Illustration. It is recommended students take at least three credits in the area they are considering focusing in. Experimenting in multiple disciplines gives students a breadth of knowledge and chance to try out different ways of working. Students declare their area of concentration when they register for their fourth semester.

The second year liberal arts requirements include AH 200 Contemporary Art & Theory and CUL 200 Introduction to Social Sciences.

Animation & Time Based Media Curriculum

PAFA Bachelor of Fine Arts

Second Year **30.0 Credits**

Animation Core Requirements 12.0 Credits

Complete the following courses

AN 200A	Animation Techniques	3.0
AN 201	Production Processes	3.0
AN 202	2-D Animation	3.0
AN 203	Stop Motion Animation	3.0

Studio Electives 3.0 - 6.0 Credits

Complete 3.0 - 6.0 credits of 200 level studio art courses.

Liberal Arts Requirements 12.0 - 15.0 Credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
AH 230	History of Moving Images	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Third Year **33.0 Credits**

Animation Core Requirements 12.0 Credits

Complete the following courses:

AN 300	Professional Practices & Internship	3.0
AN 301	Motion for Industry	3.0
AN 302	Film Pre-Production	3.0
AN 303	Alternative Cinematic Structures	3.0

Studio Electives 12.0 - 15.0 Credits

Complete 6.0-9.0 credits of 200 level studio art courses and 3.0-6.0 credits of 300 level studio art courses.

Liberal Arts Requirements 6.0 - 9.0 Credits

Complete 6.0 - 9.0 credits of the following courses:

Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Fourth Year **30.0 Credits**

Critiques 9.0 Credits

Complete between 9.0 credits of critic credits. 3 critics each semester.

Capstone Requirement 1.5 Credits

Complete the following courses:

ID 450	Studio Practice	1.5
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Animation Core Requirements 6.0 Credits

Complete the following courses:

AN 401	Graduation Film I	3.0
AN 402	Graduation Film II	3.0

Studio Electives 4.5 Credits

Complete 4.5 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements 9.0 Credits

Complete 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Total **126.0 Credits**

PAFA-Penn Coordinated BFA

Second Year **30.0 Credits**

Animation Core Requirements 15.0 Credits

Take the following courses

AH 230	History of Moving Images	3.0
AN 200A	Animation Techniques	3.0
AN 201	Production Processes	3.0
AN 202	2-D Animation	3.0
AN 203	Stop Motion Animation	3.0

Studio Electives 15.0 Credits

Complete 15.0 credits of 200 level studio art or art history (AH prefix) courses.

Third Year **30.0 Credits**

Animation Core Requirements 15.0 Credits

Complete the following courses:

AN 301	Motion for Industry	3.0
AN 302	Film Pre-Production	3.0
AN 303	Alternative Cinematic Structures	3.0
AN 401	Graduation Film I	3.0
AN 402	Graduation Film II	3.0

Capstone Requirement 4.5 Credits

Complete the following courses:

AN 300	Professional Practices & Internship	3.0
ID 450	Studio Practice	1.5

Critiques 9.0 Credits

Complete 9.0 credits of critic credits. 3 critics each semester.

Studio Electives 1.5 Credits

Complete 6.0 credits of 200 or 300 level studio art or art history courses.

Total **90.0-93.0 Credits**

Drawing Curriculum

PAFA Bachelor of Fine Arts

Second Year		33.0 Credits
<u>Drawing Core Requirements</u>		<u>12.0 Credits</u>
Complete each of the following courses:		
DR 200	Life Drawing	3.0
DR 203	Studio Anatomy	3.0
DR 206	Observational Practices	3.0
DR 305	Wet & Dry Media OR	3.0
PT 221	Portrait-Wet/Dry Media	
<u>Drawing Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200-level drawing courses (DR, ID or IL prefix)		
<u>Studio Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0 credits</u>
Complete the following courses:		
AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0
Complete 3.0 credits of the following:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Third Year		30.0 Credits
<u>Drawing Core Requirements</u>		<u>7.5 Credits</u>
Complete 7.5 credits of the following courses:		
DR 311	Drawing Studio	1.5
DR 316	Narrative & Sequential Drawing	3.0
DR 318	Advanced Drawing	3.0
ID 211/311	Working from the PAFA Collect.	3.0
<u>Drawing Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200-level or 300-level drawing courses (DR, ID or IL prefix).		
<u>Studio Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200-level or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
Complete 12.0 credits of the following:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Fourth Year		30.0 Credits
<u>Professional Practice Requirements</u>		<u>3.0 Credits</u>
Complete the following courses;		
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Critiques</u>		<u>9.0 Credits</u>
Complete between 9.0 credits of critic credits. 3 critics each semester.		
<u>Drawing Courses</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 300-level drawing courses.		
<u>Studio Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200-level or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0 Credits</u>
Complete 9.0 credits of the following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

PAFA-Penn Coordinated BFA

Second Year		30.0 Credits
<u>Drawing Core Requirements</u>		<u>15.0 Credits</u>
Complete each of the following courses:		
DR 200	Life Drawing	3.0
DR 203	Studio Anatomy	3.0
DR 205	Animal Drawing	1.5
DR 206	Observational Practices	3.0
IL 217	Digital Drawing & Painting	3.0
PR 202A	Lithography Printmaking OR	1.5
PR 260	Monotype/Monoprint	
<u>Drawing Electives</u>		<u>1.5-3.0 Credits</u>
Complete 1.5-3.0 credits from the following list of courses:		
DR 200	Life Drawing	1.5
DR 205	Animal Drawing	1.5
<u>General Requirements</u>		<u>6.0 Credits</u>
Complete 6.0 credits from the following list of courses:		
PT 200	Life Painting	1.5
PT 220	Portrait Painting	1.5
PR 202A	Lithography	1.5v
PR 255	Print Media	1.5v
PR 260	Monotype/Monoprint	1.5v
<u>Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of any 200 level studio art or art history (AH prefix) courses.		
Third Year		30.0 Credits
<u>Critiques</u>		<u>9.0 – 21.0 Credits</u>
Complete between 9.0 – 21.0 credits of critic credits. 3 critics each semester.		
<u>Drawing Courses</u>		<u>6.0 Credits</u>
Complete 6.0 credits in any 300 level drawing courses (DR prefix).		
<u>Professional Practice Seminar</u>		<u>3.0 Credits</u>
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Electives</u>		<u>0 – 12.0 Credits</u>
Complete 0-12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Total		90.0-93.0 Credits

Illustration Curriculum

PAFA Bachelor of Fine Arts

Second Year	33.0 Credits
<u>Illustration Core Requirements</u>	<u>10.5-12.0 Credits</u>
Complete the following courses	
IL 205 Graphic Narrative	3.0
IL 210 Illustration I	3.0
Complete two of the following courses	
IL 203 Digital Photography References	1.5
IL 211 Digital Print & Web Design	3.0
IL 217 Digital Drawing & Painting	3.0
<u>Drawing & Painting Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of the following course:	
DR 200 Life Drawing	1.5
PT 200 Life Painting	1.5
<u>Studio Electives</u>	<u>3.0 – 6.0 Credits</u>
Complete 3.0 - 6.0 credits of 200 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>15.0 Credits</u>
Complete the following courses:	
AH 200 Contemporary Art & Theory	3.0
CUL 200 Intro to Social Sciences	3.0
Complete 3.0-6.0 credits of the following:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Third Year	30.0 Credits
<u>Illustration Core Requirements</u>	<u>7.5-9.0 Credits</u>
Complete the following courses:	
IL 310 Illustration II	3.0
IL 315A Narrative Projects	3.0
Complete one of the following courses	
IL 203 Digital Photography References	1.5
IL 211 Digital Print & Web Design	3.0
IL 217 Digital Drawing & Painting	3.0
<u>Studio Electives</u>	<u>9.0 – 13.5 Credits</u>
Complete 9.0-13.5 credits of 200 level studio art courses and 3.0-6.0 credits of 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
Complete 9.0-12.0 credits of the following courses:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Fourth Year	30.0 Credits
<u>Critiques</u>	<u>9.0 Credits</u>
Complete between 9.0 credits of critic credits. 3 critiques each semester.	
<u>Professional Practice Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ID 450 Studio Practice	1.5
IL 402 Professional Practices	1.5
<u>Illustration Core Requirements</u>	<u>6.0 Credits</u>
Complete the following courses:	
IL 400A Illustration Projects	3.0
IL 403A Illustration Portfolio	3.0
<u>Studio Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 200 or 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0 Credits</u>
Complete 9.0 credits of the following courses:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Total	126.0 Credits

PAFA-Penn Coordinated BFA

Second Year	30.0 Credits
<u>Illustration Core Requirements</u>	<u>15.0 Credits</u>
Take the following courses:	
IL 203 Digital Photography References	1.5
IL 210 Illustration I	3.0
IL 205 Graphic Narrative	3.0
IL 211 Digital Print & web Design	3.0
IL 217 Digital Drawing & Painting	3.0
<u>Drawing & Painting Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of the following courses:	
DR 200 Life Drawing	3.0
PT 200 Life Painting	3.0
<u>Studio Electives</u>	<u>9.0 Credits</u>
Complete 9.0 credits of 200 level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Illustration Core Requirements</u>	<u>12.0 Credits</u>
Complete the following courses:	
IL 310 Illustration II	3.0
IL 315A Narrative Projects	3.0
IL 400A Illustration Projects	3.0
IL 403A Illustration Portfolio	3.0
<u>Professional Practice Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ID 450 Studio Practice	1.5
IL 402 Professional Practices	1.5
<u>Critiques</u>	<u>9.0 Credits</u>
Complete 9.0 credits of critic credits. 3 critiques each semester.	
<u>Studio Electives</u>	<u>7.5 Credits</u>
Complete 6.0 credits of 200 or 300 level studio art or art history courses.	
Total	90.0-93.0 Credits

Painting Curriculum

PAFA Bachelor of Fine Arts

Second Year	33.0 Credits
<u>Painting Core Requirements</u>	<u>7.5 Credits</u>
Take the following course:	
PT 205	Observation, Imagination & Painting Materials 1.5
Complete 6.0 credits of the following courses:	
PT 200	Life Painting
PT 208	Color for painters
PT 220	Portrait Painting
PT 221	Portrait in Aqueous Media
<u>Painting Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits of 200-level painting courses (PT or ID prefix)).	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 200-level drawing courses (DR prefix).	
<u>Studio Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of 200-level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
Complete the following courses:	
AH 200	Contemporary Art & Theory 3.0
CUL 200	Intro to Social Sciences 3.0
Complete 3.0-6.0 credits of the following courses:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Third Year	30.0 Credits
<u>Painting Core Requirements</u>	<u>6.0 Credits</u>
Complete 6.0 credits of the following courses:	
PT 200	Life Painting
PT 208	Color for Painters
PT 220	Portrait Painting
PT 221	Portrait in Aqueous Media
<u>Painting Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of 300-level painting courses (PT or ID prefix).	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 200-level or 300-level drawing courses (DR prefix).	
<u>Studio Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of 200-level or 300-level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
Complete 9.0-12.0 credits of the following courses:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Fourth Year	30.0 Credits
<u>Professional Practice Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ID 450	Studio Practice 1.5
ID 451	Art & Professional Practice 1.5
<u>Critiques</u>	<u>9.0 Credits</u>
Complete 9.0 credits of critic credits. 3 critiques each semester @1.5 credits.	
<u>Drawing Course Requirements</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 300-level drawing or interdisciplinary courses.	
<u>Studio Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of 200-level or 300-level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0 Credits</u>
Complete 9.0 credits of the following courses:	
Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Total	126.0 Credits

PAFA-Penn Coordinated BFA

Second Year	30.0 Credits
<u>Painting Core Requirements</u>	<u>13.5 Credits</u>
Take the following course:	
PT 205	Observation, Imagination & Painting Materials 1.5
Complete 12.0 credits of the following courses:	
PT 200	Life Painting
PT 208	Color for Painters
PT 220	Portrait Painting
PT 221	Portrait in Aqueous Media
<u>Painting Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits of 200-level painting courses (PT or ID prefix)).	
<u>Drawing Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits of drawing courses (DR prefix).	
<u>Second Year Electives</u>	<u>7.5 Credits</u>
Complete 7.5 credits of 200-level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Critiques</u>	<u>12.0 – 21.0 Credits</u>
Complete between 12.0 – 21.0 credits of critic credits. 3 critiques each semester.	
<u>Professional Practice Requirements</u>	<u>3.0 Credits</u>
Complete the following courses	
ID 450	Studio Practice 1.5
ID 451	Art & Professional Practice 1.5
<u>Drawing Course Requirements</u>	<u>3.0 Credits</u>
Complete 3.0 credits in any 300-level drawing (prefix DR) courses.	
<u>300-Level Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits in any 300-level studio courses.	
<u>Electives</u>	<u>0 - 9.0 Credits</u>
Complete 0-6.0 credits of 200-level or 300-level studio art or art history courses.	
Total	90.0-93.0 Credits

Printmaking Curriculum

PAFA Bachelor of Fine Arts

Second Year		33.0 Credits
<u>Printmaking Core Requirements</u>		<u>15.0 Credits</u>
Take the following courses:		
PR 202A	Lithography Printmaking	3.0
PR 252	Intermediate Intaglio	3.0
PR 253	Intermediate Relief	3.0
PR 255	Print Media I	3.0
Take 3.0 credits from any of the following:		
PR 210	Figure/Portrait Lithography	
PR 260	Monotype/Monoprint	
PR 265	Screenprinting	
PR 267	Bookarts & Letterpress	
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 Credits of any 200-level drawing courses (DR or ID prefix).		
<u>Studio Electives</u>		<u>6.0-9.0 Credits</u>
Complete 6.0-9.0 credits of 200- level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
Complete the following courses:		
AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0
Complete 3.0-6.0 credits of the following courses		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Third Year		30.0 Credits
<u>Printmaking Core Requirements</u>		<u>12.0 Credits</u>
Complete 12.0 Credits of 200-level or 300-level printmaking courses (PR prefix).		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 200-level or 300-level drawing courses.		
<u>Studio Electives</u>		<u>3.0-6.0 Credits</u>
Complete 3.0-6.0 credits of 200-level or 300-level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
Complete 9.0-12.0 credits of the following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Fourth Year		30.0 Credits
<u>Professional Practice Requirements</u>		<u>3.0 Credits</u>
Complete the following courses:		
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Printmaking Core Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 Credits of 300-level printmaking courses (PR prefix).		
<u>Critiques</u>		<u>6.0 Credits</u>
Complete 6.0 Credits of critiques. Two critics each semester @1.5 credits.		
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 300-level drawing courses.		
<u>Studio Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200-level or 300-level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0 Credits</u>
Complete the 9.0 credits of following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

PAFA-Penn Coordinated BFA

Second Year		30.0 Credits
<u>Printmaking Core Requirements</u>		<u>12.0 Credits</u>
Take the following courses:		
PR 202A	Lithography Printmaking	3.0
PR 252	Intermediate Intaglio	3.0
PR 253	Intermediate Relief	3.0
PR 255	Print Media I	3.0
<u>Printmaking Electives</u>		<u>6.0 Credits</u>
Complete 6.0 Credits of any 200 level printmaking courses (PR prefix)		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 Credits of any 200 level drawing courses (DR prefix)		
<u>Studio Electives</u>		<u>9.0 Credits</u>
Complete 9.0 Credits of any 200 level studio art courses (or 300 level PR if appropriate) or any 200 level art history courses (AH prefix).		
Third Year		30.0 Credits
<u>Printmaking Core Requirements</u>		<u>15.0 Credits</u>
Complete 15.0 Credits of printmaking courses (PR prefix).		
<u>Professional Practice Requirements</u>		<u>3.0 Credits</u>
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Critiques</u>		<u>6.0 Credits</u>
Complete 6.0 Credits of critiques. Two critics each semester.		
<u>Drawing Studios</u>		<u>3.0 Credits</u>
Complete DR313 Drawing Concepts Seminar (1.5) and any other 300 level drawing course for 1.5 (prefix DR).		
<u>Electives</u>		<u>3.0 Credits</u>
Complete 3.0 Credits of 200 or 300 level studio art courses or any 200 level art history courses (AH prefix).		
Total		90.0-93.0 Credits

Sculpture Curriculum

PAFA Bachelor of Fine Arts

Second Year		33.0 Credits
<u>Sculpture Core Requirements</u>		<u>12.0 Credits</u>
Complete:		
SC 235A/B	Sculpture Processes I or II	1.5
SC 270	Figurative Open Studio	1.5
Complete 9.0 credits from the following list: of courses:		
SC 223	Plaster & Casting Techniques	1.5
SC 270	Figurative Open Studio	1.5
SC 291	Wood Studio	1.5v
SC 292	Metal Studio	1.5v
SC 390	Foundry	1.5v
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits 200-level drawing classes (DR prefix.)		
<u>Studio Electives</u>		<u>6.0-9.0 Credits</u>
Complete 6.0-9.0 credits of any 200-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 credits</u>
Complete the following courses:		
AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0
Complete 3.0-6.0 credits of the following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Third Year		30.0 Credits
<u>Sculpture Core Requirements</u>		<u>10.5 Credits</u>
Complete		
SC 205	Sculpture Projects	1.5
SC 235A/B	Sculpture Processes I or II	1.5
Complete 7.5 credits of 200-level or 300-level sculpture courses (SC prefix). At least one course must be from the courses listed above.		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits in any 200-level or 300-level drawing courses (prefix DR).		
<u>Studio Electives</u>		<u>4.5-7.5 Credits</u>
Complete 4.5-7.5 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
Complete 9.0-12.0 credits of the following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Fourth Year		30.0 Credits
<u>Professional Practice Requirements</u>		<u>3.0 Credits</u>
Complete the following courses:		
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Sculpture Requirements</u>		<u>1.5 Credits</u>
Complete at least 1.5 credits of any of the list of Core Skills courses (see above):		
<u>Critiques</u>		<u>9.0 Credits</u>
Complete 9.0 credits of critic credits. 3 critics each semester @ 1.5 credits.		
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 300-level drawing studios.		
<u>Studio Elective</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200-level or 300-level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0 Credits</u>
Complete the 9.0 credits of the following courses:		
Any Art History course (AH prefix)		3.0
Any Language/Literature course (LAN prefix)		3.0
Any History/Culture/Social Science course (CUL prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

PAFA-Penn Coordinated BFA

Second Year		30.0 Credits
<u>Sculpture Requirements</u>		<u>18.0 Credits</u>
Complete:		
SC 235A/B	Sculpture Processes I or II	1.5
SC 270	Figurative Open Studio	1.5
Complete 15.0 credits from the following list: of courses:		
SC 223	Plaster & Casting Techniques	1.5
SC 235A	Sculpture Processes I	1.5
SC 235B	Sculpture Processes II	1.5
SC 270	Figurative Open Studio	1.5
SC 291	Wood Studio	1.5v
SC 292	Metal Studio	1.5v
SC 390	Foundry	1.5v
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits 200 level drawing classes (DR prefix.)		
<u>Studio Electives</u>		<u>9.0 Credits</u>
Complete 9.0 credits of any 200 level studio art classes or art history (AH prefix).		
Third Year		30.0 Credits
<u>Sculpture Requirements</u>		<u>6.0 Credits</u>
SC 205	Sculpture Projects	3.0
Complete at least 3.0 credits (2 courses) of any of the following list of courses:		
SC 223	Plaster & casting Techniques	1.5
SC 270	Figurative Open Studio	1.5
SC 291	Wood Studio	1.5v
SC 292	Metal Studio	1.5v
SC 390	Foundry	1.5
<u>Professional Practice Requirements</u>		<u>3.0 credits</u>
Complete the following courses:		
ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5
<u>Critiques</u>		<u>9.0 – 18.0 Credits</u>
Complete between 9.0-18.0 credits of critic credits. 3 critics each semester.		
<u>Drawing Studios</u>		<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level drawing studios (prefix DR).		
<u>Electives</u>		<u>0 – 9.0 Credits</u>
Complete 0-12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Total		90.0-93.0 Credits

Individualized Study Plan (ISP)

An Individualized Study Plan (ISP) is intended for self-directed students who wish to combine two or more areas of study in an intentional and directed way. Students who wish to pursue an ISP must write a narrative that clearly articulates their goals and purpose, submit a schedule of the specific courses they intend to take each semester, and obtain the signatures of two chairpersons from departments in which they plan to do coursework.

The BFA in Fine Arts with an Individual Study Plan consists of the following credit requirements:

First Year Requirements	33 credits
Upper –Level Liberal Arts Courses	30 credits
200-Level Studio Courses	27 – 33 credits
300-Level Studio Courses	18 – 24 credits
Studio Critiques	9 credits
Studio Practice and Art & Prof Practice	3 credits
Total:	126 credits

The PAFA-Penn BFA in Fine Arts with an Individual Study Plan consists of the following credit requirements:

First Year Requirements	33 credits
200-Level Studio Courses	24 – 30 credits
300-Level Studio Courses	15 – 21 credits
Studio Critiques	9 credits
Studio Practice and Art & Prof Practice	3 credits
Total:	90 credits

Minors

Undergraduate students at PAFA may elect to do a minor area of study but are not required to do so. A minor requires at least 15 credits in a second area of study beyond the first year. PAFA offers the following minors:

Animation (complete 15 credits from the following courses):

AN 200A	Animation Techniques	3.0
AN 202	2-D Animation	3.0
	Animation electives (3)	9.0

Digital Media (complete 15 credits from the following courses):

FY 103	Print & Communications I (digital media)	1.5
IL 203	Digital Photo References	1.5
IL 211	Digital Print & Web Design	3.0
IL 217/317	Digital Drawing & Painting	3.0 – 6.0
PR 217/317	Drawing in Three Dimensions	1.5v
PR 230	Digital Photography	3.0
SC 280/380	3-D Printing/Digital Fabrication	3.0 – 6.0

Illustration (complete 15 credits from the following courses):

IL 210	Illustration I	3.0
IL 211	Digital Print & Web Design	3.0
IL 310	Illustration II	3.0
	Illustration electives (2)	6.0

Drawing (complete 15 credits of 200- or 300-level Drawing courses).

Painting (complete 15 credits of 200- or 300-level Painting courses).

Printmaking (complete 15 credits of 200- or 300-level Printmaking courses).

Sculpture (complete 15 credits of 200- or 300-level Sculpture and/or 3-D drawing/printing courses).

Post-Baccalaureate Curriculum & Requirements

Post Baccalaureate Program

The Post-Baccalaureate Program is a one-year studio-based curriculum of graduate level study in studio art, designed to improve the artistic abilities of every participant during an uninterrupted period of accelerated effort. Each student is assigned a private studio and a team of faculty critics. Students and faculty meet regularly to assess each student's artistic needs. Every **artwork** is understood within its particular genre, with special attention to subject, form, content, and the use of materials, skills, techniques, and images.

In addition to individual studio critiques with each faculty critic, group critiques with everyone in attendance are an integral part of the learning process. Every week, Post-Baccalaureate students participate in two courses: one a seminar of readings, research, aesthetics, and criticism; and another studio-based elective. In consultation with the faculty, students may also elect studio courses within PAFA's undergraduate programs. Post-Bacc students are permitted to audit one undergraduate course each semester on a space-available basis.

Our graduate studio electives embrace all manner and media, and are central to the graduate curriculum. The discussion seminars are intended to stimulate the intellectual rigor with which to refine, and redefine, the artistic interests of the participants. Ultimately, all of these courses are meant to serve the needs of studio art making.

A Certificate of Completion is awarded upon the successful conclusion of both semesters of course work.

Post Baccalaureate Curriculum

One Year	30.0 Credits
<u>Critiques</u> <u>18.0 Credits</u>	
Register for three critics each semester for 3.0 credits each. (PB500)	
<u>Seminars & Studios</u> <u>12.0 Credits</u>	
Complete the following classes:	
PB 525A	Seminar: Subject, Form, Content 3.0 (fall)
PB 540	Graduate Studio elective 3.0 (fall)
PB 525B	Seminar: Subject, Form, Content 3.0 (spring)
PB 540	Graduate Studio elective 3.0 (spring)
Students are permitted to audit one undergraduate course per semester to develop particular skills.	
Total PB Curriculum 30.0 Credits	

Master of Fine Arts Curriculum & Requirements

Master of Fine Arts Program

The Master of Fine Arts (MFA) program at PAFA is an intensive, two-year experience that focuses on studio practice and individual artistic development. The program is interdisciplinary in nature and welcomes students working in a variety of media with a wide range of interests. Through seminars, studio classes, critiques, and visiting artist lectures, students are exposed to diverse viewpoints and approaches to art making. The program fosters a strong sense of community and students are both supported and challenged by their peers and faculty. The MFA program enables students to become independent, critical thinkers and makers who are engaged members of their artistic communities.

The PAFA MFA offers seminars in theory, contemporary art, writing and professional practices. Students also enroll in studio classes with a range of topics that include: figure drawing, contemporary themes in painting, and video and animation. In addition, students have the option of taking an array of undergraduate courses such as mold-making and landscape painting. PAFA is a school that cares deeply about how things are made as well as the ideas behind them. The curriculum is structured to help students improve their abilities to see and make while also broadening and deepening their conceptual framework and skills to discuss and write about art.

The core of the program is students' individual studio practice. Through experimentation, one on one discussion with critics, and group critiques, students develop their work and ideas into a sustainable, thoughtful artistic practice. In their studio work, students are encouraged to be independent, self-motivated and open to the new possibilities and ideas that arise through the course of making. Students have a private studio with 24 hour access and access to the print and sculpture shops, the cast hall and the tremendous museum collection.

During the second year of the program, students begin to focus towards a body of work that constitutes their thesis. The program of study culminates in an exhibition of thesis work within the museum galleries of the Samuel M.V. Hamilton Building.

Master of Fine Arts Curriculum

First Year		30.0 Credits
<u>Critiques</u>		<u>18.0 Credits</u>
Complete the following critiques:		
MFA 700	Visiting Critic	1.5 (fall & spring)
MFA 710	Core Critique Group	7.5 (fall & spring)
<u>Seminars</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 730	Seminar: Reframing Theory	3.0 (fall)
MFA 731	Seminar: Contemporary Art	3.0 (spring)
<u>Studio Courses</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 740	Graduate Studio electives	3.0 (fall & spring)
<u>Electives</u>		<u>0 – 3.0 Credits</u>
Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.		

Second Year		30.0 Credits
<u>Critiques</u>		<u>18.0 Credits</u>
Complete the following critiques:		
MFA 700	Visiting Critic	1.5 (fall & spring)
MF700.XX	Critics (3 @ 2.0 credits)	6.0 (fall & spring)
MFA 710	Core Critique Group	1.5 (fall & spring)
<u>Seminars</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 830	Seminar: Studio & Beyond	3.0 (fall)
MFA 831	Seminar: Special Topics	3.0 (spring)
<u>MFA 850 Written Thesis (fall)</u>		<u>3.0 Credits</u>
<u>MFA 851 Thesis Exhibition (spring)</u>		<u>3.0 Credits</u>
<u>Electives</u>		<u>0 – 3.0 Credits</u>
Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.		
Total MFA Curriculum 60.0 Credits		

Low Residency Master of Fine Arts Curriculum & Requirements

Low Residency Master of Fine Arts Program

The Low-Residency Master of Fine Arts (MFA) program is the ideal program for students who desire the community, support and rigor of a traditional MFA, but with a more flexible structure to fit their lives and schedules. Similar to PAFA's traditional MFA, the Low-Residency program focuses on independent studio work and is interdisciplinary in nature, welcoming a wide range of approaches to art making.

The Low-Res MFA consists of both on-site and off-site learning. The core of the program is three summer terms completed on the PAFA campus. For these intensive, eight-week sessions, students have their own private studio and are engaged in independent work. Individual studio research is complemented by seminar courses, regular visits with faculty, group critiques, and an outstanding roster of visiting artists. During the fall and spring terms, students are off-site, and supported by a vital online community with virtual studios, critic meetings and courses in art history, contemporary art, theory, writing and professional practices.

Key to the summer sessions is PAFA's location in the heart of Philadelphia. Seminars connect students with museums, galleries and artists' studios. Philadelphia's proximity to New York and Washington D.C. allows for day trips to see even more. The online component of the program ensures that students are always connected to their community of peers and faculty, and receive continual feedback and support for their work.

Low Residency Master of Fine Arts Curriculum

Summer I			11.0 Credits		
MFA 705C	Prof. Pract: Institutional Res.	1.0			
MFA 710	Core Critique Group	3.0			
MFA 730	Reframing Theory	3.0			
MFA 740x	Graduate Studio elective	3.0			
MFA 800	Visiting Artists Program	1.0			
Fall I			6.0 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 820	Writing on Art for Artists	3.0			
Spring I			6.0 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 731	Contemporary Art	3.0			
Summer II			11.0 Credits		
MFA 705B	Prof. Practices: Career Skills	1.0			
MFA 710	Core Critique Group	3.0			
MFA 750	Art in the City	3.0			
MFA 740x	Graduate Studio elective	3.0			
MFA 800	Visiting Artists Program	1.0			
Fall II			7.5 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 825	Contemporary Visual Culture	3.0			
MFA 850	Written Thesis I	1.5			
Spring II			7.5 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 830	The Studio & Beyond	3.0			
MFA 855	Written Thesis II	1.5			
Summer III			11.0 Credits		
MFA 710	Core Critique Group	3.0			
MFA 740x	Graduate Studio elective	3.0			
MFA 800	Visiting Artists Program	1.0			
MFA 860	Visual Thesis	4.0			
Total Low Residency MFA Curriculum					
60.0 Credits					

Course Descriptions

Course Prefix Designators

The course prefix identifies what department and area of study the course relates to.

AH	Art History	IL	Illustration	PB	Post-Baccalaureate
AN	Animation	IN/ID	Interdisciplinary	PR	Printmaking
CUL	Culture/History/Social Science	LAN	Language & Literature	PT	Painting
DR	Drawing	MF/MFA	Masters level	SC	Sculpture
FY	Foundation Year	MS	Museum Studies	SQT	Science/Quant.Reasoning
HW	Health & Wellness				

Course Rotation Designators

(F) Fall **(S)** Spring

(Sum) Summer

(IR) Infrequent Rotation

Credit Designators

1.5

3.0

V Variable Credit

AH 103 (F) 3.0

Art History: Visual Culture

Beetham

This course will introduce students to visual culture: an interdisciplinary field of study that focuses on aspects of culture that are manifested in visual form. Combining aspects of art and media history, critical theory, philosophy, and anthropology, visual culture is concerned with the ways in which we negotiate and understand our world through visual images. This course will look at paintings, sculptures, prints, photographs, film, television, advertisements, news and science images, and more, in order to understand how the world itself is shaped by visual communication. Students in this course will cultivate skills in visual analysis and description, identify how ways of looking are socially constructed, critique the role of images in shaping political discourse, and assess ethical dilemmas posed by images. These skills will provide the basis for literary skills necessary in both the liberal arts and studio art curriculum.

AH 104 (S) 3.0

Deconstructing American Art

Beetham

Since its founding in 1805, the Pennsylvania Academy of the Fine Arts has been a leading light in the development of an art tradition in the United States. Artists trained at PAFA have created some of the most important works in the American art canon, many of which are now enshrined in PAFA's collection. But what sorts of stories does the canon of American art tell? What does it include, and what does it leave out? And how do historical portraits, landscapes, genre paintings, monuments and more contribute to our understanding of America as a nation? This course will explore the trajectory of American art in an effort to understand how images contribute to historical understanding, and when they become mythology. In examining where we have been and where we might go, we will consider how to tell a more inclusive story about American art.

AH 200 (F) 3.0

Contemporary Art & Theory

O'Steen

This course will introduce students to concepts from critical theory pertinent for an understanding of art today. The class will explore the developments in aesthetics from the late eighteenth-century to today, examining the evolution of ideas through their impact on the development of the visual arts. The instructor will also discuss relevant works of art from the nineteenth and twentieth-centuries to further analyze the theories under consideration, while placing an emphasis on providing an introduction to key ideas and works within contemporary art, especially as they relate to the development of critical theory.

AH 208 (IR) 3.0

Twentieth-Century Art

Richards

This course will introduce students to the major artists, works, and movements of twentieth-century art, placing this aesthetic narrative within the larger historical context of the era. In particular, attention will be paid to the issue of identity and how artists try to define themselves and others through a changing social fabric. In addition, the material conditions within which these works were produced will also be discussed. This will allow students to see how the defining issues of the modern world are negotiated between individuals and the physical world around them through the work of art.

AH 212 (IR) 3.0

Women in Art

Beetham

This course will look at the myriad contributions by women artists to the history of nineteenth and twentieth century art. While the focus will be primarily on American artists, the role of European art in forming the ideals of Western art will be considered, as well as the use of non-Western traditions as an influence to artists of the avant-garde. The role of gender and other sociological factors in delimiting the opportunities for women historically in the arts will be discussed, while looking also at the ways that women have overcome these obstacles to play a vital role in the development of the visual arts.

AH 213 (IR) 3.0

Non-Western Art

Yantz

This course will explore the visual cultures of non-Western societies. Emphasis will be placed on, but not limited to, historical works from Africa, Asian, and Oceania, as well as Pre-Colombian and Native North and South America. The class will explore the development of styles, in addition to the material conditions and cultural contexts through which these objects were produced.

AH 214 (IR) 3.0

Arts of the World from Prehistory to the Present

Yantz

This course places the world's major art movements in their cultural contexts, analyzing relationships between art, religion, culture, geography, and global pathways. The course also explores issues in the world of art today, identifies themes and iconography used in art, and provides an introduction to stylistic analysis.

AH/CUL 215 (IR) 3.0

Art & Culture of the Ancient Mediterranean

Beetham

This course will explore the art and cultural history of the civilizations of the ancient Mediterranean, especially the ancient Near East, ancient Egypt, ancient Greece, and ancient Rome. Lectures and discussions will consider significant sites and monuments in this region of the world, investigating the ways in which ancient art interacts with and enhances our understanding of key social, political, economic, and cultural developments. Topics will include the ways in which art communicates power dynamics, representations of the human body across cultures, and intersections between art and religion. We will also investigate how iconoclasm in the ancient world can help us to think about more recent events, and the ways in which colonialism in the modern era has influenced how we think about these ancient cultures.

AH/CUL 219 (IR) 3.0	Islamic Civilizations	Yantz
This course covers the art and culture of North Africa and the Middle East from the origins of writing to the present. Course content includes the relationship of geography to culture, early Middle Eastern civilizations (such as Sumer, Assyria and Persia), the origin and development of Islam, including the life of the Prophet, the Caliphate and the Golden Age of Islam. We also cover the Mongol invasion, then the art, architecture, religion and politics of the Late Great empires—Mughals in India, Safavids in Iran, and Ottomans in Turkey. Discussion of modern issues includes Sunni vs Shia, Women in Islam, democracy in the Middle East, freedom of expression, the Arab-Israeli conflict, U.S. relations with the Middle East (particularly Israel and Iran, but also the Emirates and the Saudis, e.g., Mohammad bin Salman's future vision for Saudi Arabia.) Since the core component of this course is art, we also consider the aesthetics of Islamic art as well as its diversity, covering calligraphy in the Qur'an, lush Persian manuscript decoration, Ottoman mosque design, and Mughal jewelry. Highlights include the Taj Mahal, the newly investigated desert 'kites' (land art) and a sampler of contemporary art and architecture in the Middle East. <u>NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.</u>		
AH 220 (IR) 3.0	African-American Art	Faculty
This course is an introduction to African-American Visual Art. Since the 17 th century, African Americans have made vital contributions to the art of the United States. This course is largely constructed around the visual works several African American artists created in efforts to critique and comment upon the conditions of Blacks in this country. We will study African American visual production from the colonial period to present day, paying close attention to the social, political, and cultural history of America and the role African American artists play in the development of those histories. Individual artists and their works will be analyzed in relation to critical periods and issues such as; slavery, emancipation, Jim Crow segregation, the Great Migration, the New Negro Harlem Renaissance, the Federal Arts Project, the Civil Rights and Black Nationalism Movements, and finally the emergence of globalism, multiculturalism, and critical theory in the late 20 th and early 21 st centuries. In addition, the importance of viewing the African American experience in relation to American culture, Africa, and the Diaspora will also be considered.		
AH 221 (IR) 3.0	American Sculpture	Beetham
This course will explore the development of a sculptural tradition in the United States from early efforts in the eighteenth century up to the present day. Lectures and discussions will consider the factors that make sculpture a unique medium, the reasons that a sculptural tradition took longer to develop in the United States than traditions in other media, and the problems of studying sculpture from two-dimensional representations. Emphasis will be placed on works created for both the public and the private sphere, including monuments, cemetery sculpture, site-specific works, and works created for wealthy patrons and for the middle-class home. In addition to in-class meetings and use of PAFA's collections, this course will include field trips.		
AH/CUL 223 (IR) 3.0	History of Curating	Faculty
In this course we will look at curating as a medium and will examine its history and evolution. Taking from the history of science and technology, history of art, urban planning, natural and social sciences, religion, political theory, and theater, the practice of curating has developed parallel to the rise of museums as institutions, and of exhibitions as distinct events. We will look at these overlapping and complementing histories, to evaluate different histories of curating. This course will investigate various styles, approaches and strategies of curating and explore the changing role and public identity of the curator and her practice. From the anatomical theater to the Baroque garden, from the Salon exhibitions in the Royal Academy to avant garde, from the independent curator to biennials, and from the white cube to the artist-as-curator, in this course we will look at curating as a medium between art and society. <u>NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.</u>		
AH 224 (IR) 3.0	Native American Art	Yantz
This course will investigate the art, culture and religion of the indigenous peoples of the New World, including North, South and Mesoamerica. The course will consider culture and geography, origins and development of traditional belief systems, oral history and writing, and the high artistic achievements of native peoples at contact, such as the Aztecs, Inkas and peoples of the Northwest Coast. Issues concerning archaeology and ethics, museum practices, and contemporary native arts will be covered in the classroom and on a field trip to a local museum.		
AH 225 (IR) 3.0	World Photography Since 1839	Beetham
This course will examine the global history of photography from 1839 to the present and its relation to social history and theories of artistic expression. Topics discussed will include the relationship between photography and painting; the effect of photography on portraiture; the use of photography in the service of exploration and anthropology; the development of photography as a fine art; the use of abstraction in photography; photography as a critique of art history; and photography and censorship.		
AH 226 (IR) 3.0	Art and the Age of Discovery	Yantz
This course covers High Renaissance, Mannerist and Baroque art in its cultural and global context from the Age of Discovery to the Enlightenment. Paintings, drawings, prints, sculpture, and architecture will be viewed through the lens of global change in science, philosophy, religion, politics, culture, and commerce, including the transatlantic slave trade--which together make way for the modern world. This course will include European Old Masters, Baroque in the New World, and non-Western sources from the East that influence European art and thought.		
AH/CUL 227 (IR)	Art & Culture of Native North America	Yantz
Course content features the arts, culture and religion of the civilizations of Indigenous America, including the Mound Builders of the Eastern Woodlands, the Pueblo dwellers and Navajo of the Desert Southwest, the woodcarvers of the Northwest Coast, the basket makers of the West Coast, and artists of the Plains known for their work in painting and hide. Lectures will cover the role of art and architecture in indigenous societies, and indigenous aesthetics and philosophical concepts of beauty. Course content also incorporates beliefs, practices, and oral traditions related to the Vision Quest, origin stories, trickster figures, medicine and healing practices, protective objects (such as amulets, Zuni fetishes and Dream Catchers), and educational items like Kachina dolls and plaques. We conclude with the impact of European contact, early Colonial art, and the visions of the founding fathers, especially Thomas Jefferson, who first engaged in scientific excavations of native mounds. Contemporary native arts, the code talkers' contributions to WWII, and modern life will also find a spot in the conclusion of this course.		

AH/CUL 228 (IR) 3.0	Deconstructing the Graphic Novel	Niedt
This course will review the graphic novel from a number of different media theory perspectives: multimodal storytelling device, collaborative artwork, space for innovation, cultural touchstone. Students will read a number of works from a variety of sources, styles, and genres, with a focus on how the medium as a whole functions relative to text or image alone. These close readings will be contextualized by discussing the history of the form, and the impact it has had on the media landscape. <u>NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.</u>		
AH 231 (IR) 3.0	Medieval Encounters: Art & Architecture in the Medieval World	Yantz
This course begins with Late Antiquity (art, culture, religion, politics & immigration in the Late Roman Empire), then moves to the Celts & art in the British Isles (dazzling illuminated manuscripts, metal & stonework) followed by the impact of the Norse as traders, settlers, artists and invaders (who founded Dublin & plundered Paris). The course also examines the rise of kings & empires in the West (Carolingian, Ottonian & Holy Roman Empire) and the East (Byzantine, Islamic Caliphate, and the Mongols, whose reach includes China). Course content considers global connections made through trade, commerce, politics, the Crusades, Pilgrimages & the Cult of Relics, the lingering footprint of the Classical World, the rise of Christianity and its missionary work. Additionally, we look at attitudes toward both the natural world & human nature, the role of women in the Medieval world, the significance of monasticism, and the nature of war (knights, notions of chivalry, ideas of Just Wars, heroes like Saladin & Richard, and changing military technology). This course concludes with the opening of the Renaissance, its global origins, artistic sources, and new theological and philosophical concepts.		
AH/CUL 240 (IR) 3.0	World Religions	Yantz
This course is an introduction to the study of world religions, with a focus on living religions. This course is also intended to provide an introduction to the history and development of world religions, including their sacred texts, archaeology, and geography, beginning with the earliest known evidence of religion and continuing through to the present. The course will examine major world religions (such as Hinduism, Buddhism, Judaism, Christianity and Islam), and will touch on less familiar religious traditions (Zoroastrianism, Shinto, among others) and religious philosophies (Daoism, Confucianism, for example). There is also a component focusing on the Americas (Aztec, Inka, American Indians of the Desert Southwest, for instance), which will be part of the course conclusion. This course, which includes both western and non-western religious traditions, is also intended to broaden your appreciation of other cultures and their contribution to our shared heritage. It is also a journey through the sacred landscape, as humans strive to create philosophical systems that frame and guide their lives. <u>NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.</u>		
AN 200A (F) 3.0	Animation Techniques: Handmade to Digital	Ketchum
In this introductory course to animation students will learn basic principles of movement that apply to all forms of animation regardless of technique. Through screenings of historical and contemporary precedents students will gain an understanding of what is possible in this interdisciplinary and versatile form of art. The course will cover techniques such as 2d hand-drawn, stop-motion, and digital animation using programs such as Dragonframe, Photoshop, Animate (aka Flash) and Adobe After Effects.		
AN 201 (F) 3.0	Pre-Production Processes	Ketchum
Animating is just one aspect of making a moving image project. In this course students learn the process of storyboarding, editing and sound designing moving image projects. Whether one is interested in experimental or traditional commercial animation, these skills will enable students to enhance their projects. Students will develop skills in staging subjects, visualizing camera angles, and establishing emotional beats essential to creating powerful moments. They will also develop an understanding of how sound and editing affect the ability to communicate through moving images. The main purpose of this course is to give students the production skills needed for potential animation internships and personal moving image projects. Pre-requisite: AN 200A Animation Techniques (previously Principles of Animation) or AN 202 2-D Animation.		
AN 202 (S) 3.0	2-D Animation	Ketchum
Students will apply the basics of animation introduced in Animation Techniques, as well as the drawing skills attained from the Foundation Year, to this course in 2-D Animation. Using software such as Adobe Animate, Adobe After Effects, and Photoshop, students will learn to draw frame by frame to create the illusion of life. Students will complete exercises in character animation, objects responding to the laws of physics, and effects animation leading up to a final moving image project of the students' design.		
AN 210 (F) 1.5	Storyboarding	Robinson
Artists need to communicate their ideas to crews, clients, and other team members. In fields where interdisciplinary collaboration is critical, creatives need to efficiently share ideas through storyboards. From scripts and project briefs, storyboards previsualize narrative ideas. Within this course students design a sequence of images using movement annotation, composition, spatial cues, perspective, lighting and framing to clearly communicate a visual narrative.		
AN 301 (S)	Motion for Industry	Ketchum
Whether one chooses to be an animation artist or a commercial studio artist, it is likely that you will take commissions and work in a team setting as a professional. This course prepares students to work with clients and collaborate with other artists to create a cohesive animation that effectively communicates a creative vision. By working with industry partners to create an animation, students will gain professional experience and have a piece for their portfolio.		
AN 302 (S) 3.0	Film Pre-Production	Ketchum
This course prepares students to begin production on their Graduation Film which they will work on during their fourth year. It will guide students through script-writing and storyboards, concept art and production planning, and have flexibility for individualized approaches to various projects. Whether a student plans to make an experimental film, installation, or narrative animation, this course will provide students with a structure to complete the pre-production phase of an animated project.		
AN 303 (F) 3.0	Alternative Cinematic Structures	Ketchum
Animation is inherently interdisciplinary, nor is it bound by the screen. In this course students from all departments are invited to bring their studio practice and envision alternative ways to employ animation such as in transmedia, installation, performance, and beyond. They will apply techniques attained in their other courses to develop a concept to create a sophisticated animation project. Drawing on precedents from the history of cinema and looking to contemporary examples, students will learn about how other moving image artists have made animations for contexts beyond the screen. This course is open to all concentrations as well as grad students.		

AN 401 (F) 3.0	Graduation Film I	Ketchum
The Graduation Film is the culmination of the knowledge, skills, and experiences gained at PAFA. Students will continue working on the project developed during the AN 302 Pre-Production course. Faculty will work with students on individualized plans to complete the various phases of their project. Through class and one-on-one critiques, students will problem solve and apply feedback.		
AN 402 (S) 3.0	Graduation Film II	Ketchum
This course is the continuation of Graduation Film I. By the end of this class, students will have fully realized a sophisticated animation project that reflects their studio practice and artistic direction.		
CUL 200 (F) 3.0	Introduction to Social Sciences	Niedt
This class will introduce students to key methodologies to fields within the social sciences. The class will pay particular attention to methods integral to a particular field within the social sciences, such as history or sociology. At the same time, the instructor will use modern and contemporary examples to help show how these ideas work in practice. A particular emphasis will also be placed on introducing concepts relevant to the field of visual culture. In this fashion, students will get an introduction not only to a particular field within the social sciences, but also an understanding of the methods used within the social sciences.		
CUL 203 (IR) 3.0	Gender & Sexuality	Faculty
This course will focus on issues and theories surrounding gender and sexuality. In particular, current feminist and queer theories and practices will be situated in relation to the emergence of these ideas in the twentieth century. Students will investigate feminist and queer histories of resistance and alternatives to the institutional norms in the United States and elsewhere. Course material will provide an interdisciplinary and cross-cultural analysis of gender and sexuality, looking to how these questions shape the lives and identity formation for a diverse range of individuals.		
CUL 209 (IR) 3.0	Topics in Culture, Race & Ethnicity	Niedt
This course will introduce students to key theories and concepts in culture, race, and ethnicity studies, especially as they pertain to American society. Drawing from cultural studies, comparative ethnic studies, and gender and sexuality studies, the class will examine how racial and ethnic identity politics shape institutional and social policies, aesthetics and cultural expressions, as well as resistance movements. Particular attention will be paid to the ways communities of color have negotiated oppression, generated knowledge, and secured dignity and self-determination		
CUL 210 (IR) 3.0	Queer Media & Culture	Niedt
This class examines the relationship of queer theory and media theory to mainstream and alternative culture. Students will learn about the presence of queerness through the history of arts and media, including painting, television, film, comics, theatre, music, and literature. With a critical perspective as their foundation, class discussions will center on how media creators, cultural contexts, and consumers each play a role in the production and interpretation of queer identities.		
CUL 211 (IR) 3.0	Body Talk	Niedt
This course will be an examination of the nature and role of <i>the body</i> in culture and society. By drawing on a range of disciplines including critical race theory, discourse analysis, philosophy, and queer studies, as well as literary and artistic works, students will familiarize themselves with how bodies are positioned in our world. Readings will be supplemented with seminar-style discussions, so that students may learn to articulate their own thoughts on the topic, and further enrich their creative work.		
CUL 212 (IR) 3.0	City of Symbols & Signs	Niedt
This course will give students a foundation in theories of visual and sensory meaning-making, explained through the context of Philadelphia's landscape. Current trends in linguistics, geography, and media studies will inform discussions about urban environments and the art, artifacts, and architecture that populate them. The class will also explore the city individually and as a group, with the goal of crafting final projects that reflect their understanding of encounters with/in meaningful, diverse spaces.		
CUL 222 (IR) 3.0	Visual Communication	Niedt
This course presents an overview of communication theory in relation to visual media. Students will learn how images function as a key method of interaction between creator and viewer, analyzing visual messaging in different historical, cultural, and technological contexts. Concepts such as multimodality and ideology will enrich their understanding not only of how "a picture is a thousand words" but also how each of the elements in a picture can be used to persuade, enrich, or inform.		
CUL/LAN 229 (IR) 3.0	Narratives of the Self: Self-Writing and the Ethics of Creation	Oke
Since the turn of the 21st Century it has become standard practice in academic and professional writing to shift from the traditional use of the inclusive first-person pronoun "we" to the first-person personal pronoun "I". This way of personalizing the text -- of personalizing words and expressions of the self -- is driven by a larger shift in the value of lived experience and subjectivity which, ultimately, reanimate the fundamental question of what it means to theorize from the space of the self. In this course we explore the sociopolitical and ethical basis of self-making and identity formation, focusing on how we talk about ourselves within our matrices of identity (race, class, gender, sexual orientation, religion, sociability, etc.). Rejecting the concept of authenticity, this course will help us understand how the self is made and remade through narrative, visual, and imagined structures. In addition to answering traditional philosophical questions of self (i.e., who am I? which self?), this course will analyze landscapes of the embodied and inhabited self. We will examine the self through a variety of personal accounts (i.e., fiction, essays, auto/biographies, ethnographic studies, obituaries, living wills, and artists' statements), creation/origin stories, artistic self-portraits, as well as engaged spaces of radical self-writing. <u>Prerequisites: Composition II or the equivalent.</u> <u>NOTE: Due to the interdisciplinary content of this course, it can fulfill a Culture/Social Science or Language/Literature requirement.</u>		

CUL/LAN 235 (IR) 3.0 Difficult Conversations & Civic Debate**Oke**

As the world is becoming more fractured by harsh divisions, polarizing viewpoints on social justice, and a lack of respect for difference, there is a greater need to pursue knowledge and truth through intellectual exchange and debate. This course will hone students' ability to discuss controversial issues with respect for a diversity of ideas and opinions. Students will explore strategies and rhetorical practices that promote learning and civil discourse such as logical argumentation and fallacies, use of evidence, formal debate, clear and persuasive writing, deliberative pedagogy, constructive criticism and disagreement, cultural competency, and empathetic listening. NOTE: Due to the interdisciplinary content of this course, it can fulfill a Culture/Social Science or Language/Literature requirement.

DR 200 (FS) 1.5-3.0 Life Drawing**Gury, Horn, Noel**

Life Drawing will focus on developing skills and exploring the use of the figure with the following concepts: (1) structural and anatomical delineation of human form with line and tone. (2) The figure as an expressive end in itself. (3) Simple group compositions in interior as well as invented space. The class is open to various media & techniques.

DR 203 (F) 3.0 Studio Anatomy**Osti**

In this course the students will learn various levels of conceptualization, from basic boxes to realistic rendering of the forms. Beginning with proportions, volumes and posture, drawing from the model and the skeleton and with class demonstrations the students will learn to identify the main landmarks of the body, the skeletal structure and the muscles of the human body. The lecture portion of the course will focus on Descriptive Anatomy directed toward artistic purposes and connected theoretical concepts, the studio portion of the course is focused toward the practical application of these notions and concepts making them directly relevant to the students that will start immediately applying them toward the practice of drawing the human figure. Various drawings techniques will also be practiced and mastered in the Studio portion of the course.

DR 205 (FS) 1.5 Animal Drawing**Horn**

Studying from birds, mammals and reptiles, domestic and wild; this course will focus on understanding the science and art of animals with reference to their structure, function, evolution and classifications. This will act as a foundation in order to understand the movements, forms and anatomy of a particular species. Perspective, space and composition in landscape and interiors will also be emphasized in relationship to the animals. Working from life, students will develop a good sense of concentration to see the repetition in movement and form as the basis for drawing.

DR 206 (S) 3.0 Observational Practices**Van Dyck**

The goal of this course is to strengthen and hone a student's foundational skills of drawing through a series of one and two-day drawing projects. The major topics of concern will be gesture, design, perspective, structure and space. Students will be encouraged to experiment with different media and to develop a personalized drawing practice. Subjects for this exploration will be the life model, anatomical models, the city and the observable environment in general. The course includes field trips to the Wagner Free Institute of Science, the Academy of Natural Sciences, the Reading Terminal and the Observation Deck at Liberty One.

DR 210 (IR) 1.5 Figure & Portrait Lithography**Wyffels**

See PR 210

DR 225 (F) 1.5 Drawing Focus & Useful Distractions**Wyffels**

This course focuses on drawing as a form of investigation, with an emphasis on situation rather than object-oriented drawing. Learning to see *through* the relationships of forms in space, the movement within the given space and how to construct those visual passages toward a strong composition. Students are encouraged to experiment, to ask how visual composing, proportion and choice of materials and their uses best support the intent of the drawing. The class will work in the studio, at Reading Terminal and outside locations. Also, in this drawing course, students will develop a new heightened awareness and skill utilizing "Round World vision". Special emphasis will be placed upon drawing life subjected to Round World observations, escaping conventional systems of structuring the space of the drawing. Different topics and approaches to drawing will be explored. Students will make use of presumed and assumed "distractions" to achieve a fresh and active participant role "in" their drawings, all the while exploring the shape of looking and the shape of doing.

DR 305 (F) 1.5-3.0 Wet/Dry Media**Rupinski**

This course provides a hands-on experience using traditional water-soluble materials, such as watercolor, gouache and ink, and through various dry media, such as graphite, colored pencils, chalk and pastel. There will be ample presentation, lecture and demonstration of the wet/dry media techniques. Students will be expected to provide basic materials that they already have. In order to ensure that all students can experience the various processes, the instructor will provide any materials that individual students do not have. Along with observational study, students will be guided in working from personal sketches, paintings, memory, and photography, as well from recognized artworks. The projects will encourage exploration, and experimentation in individual ways.

DR/PT 306 (S) 3.0 Painting & Drawing Ideas**Noel**

An art education advances many explicit and implicit accounts of value in art making. A short list would include sensitivity, rigor, spontaneity and a sense of irony about the partiality of all perspectives. This class will be an all-day immersion in painting and drawing from life. Its most important requirement will be the faithful attendance of the students to work each and every class. In recent years practice or praxis has become an important synonym for artwork and the class will explore this as a discipline but, more importantly, as a source of ideas. Our deepest concern will be the discovery of the ideas that inhere in each student's developing practice. A crucial question is whether the tastes and skills you are developing create demands within your work that open the way to a more personal and a more rigorous personal poetry.

DR 311 (FS) 1.5 Drawing Studio**Samuelson**

The purpose of this course is to promote an individual way of seeing and working from the human figure and develop personal vision. This includes approaching the figure either as an end in itself or as a point of departure, and exploring an individual use of materials and techniques. Instruction for this course will be directed to the individual along with some group criticism and group discussion.

- DR 316 (S) 1.5** **Narrative & Sequential Drawing** **Foulks**
Students will be introduced to strategies which will assist in the exploration of narrative drawings. Various forms of sequential images will be examined (picture books, graphic novels, comic books, altarpieces, polyptychs etc.). Each student will design a personal project which will be developed and monitored through individual discussions and group critiques. Exploring a wide range of preparatory drawings, story boards, and media/technique experiments will be a primary focus of the course. This will lead to at least one finished work.
- DR 318 (F) 1.5-3.0** **Advanced Drawing** **Foulks**
Beginning with the basic question - "What is drawing?" - we will examine the numerous and complex answers available to the contemporary draftsman. Some utilize drawing as a practice to prepare for works in another medium; a system of note taking; a thinking medium vital to artistic, spiritual or intellectual growth; an extension of the body; a method for experimentation and risk; a system of mark making confined to two dimensions or a system of making not confined by dimensions. The aim of this course will be to expand the participant's knowledge and understanding of the possibilities of drawing and to use this knowledge to further their own work. A project called Taxonomy will be the primary component of the first half of this course and will lead to a body of work developed organically from an initial prompt. During the second half of the course, we will investigate issues and strategies employed in large scale drawing, and students will have the opportunity to develop a single, sustained project. Discussions, individual and group critiques and independent research will assist in the development of a personal vision.
- FY 100 (F) 1.5** **Foundations Experience** **Gallagher, Jackson**
Foundations Experience helps students connect the skills and concepts they are learning in their first year courses with a broader context of art and ideas. Utilizing PAFA's collections and numerous resources, students consider all aspects of their artistic practice and education. Working with faculty and museum and school staff, students learn a wide range of skills, from how to make the most of their PAFA experience, to developing a sustainable, creative life in the arts. The course includes visits to PAFA's archives and collections, trips to nearby galleries and museums, visiting artist lectures, and in-depth discussions about the how, what and why of art. *As part of the course, students are required to attend Wednesday lunchtime lectures.*
- FY 101 (F) 3.0** **Structure and Form I** **Faculty**
This course focuses on the structure of images. It defines structure as the spatial relationship between all of the elements of an image and sees structure as that which determines the implications and effect of an image. Structure and Form I combines drawing and still life painting. Students learn to manipulate space and create structure by observing and arranging value, color and shape, as well as by mastering the skills of linear perspective.
- FY 102 (F) 3.0** **The Figure I** **Faculty**
The Figure I explores the structure and dynamics of the figure through drawing and sculpture. Working primarily from observation, students learn concepts of proportion, anatomy, gesture, mass, line, tone and spatial arrangement. Using a range of techniques & media, instruction includes traditional, contemporary and imaginative approaches to the human form. Studio work is complimented by presentations, lectures, demonstrations, and group discussions.
- FY 103 (F) 3.0** **Print and Communication I** **Faculty**
In Print and Communication I, students master conceptual frameworks, learn to interface between analog and digital work, and incorporate tactical skills in the realms of digital media and printmaking. Students select their own image content and explore subject matter and aesthetic approaches of their choosing. The mission of the course is to help students create the most visually arresting version of what they want to achieve.
- FY 104 (S) 3.0** **Structure and Form II** **Faculty**
Providing a continued exploration of structure and form, this course emphasizes three-dimensional relationships through the study of drawing and sculpture. Students learn to manipulate form and create structure by working in a variety of sculptural processes including modeling, construction, and carving as well as further mastering the skills of linear perspective.
- FY 105 (S) 3.0** **The Figure II** **Faculty**
Like Figure I, this course centers on observational study of the human form. Focusing on painting and drawing, students build on concepts learned in Figure I. Studio work is supported by lectures and demonstrations on painting materials, color mixing, and strategies for developing form and structure. Understanding historical perspectives as well as contemporary and imaginative approaches to the figure is emphasized.
- FY 106 (S) 3.0** **Print and Communication II** **Faculty**
In this course, students continue to develop conceptual frameworks, build narrative, and learn to communicate via their work. Print and Communication II emphasizes visual communication through the study of relief printmaking and core illustration concepts. As in Print and Communication I, students explore subjects and aesthetic approaches of their choosing.
- ID 211 (S) 1.5-3.0** **Working from the PAFA Collection – Open Media** **Van Dyck**
Using the visual material of antique casts, paintings, sculpture and architecture within the Historic Landmark Building, students will investigate a way to develop a series or single work from an individual interpretation. In collaboration with the instructor, individuals will communicate a starting point for their project. Students then will be encouraged to follow an idea broadly over the first weeks and gradually distill their idea down to have a defined idea in the finished work. A series of lectures will introduce students to formal compositional elements that can support an idea or narrative. Students will be expected to articulate their idea mid-semester with the work-in-progress, to do research on their topic, prepare a one page written paper, and make a final oral presentation with their efforts at the end of the semester. Work may be done in any medium, style, 2-D or 3-D.
- ID 301 (IR) 1.5** **Introduction to Avant Garde Video** **Dempewolf**
This class is a hands-on introduction to forms of experimental animation, video installation and interdisciplinary performance. We will also read seminal texts by video artists and critical theorists to develop an understanding of what is at stake when one is working with moving images. Prior experience or coursework in digital media is highly recommended.

- ID 302 (IR) 1.5 Exhibitions & Curatorial Visions Gallagher**
 This course will explore strategies of exhibition making, curating, and professional practice. The aim is to familiarize students with all aspects of designing and producing an exhibition, ranging from research and writing to organizational tasks. We will examine various curatorial methodologies for creating an exhibition (thematic, monographic, collection-based, site-specific, media-based, commissioned, interactive, performance, social practice etc). We will discuss the role of the artist as curator and learn about curatorial approaches within the museum, the commercial gallery, and the DIY space. Through readings and discussion, assignments, field trips, and guest lectures with PAFA museum staff and local curators, students will critically analyze the role of curators today. The class will culminate in an exhibition on PAFA's campus, curated by the students.
- ID 313 (IR) 1.5 Themes in Contemporary Art (Open Media) Gallagher**
 The goals of this class are to allow students time to complete an in-depth project or a series of investigations regarding material usage and content to improve their critical skills and to interact with their peers. Class time will alternate between presentation and group critique. The course is Theme based (five themes chosen by the students at the beginning of the semester which become the basis for a series of works done in their studio – themes change from semester to semester) Assignments are completed in the student's studio and discussed in group critiques.
- ID 450 (FS) 1.5 Studio Practice Gallagher, Rosati**
 A required course intended for those entering the studio and critics program, Studio Practice provides a class environment for students to explore their artistic affinities and establish an independent studio practice. In the course students address questions of content and intent, research their ideas, and develop written artist statements. Through group discussion and study of historical and contemporary artists, students learn to contextualize their work and find their own voice.
- ID 451 (FS) 1.5 Art and Professional Practice Gallagher, Nocella, Rosati**
 This course helps students prepare for life as an artist beyond the studio and school setting. Students will learn about professional paths for artists, including the gallery system, selling artwork, teaching, museum and gallery work, and related opportunities for artists. Students will develop practical skills such as photographing work, creating digital portfolios, writing cover letters, grant proposals, and resumes. They will learn public speaking skills and how to create presentations, and they will explore approaches to marketing and the use social media. The Annual Student Exhibition will provide an important opportunity for students to consider many of the ideas discussed in the course.
- IL 203 (F) 1.5 Digital Photography References Teicher-Dougherty**
 This course will introduce the functions of the digital camera and focus upon its use as a reference tool. A wide range of lighting situations-found and staged- will be examined as students photograph landscape, objects, cityscape, interior spaces and the figure. These reference materials will be adapted to create representational, narrative and imaginative works. Grafting and compositional manipulations will assist in the development of a personal vision. Studio projects will be open to all media/disciplines.
- IL 205 (F) 3.0 Graphic Narrative Robinson**
 With a focus on telling stories utilizing artwork, this course explores the juxtaposition of word and image, sequentiality, and other narrative tools to convey visual meaning. Participants will complete several visual narratives within a variety of formats, which may include a series of related images, a comic book, picture book, graphic novel, or other illustrated narrative.
- IL 210 (F) 3.0 Illustration I Heimer**
 This course offers a survey of illustration in both function and practical application. Students will learn to analyze and visually interpret written source material while exploring a variety of ideation methods and experimenting with techniques combining traditional and digital media. Key projects will include illustrations for editorial, advertising, product packaging, picture books, and lifestyle applications. Non-illustration majors interested in visual communication are encouraged to join this class.
- IL 211 (F) 3.0 Digital Print & Web Design Robinson**
 Mastery of design tools, knowledge, and techniques is fundamental to enabling artists to communicate ideas and maintain control over how their work is presented to the world. This course will explore the essentials of graphic design, including layout design, typography, and web design, utilizing software such as Adobe Photoshop, InDesign, and Illustrator. Design principles will be investigated and applied in the production of print media applications and website interface layouts. Prerequisite: FY 103 Print & Communication I (digital imaging) or comparable transfer course.
- IL 217/317 (S) 3.0 Digital Drawing & Painting Robinson**
 This course explores the creative potential of drawing and painting digitally. Participants will learn intermediate and advanced drawing and painting approaches utilizing software such as Adobe Photoshop, Illustrator, and Clip Paint Studio. These will be utilized to create a concept art portfolio which may include such content as character design, creature design, and environment design. Special attention will be given to design and iterative processes using digital tools. Prerequisite: FY 103 Print & Communication I.
- IL 310 (F) 3.0 Illustration II Abel**
 This course is an exploration of the key topics and conceptual problem solving in illustration work. Students will create posters, images for product licensing, and editorial, spot, and book illustrations in the media of their choice. Individual and group feedback will be used in the revision process and prepares students to work with clients. Prerequisite: Illustration I.
- IL 315A (S) 3.0 Narrative Projects Robinson**
 An advanced class in creating graphic narrative. This class is aimed at students interested in comics, picture books, and other longer narrative forms. Prerequisite: IL 205 Graphic Narrative or instructor's permission.
- IL 350 (IR) 3.0 Topics in Illustration Faculty**
 Topics in Illustration is a deep dive into one sub-specialty, technique, or approach to illustration and visual communication. Topics and faculty rotate annually.

IL 400A (F) 3.0	Illustration Projects	Abel
In Illustration Projects, students will take the robust skills they've developed in the Illustration Core and apply them to a semester-long self-designed project. Students will work independently to propose and complete individual, tailored projects. The goals of the class include learning to scope and manage large projects independently, time and attention management, and professional networking. Students will be expected to design projects that address their specific area of interest so that the portfolio pieces that result support his/her professional goals on completion of the Illustration program.		
IL 402 (S) 1.5	Professional Practices	Abel
Independent artists function as small businesses, and in this class, students will come to understand what that means. They will investigate and develop a variety of business models that may lay in their futures, including looking at the specific roles illustrators may play, the customers and clients they'll deal with, and the marketing required to build a business on that model. Students will also create a budget and bookkeeping procedures, learn about contracts and legal aspects of the field, and continue developing their websites. Finally, students will develop and propose an independent project for IL 400A Illustration Projects.		
IL 403A (S) 3.0	Illustration Portfolio	Abel, Heimer
Students will work closely with a faculty mentor to design a robust portfolio, personal identity system, and promotional strategy consistent with their individual voice and professional goals. Professional practice discussions include financial literacy, marketing strategies, and appropriate communication. Additionally, students will conceptualize and create a public-facing digital component for their ASE show, and implement a marketing plan for their exhibition.		
IN330 (FS) 1.5V	Critique	Faculty
The beginning of the final year represents the greatest period of transition in the student's PAFA career. The student will be moving from a highly structured segment of the program, with a specific classroom schedule, to hours spent alone in a private studio. The design of the private studio experience is oriented to introducing the student to the discipline necessary for independent work and preparing the student for the years following graduation. Student's work is discussed with and evaluated by the student's selected critics. The critics are available to help the student clarify their concepts and to realize them in a visual context. Students select three critics per semester and are required to meet with their critics once a month. Monthly individual discussions are intended to promote the definition and realization of the student's goals as he/she strives to develop a body of work. Although the primary focus is to discuss specific projects (works in progress as well as completed images), students are encouraged to consider topics for discussion (ex. subject matter and composition in relationship to content, effective use of research materials and preparatory studies, sources of inspiration, working routines, etc.).		
IP 300 (IR) 1.5/3.0	Internships	Staff
Internships offer students in their 3 rd and 4 th year the opportunity to gain practical experience in an on-campus or off-campus cultural or art-related work situation. Students will meet with the Career Services director to develop learning goals for their internship placement and to create the materials necessary for an internship search, including resumes, cover letters, and letters of inquiry. Once placed in an internship, students will be required to meet with their advisor to assess their progress and evaluate their placement. At the end of the semester, the students will complete a reflection of their internship experience. Students will emerge from this class with a clear sense of working within the institutions, such as galleries, artists' studios, museums, publishers, art spaces, arts advocacy organizations, foundations and higher education institutions, which support artists and the art world, and they should have the preparation to successfully transition into those institutions. (45 hours /semester for 1.5 credits or 90 hours/semester for 3 credits)		
LAN 101A (F) 3.0	Composition I	Caranto-Morford
This course focuses on writing, helping students develop the skills they need to write coherent essays at the collegiate level. A strong emphasis is placed on the importance of syntax and grammar, while at the same time encouraging students to develop their own individual voices. In particular, attention is paid to different forms of writing related to the arts. Through writing assignments, students not only develop their skills as a writer further, but also learn how to craft a public voice as a writer. This involves a negotiation between their individuality and the expectations of audiences interested in the visual arts.		
LAN 102A (S) 3.0	Composition II	Caranto-Morford
In Composition II, students continue to be introduced to the skills expected of students writing at the college level. In this semester students gain the skills needed to write a research paper. This involves learning how to contour their informational skills to a particular subject, utilizing both traditional and contemporary research tools. Students learn how to read, organize, and cite research material. Particular attention is placed on the importance of authorship, how to properly footnote material being used in a research paper, and plagiarism. Students also learn how to outline and compose a research paper focusing on a subject of their choosing. <i>Prerequisite: Composition I or equivalent.</i>		
LAN 216 (IR) 3.0	Cyberspace is an Indigenous Territory: Reading Indigenous Digital Literatures	Caranto Morford
This course will engage with Indigenous digital literatures — including poetry, playable texts, and virtual reality — to understand how Indigenous peoples are creating, developing, and using digital technologies for storytelling. Through reading Indigenous digital texts, we will discuss and contend with the ongoing settler colonial legacies baked into computer systems, mainstream digital programs, and dominant imaginings of the Internet. And we will witness how Indigenous peoples are re-defining what constitutes digital technology, and re-building the Internet as a space imbued with and programmed through Indigenous sovereignty, community, land, life, love, and well-being. <u>Prerequisites: Composition II or the equivalent.</u>		
LAN 218 (IR) 3.0	BIPOC Solidarities	Caranto Morford
This course engages with literary pieces by Black, Indigenous, and people of color (BIPOC) writers in the US and Canada through the lens of solidarity. Working with these literatures, we will seek to better understand how Black, Indigenous, and people of color communities can respectfully support and be accountable to one another in the fight against colonialism, white supremacy, and racism, and towards truthful liberation. <u>Prerequisites: Composition II or the equivalent.</u>		
LAN 221 (IR) 3.0	Digital Storytelling for Social Justice	Caranto Morford
This class introduces students to topics of social justice (including anti-racism, disability justice, and LGBTQ2IA+ activism) through the lens of digital technology and the medium of digital literature. Topics covered include: systemic oppressions in digital technology and infrastructures; social justice organizing within digital spaces; digital storytelling as a tool for social justice; popular digital storytelling platforms; and how to write, develop, and create web-based literary works. <u>Prerequisites: Composition II or the equivalent.</u>		

LAN 222 (IR) 3.0 Understanding Canada: A Study of Canadian Literature Caranto Morford

By studying a range of Canadian literary works and media, this class will critically examine, reflect on, and challenge common perceptions and understandings of Canada, including its policies and systems, how it has historically and contemporarily been conceptualized in the American imagination, and what literatures have become regarded as “canonical” within the field of Canadian literary studies. Through this critical examination, we will develop a nuanced and complex (re-)understanding of the Canadian nation-state — one that confronts and contends with Canada’s ongoing colonial and imperial histories, processes, and ambitions.

LAN 225 (IR) 3.0 *Sherlock Holmes: From Colonial Figure to Anti-Colonial Power* Caranto Morford

Sir Arthur Conan Doyle’s Sherlock Holmes can be seen as a symbol of colonialism who uses colonial ways of knowing to situate “himself as the source of truth” (Ronald R. Thomas, “The Fingerprint of the Foreigner”). Over a hundred years on, a diversity of adaptations have re-conceptualized the detective and imbued the Holmes stories with anti-colonial worldviews, methods, and qualities. In this course, we will study Doyle’s original texts as well as subsequent incarnations of the world-famous detective to understand and analyse how Holmes has shifted from a colonial figure to an anti-colonial power.

LAN 230 (IR) 3.0 A Digital Study of *Frankenstein* Caranto Morford

Mary Shelley’s 1818 novel *Frankenstein* remains a major popular cultural force over 200 years since its publication. In this class, we will use digital tools and technologies — including digital archival tools, annotation software, and comparative technology — to study the novel, its various iterations, and creative adaptations. Our analytical engagements with the text will center anti-colonial methods and frameworks.

MFA700 (FS) 1.5 MFA Critique: Visiting Critics Faculty

The Visiting Critic course provides students with three studio visits per term with an assigned Visiting Critic. The Visiting Critics are rotating guest faculty who are highly accomplished in their field. They offer an outside voice and new perspective for students to consider. Between studio visits, students are expected to develop their artistic practice and produce work for discussion.

MFA 705C & 705B (Sum) 1.0 each Professional Practices Faculty

The Professional Practices courses focus on practical skills artists need to communicate and succeed. The first summer introduces institutional resources used for the Low-Residency program and beyond. The second summer focuses on career skills necessary for the professional world.

MFA 710 (FSSum) 7.5 Core Critique Group Faculty

The Core Critique Group includes both individual studio visits and regular group critiques. Students work with three primary critics per term and have a minimum of three studio visits with each. In addition, students are part of a group that meets every three weeks for critique. Groups consist of 3 faculty members and 18-20 students. Each student presents their work once during the term for discussion. The group critiques offer an opportunity for students to share their work with each other and the faculty and they provide a forum for discussion and exchange of ideas. As part of the course, students are expected to continually develop their artistic practice and produce work for discussion.

MFA 715 (FS) 3.0 Off-Site Studio/Critique Faculty

During the Fall and Spring terms off site, students will complete work in their own studios while using a range of digital and online tools to exchange images and engage in online discussion and feedback through blogs, online discussion groups and regular postings of works in progress. This virtual art community will be monitored and overseen by a faculty critic who will interact with each student for a minimum of three hours a week. An online virtual studio space will be created for each student to share images and to comment on each other’s work in progress. Low Residency Program only.

MFA 730 (FSum) 3.0 MFA1 Seminar: Reframing Theory Dempewolf, Richards

This seminar will explore the relation between critical theory and contemporary art. The course will focus on some of the key thinkers, ideas, and schools of thought informing debates around contemporary art and aesthetics. The seminar will both situate theoretical ideas within a larger intellectual context and historical framework, while also providing the opportunity to explore these ideas through material visual examples. Primary and secondary texts pertaining to the course material will further extend students understanding of the ideas, individuals, groups, and movements informing aesthetic questions today. In addition to short assignments related to the course material, students will work on a semester long research project relating to their studio interests. The longer assignment will provide an opportunity to consider the potential theoretical frameworks pertinent to their creative work.

MFA 731 (S) 3.0 MFA1 Seminar: Contemporary Art O’Steen, Richards

This class will introduce students to some of the major artists, works, themes and mediums defining contemporary art. Focusing on work made from the late 20th Century to the present, this course will explore a range of practices as artistic production has moved away from dominant western modes to become more global, embracing new media, popular culture, and social, political and cultural concerns. While emphasizing key artists, concepts and developments that are part of contemporary art discourse, we will also examine the histories and lineages that have informed the many ways art is made today.

MFA 740A/PB 540A (F) 3.0 Graduate Studio: Painting & Content Foulks

This painting course will explore a variety of issues revolving around design as the revealer of content. Discussions will include elements of design, principles of organization, form concept and paint application (direct vs. indirect techniques). Students will be encouraged to explore a variety of research options and preparatory studies as we analyze the application of each design choice to the development of a particular point-of-view. Two model poses will be scheduled (7 weeks and 6 weeks) from which single or multiple paintings may be produced; however, work may be produced outside of the classroom from any subject matter. Working sessions are open and self directed. A single group critique will be held at mid term.

MFA 740F/PB 540F (IR) 3.0 Graduate Studio: Lo-Fi Translations**Moran**

Lo-Fi Translations is based on visual responses to a set of structured yet open-ended prompts. The class will be a combination of private studio visits and group critiques where students will learn to analyze work through participation. The student will consider translation, abstractive, narrative and process through an interdisciplinary approach to their work. This class is ideal for those who want to expand and develop their studio practice through experimentation with a variety of mediums or installation. By analyzing the relationship between how the use of certain mediums support and express their conceptual content, students will be able to negotiate how their work is presented and perceived by the viewer. Students will be encouraged to move interchangeably between 2D and 3D works with an emphasis on making, supports, and presentation. The 3D will focus on low tech rather than traditional Western European sculptural methods. By separating the need to master complex techniques, the development of the student's sensibility is accelerated and emphasized.

MFA 740H/PB 540H (IR) 3.0**Graduate Studio: Moving Images: Intro to Avant-Garde Practices****Dempewolf**

In this course we will develop a working understanding of video performance, documentation, multi-channel projections, image mapping and installation through workshops in Modul8, MadMapper, Premier and After Effects. Students will also learn the use of cameras, lighting equipment, projectors and media players with an emphasis on integrating these skills with their current studio practices. The workshops will be framed by lectures and group discussions about video-performance-installation history and critical theory, with a strong emphasis placed on Avant-Garde and experimental-materialist approaches to the moving image.

MFA 740I/PB 540I (IR) 3.0**Graduate Studio: Expanded Video****Dempewolf**

In this course we will develop a working understanding of video performance, documentation, multi-channel projections, image mapping and installation through workshops in Modul8, MadMapper, Premier and After Effects. Students will also learn the use of cameras, lighting equipment, projectors and media players with an emphasis on integrating these skills with their current studio practices. The workshops will be framed by lectures and group discussions about video-performance-installation history and critical theory, with a strong emphasis placed on Avant-Garde and experimental-materialist approaches to the moving image.

MFA 740K/PB 540K (IR) 3.0**Graduate Studio: Perceptual Figure Drawing: A Way of Thinking****Noel**

The class looks at a continuum of drawing investigation into the creation of graphic equivalents for appearances and the experience of space. In the west, one of the dominant metaphors for the body has been architecture and for centuries the appearance of the figure was interpreted through sculptural and structural imperatives. Since the seventeenth century, appearances have been increasingly conceived as connected to an act of seeing through a window or a lens and the resulting image an act of mapping the patterns that emerge on the lens. The competitive demands of sculptural and lens consciousness are a fertile way of examining the thinking that goes into the interpretation of the figure and the overarching context of appearances. We will use this dialectic of constructing and mirroring to advance the student's practice and better understand the ways sharable language intersects with personal poetic needs.

MFA 740L/PB 540L (IR) 3.0**Graduate Studio: Direct Painting & Pictorial Improvisation****Noel**

Direct painting as distinguished from indirect painting is an approach where all the pictorial concerns of a painter are folded into a sustained all-over address to the image. This is simpler and more complex than one might suppose because the effort to make decisions during each painting engagement implicitly ask the practitioner to look for a unifying ground of concern that would organize and streamline the moments of pictorial thought, say: drawing, design, color, surface, and image. To develop these organizing ideas we will work directly from the model in different atmospheric and spatial contexts. Many of the experiences will be pursued *alla prima*, a painting all at once in a sitting, in the hopes of discovering visual affinities from Hals and Velasquez to deKooning and the Bay Area figurative painters. Direct painting cultivates the ability to improvise and to make decisions, especially at the level of the abstract life of the paintings.

MFA 740M/PB 540M (IR) 3.0**Graduate Studio: Wrong Just Right****Moran**

Often very important things hover just at the edge of conscious thought; essential, yet partially obscured; seeming insignificant until focused by prolonged concentration. The goal of this class is to move what is on your periphery into the center of your work. We will do this utilizing three main processes: photography, drawing, and writing, concentrating specifically on where they intersect, override and/ or run parallel to each other. Transitional work (i.e. work that is not an end point) will be supported, in order to give you permission to make effortful mistakes, with an emphasis on effort. In the first 3/4ths of the class you will be asked to solve a series of problems based on specific themes with accompanying questions and prompts. In the final stage of the class, you will consider all of this newly generated material and complete a significant self-designed culminating project. A clean installation room will be available for the purpose of presentations and/or experimental fumbling.

MFA 740N/PB 540N (S) 3.0**Graduate Studio: Design & Content****Foulks**

In this painting and drawing course, we will explore the "technical narrative." Various aspects of design will be examined with special attention paid to value construction (as shape, form and space), principles of organization and form concept. Utilizing the "taxonomy" approach, we will develop a series of self-determined prompts to take a "deep dive" into our impulses as we strive to give them visual expression. A body of work will develop organically from a single question posed during the first class. Discussions, individual and group critiques and independent research will assist in the identification of one's content and visual possibilities.

MFA 740Q (Sum) 3.0**Graduate Studio: The Space Between, Double Time****Foulks**

This course addresses the gestalt of surface through painting and drawing processes. How does one integrate (or not) "figures" (including objects) onto a picture plane? What are the considerations? What rules are possible; what rules should be broken? These questions involve composition, certainly, but the integration or disintegration of the image and the surface are crucial components. How media are applied to the surface will be specifically examined. There will be opportunities to work observationally from still life and/or the figure during studio time, however significant outside work will be expected in this intensive course and can include figure, still life, landscape, digital references, imagination, and intuition. This course is expected to challenge and enhance the current interests of each graduate student. A sense of urgency will prevail, therefore, it is expected that students will begin at least two paintings or drawings per week. There will be two in-process critiques (week 3, week 7) and as much discussion as making during class time. Visits to view actual works will occur either at PAFA or other museums within the city. This process will result in at least 14 works in various stages of completion per student at the end of the summer term.

- MFA 740T (Sum) 3.0** **Graduate Studio: Explorations in Mixed Media** **Granwell**
 This is a studio course with an emphasis on mixed media and low-tech sculptural means. Beginning with a collection of found objects, students will embark upon a significant studio process investigating the possibilities in moving from 2-D to 3-D and back, the potential relationships of words and sounds to things, materiality, scale, environment, sequence, context, and color. Students with stronger 2-D interests will be asked to examine the potential “thingness” of the 2-D realm, while still being able to relate the prompts to their current work.
- MFA 740V (IR) 3.0** **Graduate Studio: Moving Images: Theory & Practice** **Ketchum**
 In this course students will learn basic production technologies to create moving image projects that relate to their personal studio practice. Through readings and film screenings, they will also learn to understand their work in the context of the history and theories pertaining to the moving image. Particular emphasis will be made on combining handmade with digital techniques using software such as Dragonframe, Photoshop, After Effects, and Premiere.
- MFA 740Z (IR) 3.0** **Graduate Studio: Indirect Painting** **Teicher-Dougherty**
 In this course students will focus on the process of indirect painting, taking a methodical approach to building up a painting in layers. We will discuss the power of layering tone and color, learn to separate drawing skills from applied color theory, explore glazing and scumbling, and utilize different palette approaches (underpaintings, dead palette, and full color). While any preferred subject matter is welcome, indirect painting lends itself particularly well to flesh tones, and the portrait and figure will be highlighted. Students will be encouraged to explore all methods taught to aid them in a deeper dive into their painting practice.
- MFA 741C (IR) 3.0** **Graduate Studio: Found Objects/Finding Sites** **S. Dufala**
 This class is about exploring alternative methods to traditional art making practices. With a focus on working outside of the studio, and using the city’s often unpredictable supply of discarded materials as a basis for new work, students will explore flexible approaches to art making, interfacing with different aspects of the waste stream, and an awareness of the artist’s changing role in this context. This will be discussed in both practical and conceptual contexts addressing sustainability and the changing state of our material culture. Class time will be devoted largely to investigating the potential for found materials in one’s own work, lectures on relevant artists and techniques associated with contemporary site specific art and the sustainability movement.
- MFA 741D (IR) 3.0** **Graduate Studio: From Meme to Masterpiece** **Geffrard**
 This course will explore contemporary painting through the lens of social media and photography. Students will learn how to translate images from social media, including memes and pop culture references, into unique and vibrant paintings. The course will also examine the role of social media in the art world and how it impacts artists in 2023.
- MFA 750 (Sum) 3.0** **Art in the City** **Dempewolf**
 The Art in the City seminar is intended to familiarize students with the galleries, museums and art studios of Philadelphia and beyond. Weekly guided explorations will expose students to different venues for exhibiting and making art. From museums that show historical and established work, such as the Barnes Collection, Philadelphia Museum of Art, and the museums of New York, to commercial galleries and the artist collective galleries of Philadelphia, to artists studios and collaborative work spaces such as the Fabric Workshop, students will be exposed to a range of art work and production and exhibition practices.
- MFA 800 (Sum) 1.0** **Visiting Artist Program** **Faculty**
 Students see visiting artists and critics for a lectures and a studio visits. These visiting artists and critics are selected for their importance and prominence as artists, and represent a diverse range of contemporary concerns in the visual arts. Low Residency Program only.
- MFA 820 (F) 3.0** **Writing on Art for Artists** **Csaszar**
 This course will focus on the many ways artists have used writing and how criticism shapes an artist’s work. By looking at various forms of writings by historical and contemporary artists and critics, students will gain greater clarity in their own writing and the objectives of various written documents. Blogs, artist statements, reviews, essays and manifestos will all be studied, and students will adopt these forms to write about their own work and the work of other artists. Faculty will guide each project so that it supports and enhances the student’s studio work. Online discussions and peer review are an integral component of the course.
- MFA 825 (F) 3.0** **MFA2 Seminar: Contemporary Visual Culture** **Richards**
 This seminar will focus on a series of topics pertinent to contemporary visual culture, mapping their significance against the contested terrains of artistic practice, theory, and history. In doing so, the course will encourage intellectual curiosity through an interdisciplinary approach to research, drawing upon material from philosophy, literature, art, art history, cultural studies, film, criticism, and theory to present topics creatively and with rigorous insight. Contemporary and historical examples of art will be used as a means of exploring the issues being investigated and their significance for contemporary aesthetics. In achieving this, students will read primary and secondary texts related to the ideas being presented, using this material as the basis for short assignments and classroom discussions.
- MFA 830 (F) 3.0** **MFA2 Seminar: The Studio & Beyond** **Yaniv, Schaechter**
 Providing a thoughtful, in depth, and grounded approach to transitioning from graduate school to the art world, this course offers professional development support as it addresses personal definitions of “success”, varying modes of operating in the “real” world, and the multitude of options and art worlds one can explore. The course is both practical and philosophical in its approach to what it means to sustain a studio practice.
- MFA 831B (S/IR) 3.0** **MFA2 Seminar: Creativity and Inspiration in Theory and Practice** **Schaechter**
 Creativity and inspiration are mysterious, miraculous and utterly crucial to an artists’ practice, and it is often noted that they cannot be taught. This course meets the challenge head-on. Through readings, discussion, exercises and a component of studio work and writing, the course focuses on how one becomes inspired and how inspiration gets processed and/or developed into tangible, material substance.

MFA 831F (S/IR) 3.0	MFA2 Seminar: Artist as Curator	Geffrard
This is a graduate level course that encourages participants to not only assume the role of curator but to also exercise the necessary skills of building a context for their work and their contemporaries. We will encourage artists to find the appropriate critical and cultural languages with which to make their work legible to a desired audience. Participants will mount a pop-up exhibition as well as two large-scale exhibitions over the course of the semester, each with a particular critical focus. These thematic foundations will serve as the premise from which we make selections for venues, objects, participating artists, and supplemental information, which could include text, programming, screening, panels, etc. The course is structured into several independent organizational groups (Curatorial, Press and Publication, Installation and Reception). Groups will shift between exhibitions to allow all students to fully experience every facet of an exhibition from conception, to planning, to realization.		
MFA 831G (S/IR) 3.0	MFA2 Seminar: In Recognition of Codes	Geffrard
This is a graduate level course that encourages participants to assume the role of curator and artist. We will exercise the necessary skills of building gallery relationships and design a collective group show. Current critical cultural issues will aid in creating the theme of our group show. The course is structured into a collective organizational group. Selections for venues, objects, participating artists and supplemental information- which could include text, programming, screening, panels, curatorial, press and publication, installation, etc.- will all be collectively decided.		
MFA 850 & 855 (F/S) 1.5/1.5	Written Thesis I & II	Faculty
In the fall of the second year of the MFA program, students may select to write a thesis. For this document, students are encouraged to pursue their own interests while addressing the following: How do you place your work in both an historical and contemporary social context? Who are your artistic ancestors? With what other artists do you have artistic affinities? For the thesis, you are asked to write a descriptive overview of the whole body of your work, including any threads of consistency or elements of change, which become evident to you upon reflection. Interpret your own artwork, citing particular images from the work you have done and are doing. Discuss subject, form, and content. Include footnotes and references as needed. Describe how you proceed in conceiving and making your work, and how you prepare yourself and your environment. Include the kinds of research that have been useful to you—museum, library, gallery, and/or discussion. Provide a description of the physical process of making the work including materials, particularly in relationship to content. Students will meet with their Thesis Advisor to discuss their progress on a regularly scheduled basis. Students are also encouraged to solicit advice from other critics as well as from peers. The Thesis Advisor is responsible for overseeing the planning, writing and completion of the theses. Students in the Low Residency MFA program will continue to develop their work in MFA 855 Written Thesis II .		
MFA 851 (S) 3.0	Thesis Exhibition	Faculty
All students are required to produce a body of work to present for the spring thesis exhibition held in the museum. This body of work is a culmination of the studio research that has been conducted over the course of the MFA program. Working with their faculty critics, students produce work, plan and install an exhibition of their thesis work. Students then present this work for discussion to a faculty review committee.		
MFA 860 (Sum) 4.0	Visual Thesis	Faculty
Continuing the work begun in Written Thesis I & II, students develop the articulation of their written thesis in tandem with their studio work. This seminar allows for an intimate dialogue between students' visual work and the written component. Students meet with their these advisor on a regularly scheduled basis to discuss their work and writing. Students are also encouraged to solicit advice from other critics and peers. Visual Thesis culminates in a finished written thesis and an exhibition of the students' thesis work, a capstone of the Low Residency MFA program.		
MS 399 (IR) 3.0-6.0	Special Topics in Museum Exhibitions	Faculty/Curators
This course will introduce students to the inner workings of preparing a museum exhibition based on an exhibition currently in development at the Pennsylvania Academy of the Fine Arts. Working with the lead curator, students will participate in research, writing, fabrication, and project management related to the upcoming exhibition. May be repeated for credit when the topic differs.		
PB 500 (FS) 3.0V	Post-Baccalaureate Critique	Faculty
The 3 credit Studio/Critique course consists of a minimum of 9 clock-hours per week of individual studio work and at least 3 critiques per semester with each assigned Critic, each Critique being of 30 minute duration. Occasional Group Critiques are offered. Students are encouraged to register for both local and outside critics. Because every semester of Graduate study includes 9 credits of Studio/Critique course work, every student is required to complete a minimum of 27 hours per week of individual studio work, and a total of 9 critiques per semester.		
PB 525A/B (FS) 3.0	Seminar/ Subject, Form and Content	Faculty
This two-semester seminar involves formal investigations into the aesthetic and philosophical issues of art, as well as an examination of professional ethics and practices. Emphasis is placed upon the methodology of forming value judgments and on the development of verbal, written, and analytical skills. The course meets once a week. Topics particular to subject, form, and content are presented for discussion. Such topics have many origins, including some recommended by Seminar participants, and some from assigned and selected readings. Students may be asked to bring to class examples of their work to serve as examples for comparison of one concept with another. A major objective is to maintain a thematic approach in identifying topics of discussion from one week to the next, so that each session becomes an additional facet of an ongoing course of inquiry and dialog. For the purpose of continuity, each participant will keep adequate notes to stimulate further discussion. The completion of several writing assignments will be required. This is a course of inquiry intended to establish a useful model of intellectual activity for the developing artist.		
PB 540/541 See MFA 740/741	Post-Baccalaureate Studios Graduate Studio	Faculty
PR 202A (FS) 1.5v	Lithography Printmaking	Wyffels
This course introduces the uses of contemporary & traditional techniques and materials for Crayonstone, Crayonplate and Photoplate lithography. Ways to draw and paint freely and directly on traditional limestone surfaces as well as lightweight portable aluminum plates are demonstrated. Photo-plate methods capture drawings, paintings, digital images and photographs separately or in mixed image combinations within the hand-printed lithograph. The course focus is on drawing, painting elements and personal artistic development. It is a second year requirement for printmaking majors and minors and a great elective for any student. <u>Lithography Printmaking is a prerequisite for Intermediate Lithography PR 254.</u>		

PR 210 (IR) 1.5**Figure & Portrait Lithography****Wyffels**

In this course, students will draw from the life model directly onto lightweight, portable aluminum litho plates that have a lovely drawing surface resembling that of a litho stone. These plates are ready to draw; no preparation necessary. Their use is quick and easy: draw, followed by a simple etch process, take it to the press and print it! Also, positive-acting photo litho plates will be used to transfer drawings made on mylar or paper surfaces to a printable form. With either plate, quick and easy one-step processing makes the drawn plates readily printable. Lithography is all about drawing, and this course exemplifies that! There will be multiple scheduled **“in-the-print-shop life model drawing sessions”** alternating with processing and printing sessions. Open to all levels of drawing and printmaking experience. Cross-listed in Printmaking.

PR 252/352 (S) 1.5v**Intermediate/Advanced Intaglio****Rosati**

Intermediate Intaglio teaches an amplified technical vocabulary and challenges students to experiment with atypical approaches to producing black and white and color prints. The fundamental intaglio techniques that include carborundum prints, mezzotint, lift-grounds, photo-transfer methods, and shaped plates are reviewed. **Advanced Intaglio** demonstrations include a variety of color intaglio printing methods. Portfolios should demonstrate a related body of work of singular images, sequential images, and image narratives that may include verbiage, collage, and hand coloring. Participate in a class exchange print. Visits to a museum print study room will review & discuss Intaglio printmaking history through print illustrations and in fine art books.

PR 252 Intermediate Intaglio (3.0 credits) is a prerequisite for PR 352 Advanced Intaglio.

PR 253/353 (F) 1.5v**Intermediate/Advanced Relief****Miller**

This course will include drawing, cutting and printing techniques through both hand and press experimentation. It will involve close contact with each student to increase visual challenge and to build awareness of relief possibilities such as: reductive printing, wood engraving, multicolor possibilities, the illustration of a text, the carving of text, production of a book, and work in series. **Advanced Relief** promotes multicolor printing and **Intermediate Relief** investigates value structures and textures. The history of the relief process will be emphasized through scheduled slide lectures as content directed activity, employing an illustrative base. The prerequisite for Advanced Relief is 3.0 credits of Intermediate.

PR 254/354 (S) 1.5v**Intermediate/Advanced Lithography****Wyffels**

The intent of this course is to advance individual art concepts through an exploration of the lithographic medium. Independent thinking and artwork is encouraged. **Intermediate Lithography** explores image potentials of the litho stone through counter-etching and altering the drawn/painted images as further-developed states, sequences or narratives of the image. Demonstrations of aluminum plate lithography will amplify possibilities for both hand-drawn and photo plate images to include thermo-plastic toner washes. **Advanced Lithography** promotes multi-color printing. Aesthetic and technical guidance will facilitate students' artistic self-discovery through technical demonstrations, discussion, critiques and examples of artists' lithographs. Both representational and abstract concepts are discussed. Lithography PR202 or Lithography PR602E are prerequisites for Intermediate Lithography PR 254
The prerequisite for Advanced Lithography PR354 is 3.0 credits of Intermediate Lithography PR254.

PR 255/355 (F) 1.5v**Print Media I & II****Rosati**

Printmaking Media I is a second year requirement for printmaking majors and minors and available to any student as an elective. It is a project dedicated course that provides an array of experiences in: eraser stamp prints, collographs, color reduction linocuts, wood engraving, letterpress, basic book structures, single print illustrations with text, and print image narratives in a book structure.

Print Media II is designed as an independent study. Students set their own portfolio goals in consultation with the instructor and compliant with the credit level. Mixed methods to create sequential images and image narratives are encouraged as a suite or in book format. Visits to a museum print study room will present print illustrations and fine art books relevant to the course. PR 255 Print Media I is a prerequisite for PR 355 Print Media II.

PR 256/356 (S) 1.5v**Lithography: Art & Collaboration****Wyffels**

Independent thinking and artwork is encouraged. Extensive use of the litho stone is investigated through counter-etching and altering drawings to explore further states of the drawn image. The use of hand-drawn aluminum plates is introduced with demonstrations showing traditional litho crayon and thermo-plastic toner washes on aluminum plate. Multi-color registration along with color ink mixing, modification, and printing are demonstrated. Aesthetic and technical guidance will facilitate students' artistic self-discovery through technical demonstrations, critiques and examples of other artists' lithographs. Both representational and abstract concepts are discussed. The collaborative portion of this course will be devoted to working with a guest artist selected by the instructor. This will give the student a richer and deeper understanding of the art and craft of working collaboratively with an artist to make a lithograph. This experience will allow the student an “up close” look into the *art thinking* and applied crayonstone *drawing* as done by an artist of local or national renown. There will be much to learn through “hands-on” assisting and/or observing at different stages of the production of this editioned lithograph. Prerequisite: PR 202A Lithography Printmaking or PR 602E Lithography.

PR 257/357 (F) 1.5v**Contemporary Relief Concepts & Collaborative Edition Printing****Miller**

This course is comprised of a studio component and a collaborative edition-printing component. The studio component, **Contemporary Relief Concepts**, includes lectures that cover contemporary artists and concepts (Kirchner, Frascioni, Baskin, Rockwell Kent). Students will be expected to select a contemporary figure early 20th century to present and produce a work based upon his/her ideas, imagery or technical accomplishments. Interpretations of sources are permitted. The **collaborative printing** component of this course will be devoted to working with an invited regional artist. This is an opportunity to gain a rich understanding of the profession and practices of working collaboratively with the artist to make a relief print. This adventure will allow the students an “up close” look into the intrinsic art-thinking and art-making methods of the invited artist. There will be much to learn through hands-on assisting and/or observing at different production stages of this editioned print.

PR 258/358 (S) 1.5v**Intermediate/Advanced Intaglio & Collaborative Edition Printing****Rosati**

This course is comprised of a studio component and a collaborative edition-printing component. The studio component is the Intermediate Intaglio/Advanced Intaglio course. **Intermediate Intaglio** broadens the technical vocabulary and challenges students to experiment with atypical approaches to black and white and color printing. **Advanced Intaglio** explores color intaglio printing to create a related body of work by way of singular images, sequential images, and image narratives that may include words, collage, and hand coloring. The **collaborative printing** component of this course will be devoted to working with an invited regional artist. This is an opportunity to gain a rich understanding of the profession and practices of working collaboratively with the artist to make an intaglio print. This adventure will allow the students an “up close” look into the intrinsic art-thinking and art-making methods of the invited artist. There will be much to learn through hands-on assisting and/or observing at different production stages of this editioned print. Intermediate Intaglio PR 258 (3.0 credits) is the prerequisite for PR 358 Advanced Intaglio.

- PR 260 (F) 1.5v Monotype/Monoprint/Etching Rosati**
 Monotypes, monoprints and etchings are the focus of this course. A variety of methods will be demonstrated. Monotypes are paintings that are printed onto paper by way of traditional and contemporary printmaking methods. Monoprints are traditional prints made with a matrix that includes painterly elements. It is combination of monotype painting with a traditional matrix image. Students will be challenged to present work in both small and large formats. Unique, mixed-media prints will be encouraged to create varied editions that include hand-painted, collaged items and creative attachments. An overview of monotype/monoprint history will be examined through presentations and print study room visits.
- PR 265/365 (S) 1.5v Screenprinting/Advanced Screenprinting Rosati**
Screenprinting introduces a variety of stencil systems such as paper stencils, screen filler, drawing fluid, and photo-imaging methods. Hand-drawn images, hand-cut stencils, painted images, photographic images and digital images may be employed to create a multicolor print. Printing on a variety of materials to include textiles is included. Personal expression and proficiency with the stencil technical vocabulary are objectives. **Advanced Screenprinting** is designed as an independent study. Students declare their own portfolio goals in consultation with the instructor and compliant with the credit level. Portfolios should demonstrate a related body of work by way of singular images, sequential images, and image narratives that may include verbiage, collage, and hand coloring. Students are encouraged to experiment with different print platforms to include paper, textile and plastics. Participate in a class exchange print. Visits to a museum print study room will present screenprint history, illustrations and fine art books relevant to the course. Screenprinting PR 265 is a Prerequisite for Advanced Screenprinting PR 365.
- PR 267 (S) 1.5v Letterpress & Bookarts Reeder**
 This course explores the book as a forum for artistic expression. The emphasis of the course is on concept development and how the structure of a book can complement and integrate the content of it. Various arrangements of text, images and textures communicate the content of a book. Unique books employ text and imaging by manuscript, drawing, painting, collage, and digital methods. Text and printed images through traditional letterpress fundamentals (for editions) will also be taught. The book structures presented are based on selected historical and contemporary models. Syllabus expectations vary according to students' individual needs and the credits for which the course is taken.
- PR 268 (F) 1.5v Book Binding & Book Arts Reeder**
 Bookbinding and Book Arts is a workshop course designed to introduce students to the beginning techniques and structures in Book making, as well as an introduction to the creative way that books can be used as a form of artistic expression, called Artist Books. Through creating basic book structures, content will be introduced in order to create practice models and final artistic representations of thoughts, ideas and expressions. This course will allow students to integrate their own art practice into the book form to culminate into a one of a kind Artist Book. History of the book and what books represent in contemporary society, as well as discussions about critical thinking and execution of the final projects will be addressed. Students will make a number of traditional book structures that can be adapted to a multitude of ideas. Single page books as well as hard cover and soft-cover bindings will be introduced. Emphasis on technique, the use of conservationally sound materials, as well as the mastery of bookbinding skills will be at the forefront of this course.
- PT 200 (FS) 1.5-3.0 Life Painting Foulks, Gury, Martenson, Rupinski**
 Students will learn to plan and execute complex paintings using the life model as a subject. Included will be historical and contemporary perspectives on life painting, presentations of materials used in life painting, strategies for creating spatial concepts, and concepts of visual language skills and critical thinking. Poses will vary in length depending on the section and instructor, and strong emphasis is based on skill development and the development of a personal point of view using the life model. Individual and group critiques will be conducted.
- PT 205 (S) 1.5 Observation, Imagination & Painting Materials Martenson**
 Using imagination, observation, and personal ideas students will push the boundaries of painting materials and subject matter. Works will be developed through guided application using a variety of materials working from the figure, clothed figure, objects and other source material. We will be using PAFA's collection, the PMA and field trips to galleries to help illustrate techniques and how materials are used in different applications. The students will be introduced to different painting techniques, use of collage, acrylic and water-based materials. In class, students will learn to prepare different painting surfaces and grounds & we will stretch a canvas. Individualized instruction and group critiques will be given throughout the session.
- PT 208 (F) 3.0 Color for Painters Gury**
 A comprehensive examination of the history, theories and practices of color in painting. This hands-on course focuses on the practical understanding and application of how to use color. Included are an overview of color history in painting and how it has evolved to the present, a survey of the major theories and their practical applications in art making, a hands-on study of the most useful color charts, gradations and mixing, studio exercises implementing the use of color aesthetics and practices in art-making and visits to the PAFA museum to study and analyze color in masterworks. Projects include color in figures, portraits, landscapes, self-portraits, glazing, color expression and color in abstraction. Open to all media and levels of experience.
- PT 216/316 (F) 1.5/3.0 Landscape Painting Martenson**
 This course will address landscape *en plein air* as well as indoors. Varied outdoor locations such as Fairmount Park, the Philadelphia waterfront and the city itself will be the subject of painting projects. Observation of nature and capturing the visual qualities of nature in landscape will be a focus, while at the same time exploring the visual qualities of landscape and it's personal and poetic possibilities. Included will be discussions of historic and contemporary landscape painting, reference material, studio landscape painting, methods and materials and the formation of visual language and critical thinking skills. Individual and group critiques will be a regular part of the class. *Students taking the course for 300 level credit will be assigned additional work/projects appropriate to the 300 level.*
- PT 217/317 (S) 3.0 Digital Drawing & Painting Faculty**
 See IL 217/317
- PT 218/318 (S) 3.0 Landscape & Painting from the Collection Martenson**
 For the first part of this class Students will work from PAFA's newly installed collection located in Hamilton Building. Students will accomplish a master copy working from the landscapes in the collection. When the weather warms in March, we will move the class to outside locations and put into practice the lessons learned from their master copy. We will work from various locations in and around the city. Students can work from a variety of media, painting & drawing. Individualized instruction and group critiques will be given throughout the session.

- PT 220 (FS) 1.5-3.0 Portrait Painting Foulks, Gury, Noel, Rupinski**
Students will learn the structure of the portrait, the history of historic and contemporary portraiture, methods and materials of portraiture and will be encouraged to develop a personal point of view in portrait painting. Issues of form, spatial concepts, color, visual and critical thinking will be addressed. Individual and group critiques will be conducted.
- PT 221 (F) 1.5-3.0 Portrait-Wet & Dry Media Rupinski**
Students will develop their portrait skills referencing historical and contemporary portrait drawings and aqueous media. This course will provide hands-on experience using traditional dry media, such as graphite, colored pencils, chalk, and pastel, through water-soluble materials, such as watercolor, gouache and ink. There will be ample presentation, lecture and demonstration of the wet/dry media techniques. Along with in class observational study of the model, students will be guided in working from personal sketches, paintings, photography, and from recognized artworks. Traditional structural concerns of the portrait and head will be addressed throughout the course, however individual expression will be supported. Students will be expected to provide basic materials that they already have and most paper. To ensure that all students can experience the various processes, the instructor will provide any materials that individual students do not have. Issues of form, spatial concepts, color, visual and critical thinking will be addressed through individual and group critiques.
- PT 306 (S) 3.0 Painting & Drawing Ideas Noel**
See DR 306
- PT 308 (S) 3.0 Developing a Major Work Through Preparation and Improvisation Noel**
This class is an opportunity for the student to develop three complex works of escalating ambition. As has often been said, "all art comes from other art" in the sense that art-making is a culture in continuous negotiation with present needs and precedent. Students will develop a small group of imaginative peers from the labyrinth of painting history to consult and debate in the development of three works. The resulting pictures may include the production of studies, copies, collages, and any other kind of visual fodder to develop ambitious compositions that will explore the overlapping terrains of abstraction and figuration. What is meant here is that Piero, de Stael, Gorky, Ingres, Mary Cassatt, and Kerry James Marshall are fraternal and in solidarity about the demands of painting.
- SC 099 (FS) Non-credit Wood Shop Safety Greig**
Wood Shop Safety is an introduction to the safe use of the wood shop and its tools. Students will learn the basic building principles used in making painting panels, stretcher bars and picture frames. Students will learn the safe use of any tools or equipment needed to complete these projects. Projects and tools are chosen to be relevant to all majors. These building principles are a base from which any student can safely build a wide range of artistic and practical objects. This class also provides the instructor/shop manager with the knowledge of each student's need for guidance and help. In turn this class will give the student an understanding of what the shop and its manager can provide them. **This course is graded on a Pass/Fail basis.**
- SC 205 (S) 3.0v Sculpture Projects Nocella**
This course will prepare students for working independently in their third and fourth years. Students will learn how to use their imagination, explore their own ideas and become more self-sufficient. Assignments will ask students to draw on their experiences and interests to create sculpture. The instructor will work closely with each student in class providing guidance on an individual basis. A group critique will be held on the day each assignment is due. Students may work in any material that interests them. There will be instruction in welding and wood construction as well as any requests the student might have.
- SC 223 (S) 1.5 Plaster and Casting Techniques Jackson**
The course is designed to introduce the processes of casting and mold-making while exposing students to a variety of contemporary sculpture, artists, and studio practices. The class is hands-on and centered around the production of the students' sculpture. Student projects will be self-directed with continuous technical input from the instructor. Demonstrations will be given in waste molds, rubber molds and casting techniques. The course includes a field trip to study contemporary sculpture in New York galleries.
- SC 235A (F) 1.5v Sculpture Processes I: Carving & Modeling Nocella**
This class focuses on both carving and modeling. Students will be instructed in the methods and techniques of carving stone as well as the methods and materials of modeling. They will gain a greater understanding of form and space by exploring sculpture through both these complimentary processes, one being additive, and the other being subtractive. Students will learn to make their own tools and will work in stone, wood, clay, plaster and stucco.
- SC 235B (F) 1.5v Sculpture Processes II. Welding & Construction Nocella**
This class focuses on welding and other methods of construction. Students will explore sculpture through the processes of cutting, forming and joining metal and other construction materials. They will learn to use an array of equipment and tools, such as saws, drills, torches, welders, plasma cutter, etc., and will learn a variety of construction techniques, including MIG and TIG welding, forging, tapping, threading, bolting, etc.
- SC 270 (FS) 1.5 Figurative Open Studio Horn**
Open Studio is a comprehensive figure modeling class for second, third and fourth year students. The class will continue the study of the figure, with focus on anatomy and proportion, but will also emphasize the crucial elements of gesture and rhythm, spontaneity and spirit. Students will be encouraged to work in a variety of sizes and outside projects should be expected. Independent study and experiment is always encouraged. Issues concerning the advanced students will be discussed on an individual basis. Broader topics/discussions, such as the nature and philosophy of art and the artist will also be introduced.
- SC 291/391 (F) 1.5v Wood Studio Greig**
Anything that is built out of wood is made from component parts. To understand the parts and how they fit together is to understand the whole. This class will teach students to think about a constructed work as differently shaped parts that are created separately and joined together. Students will learn woodworking techniques to fabricate parts precisely and assemble them into a whole. The class will begin with guided exercises and move on to individual projects tailored to each student's level of experience. The class will learn how craftsmanship and idea relate by examining examples of historic and contemporary works and discussing the construction methods used. Prerequisite for Advanced Wood Studio is 3.0 credits of Intermediate.

SC 390 (FS) 1.5v**Foundry****Jackson**

Foundry class is an introduction to the entire process of metal casting. This is a fast paced and exciting process. Students will learn how to generate a wax pattern through sculpting directly in wax, casting wax into a mold, or using organic materials; how to prepare the patterns of ceramic shell investment; to burn out the shell molds and pour bronze; and to complete all metal finishing work including welding, chasing, patination and mounting. Demonstrations are given when needed, but most instruction is on an individual case by case basis. This course emphasizes technical proficiency, safety and aesthetic freedom. An extended period of time is required to become masterful at this process. **Students are expected to work extensively outside of class.** This is a complicated process, and to keep up with the pace of the class, work must be continued between classes. All students, including those repeating the class, are expected to attend demos unless excused by the instructor. All students will be given the opportunity to operate the foundry equipment and participate in the pours. Foundry also involves a fair amount of collaboration, so be prepared to lend a helping hand. It is also a very messy class, and students must clean up after themselves every time, to maintain a safe and healthy working environment for everyone. Students are advised to take notes during lectures/demos, as there is a lot of information to be covered and they will be helpful during the week when the instructor is not present. Bronze or aluminum may be poured in class. There is also limited glass casting possibilities. Course materials fee: \$40.

SQT 203 (F) 3.0**Business Practices in Art****McTague**

In this course, students will learn a range of business fundamentals central to developing and sustaining a profitable art business. In the first half of the course students will learn about the microeconomics of the contemporary art market, the mechanics of gallery and auction sales, and the state of art finance and investment. In the second half of the course, students will build on this knowledge to consider marketing, finance, and management practices for their own entrepreneurial pursuits. The course culminates in a comprehensive business plan for the student's own art business, a for- or non-profit art business, or a non-profit institution.

SQT 204 (S) 3.0**Environmental Science****Saifuddin**

Environmental science is the study of patterns and processes in the natural world and their modification by human activity. This science directly affects all of us on a daily basis, and will likely continue to do so with the effects of climate change. This course will give you the skills necessary to address the environmental issues we are facing today by examining scientific principles and the application of those principles to natural systems. By the end of this course, you will have a greater understanding of the relationships between the environmental factors that affect our world.

APPOINTED & FULL-TIME FACULTY

Jessica Abel

Associate Professor and Chair, Illustration Department. Teaches illustration, graphic narrative, creative entrepreneurship. Undergraduate Critic.

A.B. English Language and Literature, with honors, The University of Chicago. Residencies at the Atlantic Center of the Arts, la Maison des Auteurs, the Tri-College Creative Residency, and the Walter Gropius Master Artist series. Published works include: *La Perdida*, *Out on the Wire*, *Trish Trash: Rollergirl of Mars*, *Drawing Words & Writing Pictures*, *Mastering Comics*, *Life Sucks*, *Soundtrack*, and *Mirror, Window*. Illustration clients have included the American Library Association, Viking Books, the New York Times, NBC, the Wall Street Journal, the LA Times, and the Village Voice.

Sarah Beetham

Assistant Professor and Chair, Liberal Arts Department (Art History);

MA, Ph.D. in Art History, University of Delaware; BA, Rutgers University. Recent published work includes *Common-Place* and *Nierika: Revista de Estudios de Arte*, and the spring 2016 issue of *Public Art Dialogue* addressing the recent controversy surrounding Confederate monuments. Current book project, titled *Monumental Crisis: Accident, Vandalism, and the Civil War Citizen Soldier*, focuses on the ways in which post-Civil War soldier monuments have served as flashpoints for heated discussion of American life and culture in the 150 years since the end of the war.

Ashley Caranto Morford

Assistant Professor, Liberal Arts (English). Teaches composition and literature.

ABD, University of Toronto (PhD anticipated April 2021); MA, Simon Fraser University; BA, Simon Fraser University. Ashley's scholarly and community work is in relationship with Indigenous studies, Filipinx/a/o studies, anti-colonial research praxis and pedagogy, literary studies, and digital humanities. Her current research focuses on BIPOC (Black, Indigenous, and people of color) solidarities, and particularly asks how literature by BIPOC writers can help settler Filipinx/a/os understand how to be better and more accountable kin and relations to Black and Indigenous communities in colonially called North America.

Renee P. Foulks

Full Professor, Drawing & Painting. Teaches painting and drawing. (also MFA Program) Undergraduate and MFA Critic.

MFA, Tyler School of Art, Temple University; BFA, Moore College of Art and Design. Numerous solo and group exhibitions. Mellon Foundation Venture Fund Painting Grants 1992, 1994, 1996, 1998. Represented in private and public collections including Delaware Art Museum, LaSalle University Art Museum, The National Constitution Center and the Pennsylvania Academy of the Fine Arts. Represented by Gallery Henschel, NY, NY and F.A.N. Gallery.

Michael Gallagher

Full Professor, Painting. Teaches painting, drawing and thesis seminar. (also MFA Program) Undergraduate and MFA Critic.

MFA, Pennsylvania Academy of the Fine Arts; BA, LaSalle University; Certificate, Pennsylvania Academy of the Fine Arts, MFA. Exhibitions: Schmitt Dean Gallery, Philadelphia, 2003 & 2006, Edgewood Orchard Galleries, Fish creek, WI, 2003-05. Represented in numerous private and public collections nationally and internationally.

Erlin Geffrard

Assistant Professor, Painting. Teaches painting; Undergraduate & MFA Critic.

MFA, University of Pennsylvania; BFA, San Francisco Art Institute. Originally from Palm Beach, Florida and of Haitian descent, Geffrard is primarily an installation artist and activating his pieces through participation by the visitor and sound, Geffrard originally worked under the alias, Kreyola Kid, as a performance artist. He was influenced by the idea of "refugee" running throughout his work and life; his Haitian origin and family, upbringing in Florida and the underground culture in the Bay Area. His work concerns the overlap of fine arts, commercial hip hop culture, and issues of class, race, place, gender, and religion through subject matter and material.

Al Gury

Full Professor, Painting. Teaches drawing and painting.

MFA, University of Delaware; BA, Saint Louis University; Certificate, Pennsylvania Academy of the Fine Arts.

Represented in numerous private and public collections nationally and internationally. Public and private portrait and figure commissions. Exhibitions: National Academy of Design; National Capitol Washington D.C.; and Philadelphia Museum of Art. Recipient of William Emlen Cresson Traveling Scholarship. Recent solo exhibitions at F.A.N. Gallery Philadelphia and Washington and Lee University Lexington VA. Published author of several books and numerous articles on art and art history in the US, UK, Europe and Asia.

John Horn

Associate Professor, Sculpture. Teaches anatomy, drawing, and sculpture.

MFA, City University of New York; BFA, Philadelphia College of Art. Studied drawing at Studio Simi, Florence, Italy; apprentice at Henreau Marble Studios, Carrara, Italy and to Jacomo Manzu. Exhibitions: Faculty shows, Pennsylvania Academy of the Fine Arts; Faculty shows, New York Academy; Artist's House, Philadelphia; Kitchen, New York.

Amy Lee Ketchum

Assistant Professor & Chair, Animation & Time-Based Media. Teaches digital media and animation. Undergraduate Critic.

MFA, University of Southern California; BA, University of California, Berkeley. Lee Ketchum creates poetic narratives and abstract worlds in her animations which draw from personal and collective memory, metaphysical narratives, and dance. Her work has been shown on broadcast television, various international film festivals such as Animasivo in Mexico City, and on the Centre Pompidou web channel. Her works have also been exhibited at spaces such as the Boston Center for the Arts and been written about in publications such as LA Weekly and the New York Times Magazine. She has also animated commissions for clients such as the ACLU and the Atlantic. In conjunction with her studio practice, she is also a member of the Philadelphia art collective, Tiger Strikes Asteroid.

Douglas S. Martenson

Full Professor, Painting. Teaches painting and drawing.

Certificate, Pennsylvania Academy of the Fine Arts; Vermont Studio Center, Johnson, Vermont. Exhibitions: Gross McCleaf Gallery, Philadelphia, 1986, 1988, 1989, 1993, 1995, 1998, 2002; "The painted Interior" Delaware Center for the Contemporary Arts, Wilmington Del; Gallery Selection, Sherry French Gallery, NYC; 2007; Vose Galleries, Boston, MA, 2004; Faculty Exhibition, Addams Gallery, University of Pennsylvania.

Daniel D. Miller

Full Professor, Printmaking. Teaches relief printmaking. Undergraduate Critic.

MFA, University of Pennsylvania; BA, Lafayette College; Certificate, Pennsylvania Academy of the Fine Arts. Dean's Award, Pennsylvania Academy of the Fine Arts 1989. Percy M. Owens Memorial Award 1986. Numerous solo exhibitions. Numerous public and private collections. Collections: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Rutgers University; Pennsylvania State University; Dickinson College; Princeton University Library; University of Maine; numerous private collections. Awards: Percy Owen Award; Pennsylvania Academy Dean's Award; Leona Karp Braverman Prize. Exhibitions (2001) at Artist's House Philadelphia and Pennsylvania Academy Library.

Steven Nocella

Associate Professor, Sculpture

MFA, University of Pennsylvania; BFA, Philadelphia College of Art. Westby Art Gallery, Rowan University, 1997. Group Exhibition. White Box Gallery Philadelphia; Sande Webster Gallery, Philadelphia. Several solo exhibitions.

William Scott Noel

Full Professor, Painting. Teaches painting and drawing; (also in MFA program). MFA Critic.

BFA, Washington University - St. Louis. Collections: Pennsylvania Academy of the Fine Arts; Arkansas Art Center; State Museum of Pennsylvania; Woodmere Art Museum; Represented by Gross McCleaf Gallery - Philadelphia; numerous solo exhibitions since 1980, including New York and London. Fellowships from the Franz Bader Foundation; Independence Foundation; and Cite Internationale des Artes - Paris.

Ronke Oke

Assistant Professor of Liberal Arts (History/Social Sciences); Director of Diversity, Equity, Inclusion & Belonging, Deputy Title IX Coordinator.

Ph.D (Philosophy), Penn State University; MA (Philosophy), University of Memphis; BA (Political Science and Philosophy), Spelman College. Recent Publications: "Traveling Elsewhere: Afropolitanism, and the Illocution of Travel" *Critical Philosophy of Race*. (2019) and "A Return to W.E.B. Du Bois' "The Conservation of Races" *Expositions: Interdisciplinary Studies in the Humanities* (2019). Research interests and areas of specialization: Race & Identity Formation, Transnational Conceptions of Blackness, Postcolonial Inter/Subjectivity, Decolonial Feminist Politics, Afrofeminism, Immigration & Citizenship, Transracialism, The African Diaspora, African Literature, History of Black Book Clubs, Institutional Decadence, and Diversity, Equity, Inclusion & Belonging (DEIB), Critical Philosophy of Race, Africana Philosophy, Contemporary African Literature, Existentialism.

Deon Robinson

Assistant Professor, Illustration. Teaches digital design, digital drawing & painting, and first-year digital media.

MFA, Academy of Art University, San Francisco, California; BA, Fisk University, Nashville, Tennessee. Deon has participated in projects, which include his work as graphic designer and artist with companies such as Huntsman Corporation, Lone Star College, and the Houston Public Library. He has contributed as a published illustrator with the Houston Astrodome Memories Project. His artwork has been shown in exhibitions including, The African-American Library at the Gregory School's Organized Love: Ideas on Non-violence, Unthinkable Thought - Reflections of the Images that Define Us, and in UMSU's For the Sake of Art Gala. His collaborations include projects with artists Robert Pruitt and Matt Johnson as colorist for the published Afro-futurist graphic novel *Fantastic Sagas*. He has also produced a self-published graphic novel, chronicling the life of folklore hero John Henry, in internship with comic book writer and illustrator Shepherd Hendrix. His work continues in partnership as illustrator with the W.C. Handy Foundation.

Anthony Rosati

Full Professor, Printmaking. Teaches intaglio printmaking, screenprinting, monotype, print media, art & professional practice, studio practice, and critique.

MFA, Tyler School of Art, Temple University; BA, Rider College. Numerous solo and group exhibitions. Represented in numerous private collections and in the following public collections: Bernard A. Zuckerman Museum of Art, Kennesaw State University, Kennesaw, GA; DeCordova Museum, Lincoln, MA; The Free Library, Department of Prints and Pictures, Philadelphia, PA; James A. Michener Museum, Doylestown, PA; Knoxville Museum of Art, Knoxville, TN; Library of Congress, Washington, DC; National Gallery of Art, Washington, DC; Pennsylvania Academy of Fine Arts, Philadelphia, PA; Peoria Riverfront Museum, Peoria, Illinois; Philadelphia Art Alliance, Philadelphia, PA; Philadelphia Museum of Art, Philadelphia, PA; Rider College, Lawrenceville, NJ; Upper Moreland Free Public Library, Willow Grove, PA; Jane Vorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ; Woodmere Art Museum, Philadelphia, PA.

Jill A. Rupinski

Full Professor: and Chair, Department of Fine Arts. Teaches drawing & painting.

BFA, Philadelphia College of Art, 1981; Certificate, Pennsylvania Academy of the Fine Arts, 1977. Senior Artist Initiative Oral History Project, 2014, Percy Owens Memorial Award for a Distinguished Pennsylvania Artist from the Fellowship of PAFA, 1997, and the Cresson Travel Scholarship from PAFA in 1976. Some collections that her art is represented in are the University of Pennsylvania, Arcadia, Colgate, and Villanova Universities. Jill shows at Cerulean Arts Gallery in Philadelphia, PA.

Bruce Samuelson

Full Professor, Painting and Drawing. Teaches painting and drawing. Undergraduate Critic.

Certificate, Pennsylvania Academy of the Fine Arts. Collections: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Woodmere Art Museum. Numerous solo exhibitions include Esther Klein Art Gallery Philadelphia (2001); Rosenfeld Gallery Philadelphia (2004); J. Cacciola Galleries N.Y. (2006); Galerie Yoramgil Beverly Hills Calif. (2001); and Valencia College Orlando Fla. (1999). Numerous group exhibitions including Hicks Art Center Bucks County Community College Newtown Pa. (2002). Represented by Stanek Gallery, Philadelphia, PA.

Peter Van Dyck

Assistant Professor, Painting and Drawing. Teaches painting and drawing.

BFA, Wesleyan University; The Florence Academy of Art: 4-year program. Solo Exhibitions: Harrisburg Area Community College, Harrisburg, PA, 2020; John Pence Gallery, San Francisco 2004; Eleanor Ettinger Gallery, New York 2006. Group Exhibitions: John Pence Gallery; Eleanor Ettinger Gallery; The Grenning Gallery; Biggs Museum of Art, Dover, DE. Teaching: The Florence Academy of Art

Ronald E. Wyffels

Full Professor, Printmaking. Teaches lithography and drawing; Undergraduate Critique.

MFA, Montana State University, Bozeman; BFA, State University College at Buffalo, NY. NEA Visual Arts Fellowship Grant 1983. PAFA Museum Purchase Award 98th Annual Juried Exhibition of the PAFA Fellowship. Member of American Color Print Society. Represented in numerous gallery exhibitions, and in public and private collections including University of Kyoto Japan.

GRADUATE FACULTY

The following graduate faculty also teach in the BFA program: **Renee P. Foulks, Michael Gallagher, Erlin Geffrard, Amy Lee Ketchum, William Scott Noel.** Please see the "Appointed & Full-Time Faculty" section for a full description.

Tom Csaszar

BA, Fine Arts and English. An artist, writer and lecturer based in Philadelphia, Csaszar has shown his works widely as well as written numerous pieces over three decades for various publications and online sites including the New Art Examiner, Sculpture, title-magazine.com, and artcritical.com. His paintings have been shown regionally for over 40 years. Csaszar was a Contributing Editor of the New Art Examiner from 1993 to 2001, and he is a member of the College Art Association and the International Association of Art Critics. His seminars and writings have focused on the international contemporary art world, and the dialogues between works of art, different cultures, and a variety of world-views.

David Dempewolf

MFA, Columbia University. BFA, University of Pennsylvania; Certificate in sculpture, PAFA. Resident of the Whitney Independent Studio Program and the Skowhegan School of Painting and Sculpture. Co-founder and co-director of the Marginal Utility gallery, and the *Machete* art-zine in Philadelphia. He has collaborated with the pianist/composer Jason Moran (2010 MacArthur fellow) on the touring project *In My Mind* and has shown singular projects in various group shows in spaces and venues such as Greene Naftali (NYC), the CAC (Cincinnati), Whitechapel (London) the 2007 Oberhausen, and London film festivals. Recent collaborative project: *Tales from the Diaspora* with saxophonist/composer Miguel Zénon (2008 MacArthur fellow), premiered in February 2012.

Neysa Grassi

Certificate, PAFA. Pew Fellowship in the Arts -painting 1994, Residencies- 2007 Fundacion Valpairaiso, Mojacar, Spain, 1998-2001 Ballinglen Arts Foundation, Ballycastle, Ireland. Represented by Locks Gallery, Philadelphia, Pa. Museum Collections- Philadelphia Museum of Art, Palmer Museum of Art, Penn State University, Pensacola Art Museum, Pensacola, FL, Virginia Museum of Fine Art, Richmond, VA. Museum shows- 2001 Morris Gallery, Pennsylvania. Academy of the Fine Arts, 2001 Pensacola Art Museum, 1999 Susquehanna Art Museum, 1998 Charles Demuth Foundation.

Kate Moran

MFA, University of North Carolina at Chapel Hill; BA, Antioch College; Certificate, PAFA. Collections: Philadelphia Museum of Art; State Museum of Harrisburg; Pennsylvania Academy of the Fine Arts; CIGNA Museum and Art Collection; Woodmere Art Museum; New Orleans Museum of Art. Awards: Pennsylvania Arts Council Grant ('93 '96); Pew Fellowship in the Arts; Leeway Foundation Grant. Represented by Steinbaum Krauss Gallery in N.Y.

Eileen Neff

MFA, Tyler School of Art, Temple University; BFA, Philadelphia College of Art; BA, Temple University.

Awards: Guggenheim Fellowship in Photography, Pew Fellowship in the Arts, National Endowment for the Arts, Pennsylvania Council on the Arts, Mid-Atlantic States Art Consortium, The Leeway Foundation; Residencies: The Fidler Club, Bernheim Arboretum and Research Forest, Monte Azul Center for the Arts, La Napoule Art Foundation, The MacDowell Colony, The Rosenbach Museum and Library, The Fabric Workshop and Museum. Collections: The Hood Museum, Philadelphia Museum of Art, Pew Charitable Trusts, Pennsylvania Academy of the Fine Arts, The PA Convention Center, Art in Embassies, Banco Espírito Santo (Lisbon, Portugal), Mellon Corporation, Progressive Corporation, The Dietrich Foundation, The Fabric Workshop and Museum. Numerous group exhibitions; Solo exhibitions at Rosenbach Museum and Library (Philadelphia, 2017), Bruce Silverstein (New York, 2014, 2008), Bridgette Mayer Gallery (Philadelphia, 2012, 2015), Locks Gallery (Philadelphia, 2001, 2004, 2007, 2010), Institute of Contemporary Art (Philadelphia, 1992, 2007), Royal Hibernian Academy (Dublin, Ireland, 2007), Artists Space (New York, 1992), P.S.1 (Long Island City, NY, 1982). Criticism: Reviews Critic for Artforum, 1989-2002.

Kaitlin Pomerantz

MFA, University of Pennsylvania; Post-Baccalaureate Certificate, Pennsylvania Academy of the Fine Arts; BA, University of Chicago. Instructor, Post-Baccalaureate program; also MFA critic, Writing Advisor.

Pomerantz is a visual artist, writer and educator based in Philadelphia. Her interdisciplinary work explores transitional landscape, land use, and the relationship between humans and nature. Recently participated in place-based residencies including Land Arts of the American West (Texas and South West USA), Cabin Time (Sierra Nevada) and Lugo Land (Lugo, Italy). Most recently shown work at Sierra Nevada College, Nevada; Texas Tech Museum, Lubbock, Texas; Fjord Gallery and Little Berlin, Philadelphia. Was part of Philadelphia's public art festival, Monument Lab, for which she did a project about stoops. Pomerantz is co-facilitator of the botanical arts project, WE THE WEEDS and an editor at Title Magazine. She has taught and lectured at PAFA, Moore College of Art, University of Pennsylvania and Haverford College.

Kevin Richards

Full Professor and Chair of Graduate Programs.

MA, PhD. Bryn Mawr College. Recipient: Whiting Fellowship, Junior Research Fellow (Bryn Mawr College); BA (with honors) in art history, University of California- Berkeley. Publications: *Proximate Difference: The Philosophy of Jacques Derrida and Institutional Critique* (Lexington Books, forthcoming 2022), "*eXistenZ* or Existenz: Transcendence in the Early 21st century" in *Transcendence and Film: Cinematic Encounters with the Real* (Lexington Books, 2019), "*Mal Pointure* or If the Shoe Doesn't Fit..." in *Van Gogh among the Philosophers* (Lexington Books, 2017), *Derrida Re-framed* (I.B. Tauris, 2008), "Eve's Dropping/Eavesdropping" in *Refracting Vision: Essays on the Writings of Michael Fried* (Power Institute Publications, 2000), and numerous contributions to *American Book Review*.

Judith Schaechter

BFA, Rhode Island School of Design. Judith Schaechter's work is collected internationally and is represented in the collections of the Metropolitan Museum in New York, the Victoria and Albert in London and the Hermitage, among others. She is the recipient of numerous awards including the Guggenheim Fellowship in 2005 and her work was in the 2002 Whitney Biennial. In 2013, Judith was inducted to the College of Fellows of the American Craft Council. Currently Judith's work is the subject of a retrospective exhibition organized by the Memorial Art Gallery of Rochester, NY, which traveled to the Toledo Museum and the Des Moines Art Center.

ADJUNCT FACULTY

Steven Dufala

Instructor in Sculpture; also Low Residency MFA;

Certificate, Pennsylvania Academy of Fine Arts; attended University of the Arts. numerous exhibitions including "We Climbed the Mountains" (with James Ulmer), Honey Milk Gallery (2008), and "Challenge 3" (with Billy Dufala), Fleisher Art Memorial (2008); performance and film work includes "Flesh & Blood, Fish & Fowl" (animation, 2008), and original music and sound recording for "Striker's Passing", Winner, Best Directorial Debut of a Documentary, New York International Independent Film & Video Festival (L.A. & N.Y.), 2001. Featured in Philadelphia Magazine "Best of Philly" 2004.

Alexis Granwell

Instructor in Sculpture; also Low Residency MFA;

MFA, University of Pennsylvania; BFA, Boston University. Exhibitions of sculptures and etchings nationally and internationally over the last 15 years. Recent exhibitions include Ortega y Gasset, New York, NY; TSA LA, Los Angeles, CA; PrattMWP Museum, Utica, NY; Fleisher/Ollman Gallery, Philadelphia, PA. Her work was recently reviewed in Sculpture Magazine. She is a founding member and co-director at Tiger Strikes Asteroid Gallery in Philadelphia.

John Greig

Instructor in Sculpture & Sculpture Shop Manager;

Certificate, Pennsylvania Academy of the Fine Arts; also studied at University of Pennsylvania, Haystack School of Craft, Minneapolis Technical College & Milwaukee Institute of Art & Design. John was born in Minnesota, raised in Wyoming but calls Philadelphia home. A dedicated artist/craftsman, John explores art making through a variety of techniques in sculpture, drawing and printmaking. As the manager of PAFA's sculpture facilities he is familiar with a wide range of materials and making methods. He is the cofounder of Traction Company, a shared workshop which provides artists with tools, space, and equipment for creating work. He exhibits work on regular basis. His last two solo shows have been at Automat in 2019 and Abington Art Center in 2021.

James Heimer

Instructor in Illustration.

BFA, University of the Arts. Illustrator, designer and printmaker based in Philadelphia. Created commissioned illustrations for The Boston Globe, LA Times, LiveNation, The New York Times, Sierra Club, Stanford University, and The Stranger. Poster work has been exhibited at The Museum of Design Atlanta, Drexel University, and Civilian Art Projects and has been featured in "Dirty Fingernails" by John Foster and "Graphic Interviews For Graphic Artists Vol. 2".

Darla Jackson

Instructor in Sculpture and Foundations.

BFA, Moore College of Art. Also teaches at Fleisher Art Memorial and Stockton University.; founded Philadelphia Sculpture Gym (2011-2016); received John S. and James L. Knight Arts Challenge Grant (2011 and 2013); numerous exhibitions including "While you were out", Philadelphia Art Alliance (2010), "Wild at Heart", Thinkspace Gallery (2012) and "Wind Challenge", Fleisher Art Memorial (2015); lectures at various locations including The Barnes Foundation (2012 and 2016); work in several private collections.

Jennifer McTague

Instructor in Liberal Arts (Business Practices in the Arts).

MA, New York University for Visual Arts Administration concentrating on non-profit organizations; BFA, Tyler School of Art and Architecture, Temple University for Printmaking and Art History minor. McTague is the Co-Founding Director at Second State Press, a communal printmaking studio dedicated to fostering the development of ideas and innovation in printmaking by providing artists with a professional, affordable, and supportive workspace. Screen printing on paper and fabric are her areas of expertise and she loves teaching and sharing her love of printmaking with others. McTague is also passionate about providing young artists with tools to excel at their professional creative careers. She has taught professional development courses to artists since 2013 at several universities in the Philadelphia area.

Greg Niedt

Instructor in Liberal Arts (Culture/History/Social Science);

PhD in Communication, Culture and Media, Drexel University; MA in Language and Communication, Georgetown University; BA, Rutgers University. Additional studies include a Fulbright-Schulman grant to the EU and workshops at the Linguistic Landscapes symposium series. Recent and forthcoming publications: *Linguistic Landscape beyond the Language Classroom* (with Corinne Seals; Bloomsbury, 2020), *Interpreting Visual Meaning* (with Rachel Reynolds; Routledge, 2020), writings in *disClosure*, *International Journal of Communication*, *Linguistic Landscapes*, and *Sexualities*. Research interests include: visual semiotics, representations of minority groups in the urban landscape, mediated discourses of queer identity.

Danielle O'Steen

Instructor in Liberal Arts (Art History);

Ph.D. in Art History, University of Maryland; MA in Art History, George Washington University; BA in Art History and Philosophy, Colby College. Recent publications include "Plastic in Motion: Frederick Eversley's Parabolic Lenses of the 1970s" in *American Art*, and a chapter on Alexander Calder's brief collaboration with Plexiglas producer Rohm & Haas in the volume "Plastics, Environment, Culture, and the Politics of Waste." Research interests include 20th-century and contemporary American sculpture and printmaking, and the history of materials and studio practice.

Roberto Osti

Instructor in Drawing;

MFA, New York Academy of Art; also attended the Art Students League in New York City; graduated from the State Institute of Art and the School of Anatomical and Surgical Illustration, University of Bologna (Italy). Worked as a freelance illustrator in Italy for about 10 years. In addition to working as an Illustrator for a variety of publications (*Scientific American*, *Natural History*, *Scholastic*, etc.) he has been active in the fine arts field, with exhibits in New York, Philadelphia, Newark, Cincinnati and other locations in the United States and Europe. Also teaches at University of the Arts in Philadelphia, at the New York Academy of Art and at the Caspersen School of Graduate Studies at Drew University in New Jersey.

Rosae Reeder

Instructor in Printmaking;

MFA in Book Arts/Printmaking, University of the Arts. Her work combines various photographic processes, digital imaging techniques, collage and traditional printmaking media in combination with book structure, design and installation. Her work has been exhibited nationally at centers for the book as well as galleries across the country, including the National Archives and Records Administration in Philadelphia. She has taught many Book Arts and Printmaking courses in her 10 plus years as a professional artist and educator.

Stuart Shils

Undergraduate Critic.

Exhibitions in New York, Philadelphia, Tel Aviv, LA, Boston, San Francisco and Cork (Ireland). Critical review has appeared in the *New York Times*, the *New Yorker*, the *New York Sun*, *Ha'aretz*, the *Jerusalem Post*, artcritical.com, the *Wall Street Journal*, the *Boston Globe*, the *Boston Phoenix*, the *Philadelphia Inquirer*, the *Irish Times*, *Art in America*, the *New Republic*, the *New Criterion*, *Art New England* and the *Hudson Review*. For many years Shils was an annual visiting artist at the Vermont Studio Center, and was also a visiting artist at the Jerusalem Studio School. Between 1994 and 2006 he spent long summers on the northwest coast of Ireland through the invitation of the Ballinglen Arts Foundation; those painting campaigns are described in the PBS documentary *Ballycastle*. Shils is a native of Philadelphia who also spent a lot of time in Italy looking at art and drinking coffee. He currently lives on the edge of the city, 10 minutes from where he grew up, and finds great pleasure in nothing ever being or feeling the same.

Maria Teicher

Instructor in Digital Media & Photography;

MFA, New York Academy of Art; BFA, Rowan University. Business owner and lead photographer at Iris and Echo, LLC. Teicher has been working as a painter and photographer for the last ten plus years, with a heavy concentration in portrait and figurative works. She exhibits locally in Philadelphia (specifically at Arch Enemy Arts Gallery), as well as New York, Colorado, California, and Australia. Her work was featured in the 2014 publication *The Figure: Painting, Drawing, and Sculpture* and online with *HiFructose Magazine*, *Beautiful Bizarre Magazine*, and *New American Paintings*. She was also featured on PBS/WHYY's show *Articulate with Jim Cotter* titled "Pictures of You" in 2017."

Jayne Yantz

Instructor in Liberal Arts (Art History);

MA in Art History, The Ohio State University; BA, University of Rochester. Additional studies includes Ph.D. course work in Art History and Anthropology at the University of Delaware, Mid-Career Fellowship at Princeton, Fulbright-Hays in Jordan, NEH Summer Institute in Peru, NEH Summer Institute in Italy, Gilder-Lehrman Summer Seminar (Jeffersonian studies in art and culture) in Virginia. Recent publications include writings for *Smarthistory*, e.g., "Nasca Geoglyphs." Special research interests include: Art and the origins of religion, art of the New World, Islamic Civilization, Photographic, Northern Renaissance and Baroque Art, American Art.