SMFA COURSES FOR NEU STUDENTS

1. **CER 2001 01  Ceramics 2: Intermediate Projects  2 Credits**
   **Tuesday 6-9pm**
   This course is designed for students moving forward in with their interest in the ceramic medium. This course is primarily a studio class structured around students proposals for a current body of work in combination with thematic assignments. Assignments will highlight and examine both advanced process based learning involving Mold making, introduction to mixing and working with surface treatments such as slips and glazes. We will also discuss firing methods of gas and electric kilns. Students will be instructed on how to fire and program computer controlled electric kilns. Pre-requisite: CER 1021 **(this could be waived if students have ceramics experience)**

2. **MTL 1110 01  Hold/Contain/Suspend/Attach  2 Credits**
   **Tuesday 2-5pm**
   This course explores a variety of design approaches to refine students' visual intelligence. Four essential topics in jewelry design: to hold, to contain, to suspend and to attach are explored in class through design exercises combined with short projects, experiments and discussions. Those projects are developed to encourage innovative problem solving skills and cultivate the ability to communicate meaning in ones work. In-class exercises will concentrate on promoting rigorous play and experimentation. Ongoing discussions will explore questions of value and preciousness, content and meaning, the role of transformation of materials and the importance of presentation. Suited for beginners who want to learn basic techniques and hone their problem solving skills as well as for advanced students who seek to intensify their study of jewelry design. By nature a more design oriented course, basic techniques like cutting, forming and soldering will be introduced.

3. **PAI 2021 01  Technology and Painting  4 Credits**
   **Tuesday 9am-12pm, 2-5pm**
   This course is designed to introduce students to a range of possibilities for generating painting source material from technologies such as photography, video, film and digital images. This class will be 25% demo and slides, 75% studio. Students will be given a practical and critical overview of the relationships between traditional and new technologies. More and more painters are using photography, digital imaging, video and other new media to create interdisciplinary works or as a tool for representation of images. This has been going on in one way or another since Vermeer. This course will help students realize the potential of the tools at their disposal. Some painting students feel using certain technologies is cheating. The real question is which technologies are appropriate to which goal. The course will help students to judge which technologies are appropriate for their own visions. The course will examine ideological and formal rationales for using various technologies and further help students explore the complex relationships between content and process. Students will leave this class able to create and/or find technological source material, able to transfer images to painting surface using gridding, transfer methods, and projection, and be able to manipulate source material and paint to develop student's painting proficiency and range of painterly expression.

4. **PRT 2020 01  Monoprint  4 Credits**
   **Thursday 9am-12pm, 2-5pm**
   A monoprint is an individual, one-of-a-kind print that can be made from a variety of traditional plates (matrices) such as metal, wood, cardboard, plexiglass, or other nontraditional surfaces that are found or manipulated. This course is designed to teach you the basics in mixing inks, handwiping and rolling techniques, and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers, and chine collé also will be taught. This course provides an opportunity for students to develop an image through a related series of unique prints, perhaps putting them into a portfolio or book.
5. **SCP 1004 01  Sculpture 1 Seminar  2 Credits**

**Wednesday 2-5pm**

22,000 years ago a 4½ inch limestone sculpture was fashioned by we know not whom for what purpose we know not either. We can’t even say that is a work of art or that the concept of art was even a thought in the maker’s mind. Such artworks, “sculptures,” ancient and contemporary, can be found virtually everywhere in the world. There are cultures contemporaneous with modern cultures that are often called “primitive” and “stone age” that produce such objects, from which archeologists and anthropologists conjecture their meaning and purpose. So, what is it about sculpture that persists as a viable art form? And how do its various iterations embody meaning that is vital to contemporary art discourse? First Year Sculpture Seminar offers a foundation for opening a dialogue that address these questions. Weekly readings, museum and gallery visits, classroom presentations and discussions, and visiting artists will structure this 3-hour seminar.

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1. **ARTF 2220  4D Foundations  4 Credits**

4 Sections: Tues 8:00 – 11:35am, Tues 1:35 – 5:05pm, Wed 8:00 – 11:35pm, Wed 1:35 – 5:05pm

Explores time-based art and design in an introductory lecture/studio format. Introduces formal, narrative, and alternative concepts for creative time-based communication. Assignments investigate video, animation, and a mixture of media in a screen based context. This course must be registered for in tandem with the tools component ARTF 2221.

**ARTF 2221  4D Tools: Motion Basics**

4 Sections: Tues 5:45 – 6:50pm, Tues 7 – 8:05pm, Wed 7:00 – 8:05pm, Thurs 5:45 – 6:50pm

Introduces skills and software used in animating 2D and 3D images, graphics, and forms. Explores the basics of key framing, layering, parenting, 3D modeling, surfacing, and rigging in this technology workshop.

2. **ARTG 1250  Design Process Context & Systems  4 Credits**

**Thursday 1:35 – 5:05pm**

Explores common design practices, principles, and vocabularies, introducing the design process as a method of inquiry and problem solving through studio projects. Emphasizes the importance of an awareness of audience and context in the creation of meaningful communications and experiences. Explores the practice of design as an iterative process, offering students an opportunity to obtain an understanding of the value of systems thinking and the importance of feedback and exchange as a means for assessing the quality of design’s effectiveness in helping users achieve their goals.

3. **ARTG 2252  Graphic Design 1  4 Credits**

**Wednesday 1:35 – 5:05pm**

Explores graphic form and vocabulary through the development of icons and symbols. Applies graphic design principles to the correlation of forms with their function, content, and context. Incorporates a variety of media as visual communication elements.

4. **GAME 2500  Foundations of Game Design  4 Credits**

**Tuesday and Friday 1:35 – 3:15pm**

Seeks to define the practice of game design within the larger context of playful interaction design, while constantly maintaining a player-centric approach. Unfolds the process of designing games between phases of analysis, synthesis, and evaluation. Establishes the role of game designer as an expert with a vision for determined player experiences and a vocal advocate for players. Seeks to offer students a broad methodology consisting of brainstorming methods, prototyping techniques, process management practices, and evaluation procedures to solve a wide array of design problems in an iterative manner.
5. GAME 3899  *Playtesting & Play Psychology*  4 Credits

*Monday and Wednesday 2:50 – 4:30pm*

The development cycle of any game relies on the understanding of the players or target market. This course discusses players' psychology, including cognition, memory, emotions, and attention. It will also review game-focused theory such as engagement theory, fun, user experience, play experience, play heuristics, and flow models. The course will also delve in depth in topics including user testing, behavior analysis methods, usability engineering. In-group projects, student will be able to use evaluation methods for lab- and field-based work, examples include playtesting, RITE testing, play heuristics, and ethnography. The course is designed to equip designers and developers with tools to test their games and well-rounded understanding of their players.