Pratt Institute Undergraduate Bulletin, 2012–2013
Visit Pratt

All prospective students are encouraged to visit Pratt. Here’s how:

**Guided Campus Tours**

Guided campus tours are scheduled Mondays and Fridays at 10 AM, 12 PM, and 2 PM; and Tuesdays through Thursdays at 10 AM and 2 PM.

Campus tours can be scheduled online at www.pratt.edu/visit.

Call the Office of Admissions at 718-636-3779 or 800-331-0834 to arrange a portfolio review or email us at visit@pratt.edu.

**Web**

Visit Pratt through our homepage on the Web. Our address is www.pratt.edu.

**Office of Admissions**

The Office of Admissions is open weekdays from 9 AM to 5 PM from September through May and from 9 AM to 4 PM during June, July, and August.

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Founded in 1887, Pratt’s main campus is located on a 25-acre beautifully landscaped enclosed campus in Brooklyn, New York. Pratt provides students with an outstanding professional education and a traditional residential college experience within the exciting creative environment of one of the top art schools in the U.S. Pratt’s contemporary sculpture garden on campus, ranked among the top 20 in the country, is a popular draw for visitors and provides students with the extraordinary opportunity to live with an ever changing display of contemporary sculpture.

The Brooklyn campus is home to all of the four- and five-year programs except Construction Management.

Pratt’s Manhattan campus offers associate degrees in graphic design, illustration, and digital design and interactive media, and construction management programs, and its Utica campus for the first two years of a Pratt B.F.A. in fine arts, communications design (graphic design, illustration, advertising art direction), and art and design education (teacher certification).
Pratt Institute, ranked among the top design schools by *Businessweek*, is one of the leading art, design, and architecture schools in the United States.

### Why Pratt?

#### Outstanding Professional Faculty

Pratt’s faculty includes award-winning artists, architects, designers, and writers, primarily practicing professionals who ensure that what is taught is current and that the standards in the classroom reflect professional practice. Students are frequently connected to internships and eventually to jobs through their professors.

#### Outstanding Career Assistance

Six months from graduation, 84 percent of Pratt’s graduates are employed, and 94 percent of those are employed in their field. An outstanding career services office provides students with assistance in choosing a major, finding an internship or job, and continues to work with alumni throughout their lives. Students can receive help with developing their portfolios and résumés and more. Most of the services are online for easy access. The office works with employers nationally and globally so that Pratt students from around the world can find assistance.

#### Wide Variety of Highly-Ranked Programs

Pratt’s undergraduate and graduate programs are consistently highly ranked, and include the number-one ranked graduate interior design program in the United States by *U.S. News & World Report Best Graduate Schools*. Pratt was ranked the top design school in the country by Global Language Monitor and the top design school in New York City this year.

#### Program Rankings

**Rankings 2012**

*DesignIntelligence* ranked Pratt’s undergraduate and graduate interior design programs third in the nation. Pratt’s industrial design undergraduate and graduate programs ranked ninth and seventh respectively. Pratt’s undergraduate architecture program ranked 10th nationally.

**Rankings 2011**

Pratt was ranked among the top design schools by *Business Week*. Pratt was ranked first nationally among all schools of art and design by Global Language Monitor in a survey that measures “electronic buzz” about schools. Pratt’s Sculpture Park was ranked among the top 10 campus art collections by *Public Art Review*. 
The rankings of individual programs by either *U.S. News* or *DesignIntelligence* are shown at the right.

Graphic Design and Fashion Design were ranked among the Top 10 programs in the country by College Crunch, an online college resource.

Graduate Design Management was ranked among the top design schools by *Business Week*.

**FOUR BEAUTIFUL CAMPUSES**

*The Historic Brooklyn Campus*

Pratt’s Brooklyn campus, home to all undergraduate programs but Construction Management, is located on 25 landscaped acres in the tree-lined neighborhood of Clinton Hill, in a historic section of Brooklyn, one of New York City’s five boroughs. And that, according to our students, makes all the difference. The only New York City art and design school with a campus, Pratt has a 25-acre oasis of green grass, century-old trees, brick paths, and historic buildings. All this is just 25 minutes from midtown Manhattan.

The history of this 19th-century enclave and that of the Institute are intimately intertwined. A century ago, “The Hill” was home to the elite of Brooklyn. The spacious mansions lining Clinton Avenue belonged to the shipping magnates and mercantile princes of the Gilded Age. The campus is home to a contemporary sculpture park recognized by *Public Art Review* as one of the 10 best campus art collections in the U.S.

Charles Pratt, whose fortune derived from his partnership with John D. Rockefeller in Standard Oil, started his Institute on family land just a few blocks from the family mansion. Not surprisingly, hundreds of Pratt alumni who first became acquainted with the neighborhood in their student days have stayed and settled in Clinton Hill. Attracted by its elegant 19th-century homes, its close proximity to Manhattan, its ethnically diverse population, and reasonable cost, they have joined a cadre of other young urbanites who have purchased and renovated the Victorian homes that mark the area.

Clinton Hill is now one of New York’s premier renovated Victorian neighborhoods, with historic landmark status and a place on the National Register of Historic Places. In part because of Pratt, it boasts an extraordinary number of creative artists, architects, designers, illustrators, and sculptors among its inhabitants. Says one, “In the diversity of the people and the architecture there is an electricity and creativity that is hard to describe, but which, for me, since my days at Pratt, has represented the urban experience at its best.”

Number 1
Graduate Interior Design *(U.S. News & World Report Best Graduate Schools, 2013)*

Number 1
Graduate Interior Design *(DesignIntelligence, 2011)*

Number 2
Undergraduate Interior Design *(DesignIntelligence, 2011)*

Number 3
Undergraduate Fashion (Fashionista)

Number 4
Undergraduate Industrial Design *(DesignIntelligence, 2011)*

Number 4
Graduate Industrial Design *(U.S. News & World Report Best Graduate Schools, 2010)*

Number 7
Graduate Industrial Design *(DesignIntelligence, 2011)*

Number 9
Graduate Communications Design *(U.S. News & World Report Best Graduate Schools, 2010)*

Number 9
Undergraduate Architecture *(DesignIntelligence, 2011)*

Number 15
Graduate Fine Arts *(U.S. News & World Report Best Graduate Schools, 2010)*
The Conveniently-located Manhattan Campus

Pratt’s Manhattan campus is located at 144 West 14th Street. The seven-story, 80,000-square-foot property offers state-of-the-art facilities within a distinctive, turn-of-the-century Romanesque revival building. Pratt’s expanding Manhattan-based programs benefit from the new campus’s cutting-edge technology and its prime location. Students are close to Union Square, Chelsea’s art district, and many other leading educational institutions.

The Manhattan campus houses the School of Information and Library Science, the Center for Continuing and Professional Studies, the Associate Degree programs, the graduate programs in Design Management, Arts and Cultural Management, and Graduate Communications/Package Design, and the School of Architecture’s undergraduate Construction Management program and graduate program in Facilities Management. The library, exhibition space, and state-of-the-art computer labs support the academic programs.

PrattMWP

Pratt’s campus in Utica, New York, www.mwpai.edu, offers the first two years of a Pratt undergraduate education in fine arts, communications design, photography, and art education (teacher certification), after which students relocate to the Brooklyn campus with a seamless transition to the junior year. Moderately priced with a generous scholarship program, PrattMWP provides an outstanding education at a significantly lower cost.

Delaware College of Art and Design (DCAD)

DCAD, located in Wilmington, Delaware, www.dcad.edu, was developed by Pratt with the Corcoran College of Art and Design. The curriculum is based on the programs at the two schools. It offers the first two years of a Pratt undergraduate education in fine arts, graphic design, illustration, photography, interior design, and animation. Students may apply to transfer to the Brooklyn campus in January of their sophomore year or to any other school.

Students interested in PrattMWP or DCAD may check off either school at the top of our online application or apply directly to either school and send your documents and portfolio directly to those schools. Students selecting the associate’s degree can simply indicate the major on the application itself.
Every morning between eight and 10, there’s a parade of people hurrying to class with six-foot canvases, basswood models, and bulging black portfolio cases. Some have worked through the night to make the morning deadline.

The variety and ingenuity of work in this gallery with moving walls is extraordinary. One student hauls a chair with tusk-like arms covered with protective plastic. An upside-down self-portrait goes by clutched by its right-side-up image. A large glazed ceramic streaked with glinting metal inches toward its destination, carried by two breathless students. A small skyscraper rolls by on a dolly pushed by a student whose nose is buried in Tolstoy’s shorter works. We’re tempted to pause and enjoy the show, but we’re late for an interior design class.

The class is a “pinup,” and when you walk into the high-ceilinged, light-flooded studio, you immediately discover where the term came from. Every square inch of the white homasote walls appears to be punctuated with thousands of tiny pinholes—that is, every square inch that is not currently covered by student plans, designs, carpet samples, and paint chips push-pinned to the walls, awaiting scrutiny. Many rooms on campus are like this: veterans of hundreds of critiques where students put up their best work, and other students and teachers try to find in the work as many flaws as the wall has holes.

The variety and ingenuity of work in this gallery with moving walls is extraordinary.
Behind Pratt’s success is a philosophy of education developed more than 125 years ago by its founder, Charles Pratt, who revolutionized education by challenging the traditional concept of education as a purely intellectual exercise. He created a school where applied knowledge was emphasized and specific skills were taught to meet the needs of a growing industrial economy.

Pratt has been a pioneer in education since its inception. In 1888, the Institute opened its women’s department, which offered programs in home management, dressmaking, and millinery. Considered revolutionary at the time, these courses were among the first to prepare women to be professionals in our society. In 1938, Pratt expanded its curriculum and granted its first four-year bachelor’s degree. It was the first art and design school in the United States to require a foundation year for all art students, giving them a broad overview of the various artistic disciplines before they specialize. The first graduate program in librarianship was added in 1940. Pratt was also one of the first schools to incorporate the new computer graphics technology into a degree program, the Computer Graphics and Interactive Media major.

In 1999, Pratt introduced a Creative Writing program that immediately attracted attention from students who were looking for a professional “studio-based” approach to writing. In 2002, the Critical and Visual Studies program was introduced, enrolling its first class—students looking for a liberal arts education based in a school with recognized strengths in art and design.

In addition, it was one of the first schools to recognize design as a serious discipline and the importance of urban planning and historic preservation. Using its immediate environment as a vital source of education through Pratt’s Center for Community Development, formerly PICCED, Pratt has been in the forefront of strengthening education while strengthening communities.

Today, Pratt offers students more than 20 undergraduate majors from which to choose, more than most other art and design schools in the country, and master’s degrees in 26 programs.
Although Pratt students come from all over the world, they share several characteristics. First, most have known since childhood that they enjoy making things. Second, most enjoy creative problem solving both in and out of the classroom. Finally, most share a deep desire to change the world and leave their imprint. Fortunately for Pratt, these characteristics lead to an active student body involved in the governance and administration of the institution.

Pratt receives more than 5,700 applications for its freshman class of 630, enabling the admissions committee to select an international student body with a wide variety of backgrounds. Fourteen percent of the freshman class come from other countries, including Brazil, Israel, Italy, Japan, and Korea. Seventy-three percent of the undergraduate enrollment comes from states other than New York, giving Pratt a truly national and international student body.

Although it is possible to attend Pratt on a part-time basis, 95 percent choose to study full time, reflecting a high degree of commitment. The student body is composed of 4,707 undergraduate and graduate students—34 percent men and 66 percent women.

**STUDENT RETENTION**

One of the best measures of student satisfaction is the percentage of freshmen who return the following fall. Pratt’s retention rate is 87 percent, among the highest in the country among private schools. A recent survey of Pratt students indicated that they were extremely satisfied with the quality of their education.

**STUDENT LIFE**

Pratt students can choose from more than 60 student activities, including honor societies, clubs, sports, or the student-run school newspaper, publications, and radio station. Activities take place both on and off campus. Films, plays, lectures, gallery openings, and concerts—they’re all easily accessible to Pratt students and form an important part of the Pratt experience.

Pratt’s athletic programs center on its Activities Resource Center, with its 200-meter indoor track, five indoor tennis courts, basketball and volleyball courts, weight room, dance/exercise rooms, and saunas. Pratt is a member of both the National Collegiate Athletic Association and the Eastern Collegiate Athletic Conference in Division III, and it competes in women’s sports in the Hudson Valley Women’s Conference. Varsity sports at Pratt include outdoor and indoor track, cross-country, soccer, basketball, volleyball, and tennis. A complete intramural athletics program includes flag football, floor hockey, and table tennis as well as more traditional sports, such as volleyball and basketball.

**LIVING ON CAMPUS**

Pratt is one of the few colleges in New York City that offers on-campus housing. Eighty-eight percent of our freshmen and more than half of all students live on our main campus in one of our five residence halls. Students can choose to live in a single room, a four-person suite, or a full apartment with one, two, or three bedrooms. Various meal plans are available for residential students. Pratt’s newest residence hall, Stabile Hall, designed by Pasanella and Klein Stolzman and Berg Architects, P.C., opened in fall 2000. The project won the AIA award for design in the “Project Award” category.

Campus life has many centers: the residence halls; the Activities Resource Center, with its extensive athletic facilities and student activity rooms; the library; and the Schafler Gallery.
Pratt’s close proximity to Manhattan is a distinct advantage for our students, providing them with easy access to Manhattan’s galleries, museums, and cultural events. Through Pratt’s optional internship program, qualified students are offered challenging on-the-job experiences in Manhattan’s top art galleries and design firms, giving them firsthand work experience as well as credit toward their professional degree. The internship program adds a practical dimension to students’ education. Pratt is just one hour from Jones Beach on the Atlantic Ocean, one of the most beautiful beaches in the country. It’s also two hours from the Catskill Mountains or the Poconos for skiing.

An Outstanding Faculty

Much of Pratt’s strength derives from its faculty. Most practice their profession while they teach. The faculty is drawn from the ranks of the world’s art, design, architectural, educational, and business communities. Architecture professors design buildings; art and design professors paint, sculpt, and design ads, interiors, cars, furniture, and lighting. You see their work all around you. These faculty members bring to the classroom the same high standards upheld in their professional work. With different views, methods, and perspectives, they all share a common desire to develop each student’s potential and creativity to the fullest—to turn out competent and creative professionals who will shape the world to come. The result is an exhilarating learning experience for our students. Pratt’s faculty members have received more than 18 Tiffany, Fulbright, and Guggenheim awards as well as other prestigious professional awards. This allows Pratt’s young talents to observe and learn from its world-renowned faculty on an individual and personal basis. The faculty offer students special assistance in coursework, studio work, and special projects and provide important connections when students are ready for employment or internships.

State-of-the-Art Computer Facilities

Pratt has established computer labs with the most current equipment available. Computer labs include computer workstations, color scanners, color and black-and-white printers and plotters, digital and analog output centers; digital photography; video and sound bays; multimedia video projection with DVD; CD-ROM burners; and multiple servers. All workstations feature the latest software, including Quark, Photoshop, Illustrator, AutoCAD, ProEngineer, and Premiere. The computer labs are networked and feature full Internet connectivity. Pratt continually upgrades lab equipment as industry standards change and processing speeds increase.

Exhibitions

Gallery space, both on the Brooklyn campus and at Pratt Manhattan, is extensive, showing throughout the academic year the work of students, alumni, faculty, staff, and other well-known artists, architects, and designers. The Institute’s main galleries are the Pratt Manhattan Gallery at Pratt’s Manhattan campus and the Rubelle and Norman Schafler Gallery on Pratt’s Brooklyn campus in the Chemistry Building. In addition, solo and group shows are held on the main campus in the President’s Office Gallery.
Pratt Institute Library is a historical landmark built in 1896 with interiors by the Tiffany Glass and Decorating Company. An outstanding architectural feature of the Brooklyn campus, the library also maintains a small branch at Pratt Manhattan. Patrons can access the Internet, bibliographic indexes, full-text databases, and multimedia CD-ROM titles from workstations at both facilities. These workstations have the latest software and plug-in applications, which allow the use of VRML files and streaming audio and video. Internet documents may be displayed in many languages and character sets, including Korean, Chinese, Japanese, Cyrillic, and Greek. The library has approximately 200,000 volumes and a superior art, design, and architecture collection. Library holdings include excellent slide and circulating picture collections, and a multimedia center housing nearly 3,000 film and video titles. Students can use their ID cards to gain easy access to numerous public and college libraries near the Pratt campuses.
Pratt has approximately 26,000 active alumni, whose achievements are a testament to the soundness of the Institute’s educational philosophy. Pratt alumni have designed well-known, award-winning furniture, clothing, buildings, commercials, household items, and automobiles. Their work has been exhibited in major museums and galleries.

William Boyer, designer of the classic Thunderbird automobile

Tomie DePaola, writer and illustrator of classic children’s books, including Strega Nona

Jules Feiffer, cartoonist and playwright

Harvey Fierstein, actor and playwright, Torch Song Trilogy

Steve Frankfurt, advertising innovator; chairman of Frankfurt Balkind; named to the Art Directors Hall of Fame

Bob Giraldi, director of the Michael Jackson Pepsi-Cola commercial

Michael Gross, executive producer of Ghostbusters

Bruce Hannah, furniture designer for Knoll; named Designer of the Decade in 1990

Eva Hesse, minimalist sculptor and painter

Malcolm Holzman, architect for the Virginia Museum of Art and Rizzoli Bookstore in New York

“Pratt really did form my life. It put me on the road to who I’ve become.”

—Ellsworth Kelly, Class of 1944, artist

An Illustrious Alumni Body
Steve Horn, photographer, graphic designer, and creative director for TV commercials

Betsey Johnson, fashion designer

Ellsworth Kelly, contemporary painter

Ed Koren, cartoonist for The New Yorker magazine

Naomi Leff, international interior designer; designed Ralph Lauren flagship headquarters

George Lois, designer, advertising leader, and chairman of Lois USA New York

Robert Mapplethorpe, photographer

Peter Max, artist; widely known for his pop art and psychedelic images of the sixties

Leon Moed, principal, Moed de Armas Architects, New York; formerly, project partner, Skidmore, Owings and Merrill

Norman Norell, fashion designer

Charles Pollock, a leading force in chair design for more than 40 years

Paul Rand, designer, author; set worldwide graphic standards; designed IBM, ABC, Westinghouse, and NeXT corporate identities

Robert Redford, actor and director

Michael Santoro, designer of 1995 Chrysler Cirrus and Dodge Stratus

David Sarnoff, CEO and president of RCA Corporation

Tony Schwartz, creator of the award-winning Alka-Seltzer commercial

Robert Siegel, partner, Gwathmey Siegel, architects for the Guggenheim addition; elected to AIA College of Fellows

Harry Simmons, principal, Simmons Architects, Brooklyn; formerly associate architect on the AT&T building in New York City with Philip Johnson

Pat Steir, contemporary painter and printmaker

Tucker Viemeister, designer of aviator sunglasses

Max Weber, modernist painter

Robert Wilson, painter, sculptor, author, designer, and director of nearly 100 theater, opera, dance, film, and video compositions

“Pratt Institute has admirably filled a unique position in the American educational system...I am confident that Pratt will continue its traditions of excellence in the years ahead.”

—President John F. Kennedy, from a telegram sent on the occasion of Pratt’s 75th anniversary in 1962
Partnerships with Major New York City Cultural Institutions

To encourage Pratt students to take advantage of the cultural resources of Brooklyn and Manhattan, the Institute has created a number of partnerships with cultural institutions in the area. By presenting a valid Pratt ID, students can visit some of these institutions free of charge or at significantly reduced fees.

In immediate proximity to the campus is the scenic Brooklyn Botanic Garden. It contains the Japanese Hill-and-Pond Garden, one of the most impressive Japanese gardens outside Japan. It captures nature in miniature: trees and shrubs, carefully dwarfed and shaped by cloud pruning, are surrounded by hills, a pond, and forest-size trees. The Steinhart Conservatory, which is surrounded by the Lily Pool Terrace, features some 5,000 bushes of 1,200 varieties of Cranford Roses in season. Each month, magnificent expressions of nature may be found on the grounds.

The Brooklyn Museum, another nearby cultural institution, has an impressive permanent collection of Egyptian, classical, and ancient Middle Eastern art. The Egyptian art collection is one of the world’s finest. The painting and sculpture collection includes European and American works from the 14th century to the present. The museum’s Asian art collection, though modest in size, is one of the more diverse and comprehensive in the New York metropolitan area. The museum is a pioneer in the installation of period rooms, which range from a 17th-century Brooklyn Dutch church house to a 20th-century art deco library. There are cutting-edge exhibitions and “First Saturday” events every month.

The Brooklyn Academy of Music, popularly known as BAM, is in the vanguard of theater offerings. In the opera house you can see productions ranging from performance art, modern dance, and 21st-century operas and symphonies to stylized productions of Shakespeare and other classical plays. BAM’s movie theater features foreign films, documentaries, and boutique films. Pratt students can attend special productions and discussions with artists at discounted rates. They also have the opportunity to work on collaborative projects with some of the companies appearing at BAM.

A short subway ride to Manhattan delivers you to The Museum of Modern Art. It houses a world-class collection of modern art. You can see works by Pablo Picasso, Thomas Hart Benton, Jackson Pollock, Helen Frankenthaler, and Georgia O’Keeffe, and the photographs of Ansel Adams and Alfred Stieglitz.

In Manhattan, you’ll want to also visit the Museum of Arts and Design, another of Pratt’s partners. It contains an impressive collection of contemporary national and international craftsmanship.

Combined Degrees and Certificates and Minors

Pratt has one of the largest undergraduate and graduate architecture and art and design schools in the United States, providing students with opportunities to take electives in other departments outside their majors. The wide variety of majors enables students to take classes in many different disciplines, at once informing and inspiring their work.

Pratt offers minors in art history and construction management, but students can take clusters of courses in an area outside their major if they so wish. Freshman and transfer applicants may apply to the combined undergraduate/master’s degree in Art and Design Education (B.F.A./M.S.).

Pre-College Summer Program for High School Students

Each summer, Pratt offers a college-level program for talented high school students in art and design and architecture. Students are awarded college credit and have an opportunity to build their skills in intensive classes taught by Pratt faculty. These programs provide art and architecture students with an ideal opportunity to develop their portfolios in preparation for application to college. Full and partial scholarships are available.
Pratt’s Study Abroad programs combine the Institute’s academic excellence with firsthand exposure to some of the most vibrant European centers in art, design, and architecture. Whether you are an undergraduate or graduate student, or a professional in the field, studying abroad offers a unique opportunity to sharpen your skills, increase your knowledge, and earn academic credits. A blend of intensive site-specific study, studio work, lectures, and field trips provides a complete theory-and-practice experience in the discipline of your choice.

You may choose to explore the classic monuments of ancient Rome; study with cutting-edge Scandinavian design professionals in Copenhagen; immerse yourself in High Renaissance art in Lucca; journey across time periods in Venice; go on a study tour of design from Barcelona to Paris; or visit London, Milan, and Paris for their haute couture expertise.

To receive credit for study abroad courses, Pratt students obtain prior approval from their department heads. Degree students from other institutions obtain approval from their home institution in order to transfer credit. For more information on individual programs, contact the Center for Continuing and Professional Studies at 718-636-3453, email at prostudy@pratt.edu, or visit our website at www.pratt.edu/academics/continuing_education_and_professional.

ARCHITECTURE IN ROME

The School of Architecture offers two advanced programs for students to study architecture in Rome: a semester-long spring program for fourth-year students combining architecture and Italian culture studies and a month-long summer (June) program for graduate students. The encounter with the city, a place foreign and yet familiar, profound and contradictory, is intended to stimulate a reconsideration of design priorities. The investigation of the remains of antiquity and Rome’s specific artifacts and urban structures can offer a unique lesson: the interaction of physical cause and cultural effect on the built environment, and its cumulative presence through time. Special field trips to the northern and southern regions of Italy expand on the depth and range of the historical sites and subjects during the semester.

The faculty is composed of a select group of historians, archaeologists, artists, architects, and educators presently residing in Rome. They, together with a visiting New York critic or critics, oversee the design studios.

ARCHITECTURE AND DESIGN IN COPENHAGEN

A beautiful, vibrant, hospitable city, Copenhagen is Europe’s best-kept secret. Enjoy contact with cutting-edge Scandinavian design and study within curricula that combine challenging interdisciplinary studio work with investigation and analysis of contemporary society, politics, and environment. The seven-week programs offer nine graduate or undergraduate credits and are taught in English by masters in the fields of architecture, furniture design, textiles, ceramics, glass, and interior design from the Royal Academy, University of Copenhagen, and the Danish Design School. Seven-week programs, all of which run concurrently from early July to mid-August, include wonderful study tours to Sweden, Finland, and Western Denmark.
In the evocative city of Venice, students may take courses in Printmaking/ Drawing, Painting, the Art History of Venice, and the Materials and Techniques of Venetian Art. Pratt’s program is conducted in collaboration with the Università Internazionale dell’Arte at the Villa Heriott, and the Scuola Internazionale di Grafica. With its rich artistic history and visual appeal, Venice provides inspiration for this multifaceted program. Drawing, printmaking, and painting courses involve studio and on-site work, lectures, critiques, instruction, and field trips.

The art history classes are held at various sites and alternate with lectures that provide a historical context for the visits. Graduate students may register for Materials and Techniques of Venetian Art, in which students visit restoration laboratories and learn about master techniques from conservation experts.

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**PRATT IN VENICE**

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**Exchange Programs**

Pratt maintains partner school exchange programs with some of the best schools of art, design, and architecture in the world. These exchanges are arranged on a semester basis for qualified students. The following schools are part of our exchange network: currently, study abroad programs such as Summer in Venice, Rome, and Copenhagen are administered by the Center for Continuing and Professional Studies. For more information, please visit www.pratt.edu/ccps.

For more information, contact the Office of International Affairs at 718-636-3674, email oia@pratt.edu, or visit www.pratt.edu/oia.

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“I loved my years at Pratt. They helped me build independence, individuality, and confidence by exposing me to new ideas and experiences.”

—Barbara Greenwald Lesser, B.F.A. Fashion Design ’74, Fashion designer

“History and architectural beauty are all over Pratt and its surrounding neighborhood.”

Affiliated Institutions and Programs

PRATTMWP

Pratt’s upstate campus in Utica, New York, is the result of an affiliation with the renowned art school at Munson-Williams-Proctor Arts Institute. Students take the first two years of Pratt’s Bachelor of Fine Arts in Fine Art, Photography, Art Education, and Communications Design on Munson’s beautiful central New York State campus and finish the last two years at Pratt in Brooklyn. With state-of-the-art facilities, a world-class museum, and spacious new student apartments in a historic Victorian-era neighborhood, Pratt at Munson-Williams-Proctor is a wonderful opportunity for students looking for a first-rate art education in a small-town setting. First-year students take a set of core courses (foundation based on Pratt’s first year) along with required liberal arts courses. In the second year, they begin to specialize in fine arts (drawing, painting, photography, sculpture) art education, or communications design (graphic design, illustration, advertising art direction) so that in the junior year at Pratt they may specialize further with a major in one of these areas. For more information, contact Francy Caprino, Director of Admissions, at 315-797-0000, ext. 2133, or email fcaprino@mwpai.edu.

PrattMWP tries to ensure that no student is prevented from attending by lack of funds. Financial aid is awarded on the basis of both financial need and merit. For more information, please contact the Office of Financial Aid at 315-797-0000, ext. 2222, or email financialaid@mwpai.edu.

DELAWARE COLLEGE
OF ART AND DESIGN

The Delaware College of Art and Design (DCAD) in Wilmington, Delaware, is a creative partnership of Pratt Institute and the Corcoran College of Art and Design. Established in 1998 through the generosity of the Wilmington business community, DCAD offers a two-year A.A.S. degree in fine arts, graphic design, illustration, interior design, photography, or animation, giving students who complete the degree the option of transferring directly into the third year at Pratt (or the Corcoran) or moving directly into the art and design workforce.

DCAD provides an exceptional professional art education in an intimate setting, with small classes, faculty mentoring, and internships through the school’s extensive business connections. The program emphasizes studio education in art and design combined with a strong liberal arts program. Beginning with a core group of foundation courses in the first year, students then go on to take courses in their major during the second year.

With a comparatively low tuition, DCAD offers merit scholarships and need-based aid to those who qualify. For more information, visit the DCAD website at www.dcad.edu or call the Office of Admissions at 302-622-8867, ext. 123.
Sustainability

Higher education has a unique role in America. No other institution in society has the influence, the critical mass, and the diversity of skills needed to successfully reverse global warming.

American College and University Presidents Climate Change Challenge (ACUPCC)

Pratt Institute is taking a leadership role in sustainability for schools of art, design, and architecture nationwide. At this critical moment, when our environment and ways of life are at risk, we have a responsibility to ensure that each of our graduates has a deep awareness of ecology, environmental issues, and social justice. Regardless of discipline, our graduates must be able to integrate best sustainable practices into their professional lives. Within each program, Pratt students are offered an opportunity to learn to think in new ways about the relationship of designer to product, architect to built environment, and artist to creative expression. Students throughout the Institute are encouraged to move outside of their majors, across disciplines, to work together in intensive studios that focus on environmental issues. These studios are structured, collaborative experiences that focus on one of the most critical issues of our time—the protection of our planet from the effects of global warming.

At the same time that Pratt’s students are challenged to develop the skills and sensibilities to creatively and successfully meet the challenges they will face as they enter their professional lives, we ask them to consider “greening” their own lifestyle. Peer-to-peer student groups help students choose healthier, more earth-friendly products, maximizing the use of materials and recycling to reduce waste and conserving energy. This program helps move our campus closer to our goal to be carbon neutral.

Each year our campus is working to reduce our carbon footprint, “greening” our dorms, facilities, and classrooms and creating ongoing, living laboratory from which our students can observe, participate, and experiment. Pratt’s approach harnesses our extensive resources to a diverse and vibrant pool of talent in a world city that has taken the lead in sustainability. At Pratt, we educate design students about the ecological impacts of their profession. The Pratt experience cultivates and refines clarity of purpose in each of our students and asks them to use their creative talent to design a sustainable future.

Center for Sustainable Design Studies and Research (CSDS): Education, Exploration, Enterprise

CSDS is an active and collaborative resource for sustainable design at Pratt’s Brooklyn campus. It provides educational resources for our faculty and students who are interested in integrating ecological design best practices into their work. CSDS offers access to sustainable materials, processes, and case studies. Our “Interns for Change” produce videos, work on projects, and offer classroom support and one-to-one consulting to students, faculty, and alumni. See http://csds.pratt.edu.

CSDS houses a comprehensive guide to online resources, Life Cycle Assessment tools, and collects detailed case studies to give our students access to the critical edge of environmental design. The CSDS website offers a comprehensive virtual tour of sustainability initiatives at Pratt. Email: CSDS@pratt.edu.
Sustainability Commitments

Pratt has been recognized by The Princeton Review and the USGBC as one of the 311 “Green Colleges” and has made the following institutional commitments:

- **PlaNYC**: mayoral challenge to reduce our greenhouse gases by 30 percent by 2017
- **ACCUPCC**: climate commitment to envision plans for a carbon neutral campus
- **Designers Accord**: to catalyze innovation by working collectively to build our intelligence around sustainability
- **2010 Imperative**: to ensure that ecological literacy becomes a central tenet of design education

Pratt Design Incubator for Sustainable Innovation

The Pratt Design Incubator for Sustainable Innovation is a vibrant and energetic group of creative professionals working to link sustainability to enterprise. It provides a place for designers, artists, and architects to actively participate in world-changing projects and become a part of a growing network of people who share a common belief—that economic sustainability must also account for our world’s environmental and social well-being.

The Incubator provides ambitious students and Pratt alumni with a stimulating place to launch businesses. It provides office space, planning support, and access to shop facilities. Its open office plan stimulates communication, support, and collaboration. The Incubator works with for-profit and non-profit entities to integrate sustainable strategies into real world projects. See http://incubator.pratt.edu.

Accreditation Statement

Pratt Institute is a coeducational undergraduate and graduate institution chartered and empowered to confer academic degrees by the State of New York. The certificates and degrees conferred are registered by the New York State Department of Education. Pratt is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104, 215-662-5606. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Commission on Recognition of Postsecondary Accreditation.

Programs in art and design are accredited by the National Association of Schools of Art and Design (NASAD). The School of Architecture’s Bachelor of Architecture program is accredited by the National Architectural Accrediting Board. (For more information on NAAB accreditation, refer to the School of Architecture section, page 25.) Pratt is a charter member of and accredited by the National Association of Schools of Art and Design. The B.F.A. in Interior Design is accredited by the Council for Interior Design Accreditation (formerly FIDER).

The Master in Library and Information Science program is accredited by the Committee on Accreditation of the American Library Association.

The Master in Art Therapy is approved by the Education Approval Board of the American Art Therapy Association, Inc., and as such meets the education standards of the art therapy profession. The Graduate Dance/Movement Therapy program has been approved by the American Dance Therapy Association.

Programs offered by Art and Design Education and the M.S. for Library Media Specialists (LMS) offered by the School of Information and Library Science are accredited by RATE.

The B.F.A. offered by the Interior Design department is accredited by the Council for Interior Design Accreditation (formerly FIDER).
<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>PROGRAMS AND EMPHASIS</th>
<th>INTERNSHIPS</th>
<th>STUDY ABROAD</th>
<th>SENIOR PROJECT/THESIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCHITECTURE</td>
<td>Five-year B. Arch.</td>
<td>Available at firms throughout New York</td>
<td>Architecture and Design in Copenhagen</td>
<td>Senior project required</td>
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<tr>
<td>ART AND DESIGN EDUCATION</td>
<td>Major</td>
<td>Pratt's Saturday Art School</td>
<td></td>
<td>Thesis required (combined degree only)</td>
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<tr>
<td>ART HISTORY</td>
<td>Major (B.A. and B.F.A.)</td>
<td>Available at museums and galleries throughout New York</td>
<td>Pratt in Tuscany</td>
<td>Thesis required</td>
</tr>
<tr>
<td>COMMUNICATIONS DESIGN</td>
<td>Graphic Design</td>
<td>Available at advertising agencies and design firms throughout New York</td>
<td>Architecture and Design in Copenhagen</td>
<td>Senior project required</td>
</tr>
<tr>
<td>CONSTRUCTION MANAGEMENT</td>
<td>Four-year B.P.S.</td>
<td>Available at construction firms throughout New York/tristate area</td>
<td></td>
<td>Senior project required</td>
</tr>
<tr>
<td>CRITICAL AND VISUAL STUDIES</td>
<td>Four-year B.A.</td>
<td>Available in a wide variety of cultural agencies</td>
<td></td>
<td>Senior project required</td>
</tr>
<tr>
<td>DIGITAL ARTS</td>
<td>3-D Animation &amp; Motion Arts</td>
<td>Available at design firms and production companies throughout the tristate area</td>
<td></td>
<td>Senior project required</td>
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<tr>
<td>FASHION</td>
<td>Fashion Design</td>
<td>Required at a fashion design firm</td>
<td></td>
<td>Senior project required</td>
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<tr>
<td>FILM/VIDEO</td>
<td>Film/Video</td>
<td>Available at commercial photo studios, production companies, and other major networks throughout New York and other major cities</td>
<td></td>
<td>Thesis optional</td>
</tr>
<tr>
<td>FINE ARTS</td>
<td>Painting</td>
<td>Available in a variety of areas</td>
<td>Pratt in Tuscany</td>
<td>Senior project required</td>
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<tr>
<td></td>
<td>Sculpture</td>
<td></td>
<td>Pratt in Venice</td>
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<td></td>
<td>Jewelry</td>
<td></td>
<td>Architecture and Design in Copenhagen</td>
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</tr>
<tr>
<td>INDUSTRIAL DESIGN</td>
<td>Major</td>
<td>Available at industrial design firms throughout New York</td>
<td>Architecture and Design in Copenhagen</td>
<td>Senior project required</td>
</tr>
<tr>
<td>INTERIOR DESIGN</td>
<td>Major</td>
<td>Available at interior design firms throughout New York</td>
<td>Architecture and Design in Copenhagen</td>
<td>Senior project required</td>
</tr>
<tr>
<td>PHOTOGRAPHY</td>
<td>Photography</td>
<td>Available at commercial photo studios, production companies, and other major networks throughout New York and other major cities</td>
<td></td>
<td>Thesis optional</td>
</tr>
<tr>
<td>THE WRITING PROGRAM</td>
<td>Four-year B.F.A.</td>
<td>Available at publishing houses, TV studios, newspapers, magazines, off-Broadway theaters, agents' offices, advertising agencies, and other arts and cultural institutions</td>
<td></td>
<td>Senior project required</td>
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<tr>
<td>TWO-YEAR A.O.S.</td>
<td>Graphic Design</td>
<td>Available at design firms in New York</td>
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<td></td>
<td>Illustration</td>
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<td>Digital Design and Interactive</td>
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<tr>
<td>TWO-YEAR TRANSFER A.A.S.</td>
<td>Graphic Design/Illustration</td>
<td>Available at design firms in New York</td>
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</tbody>
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## How a Pratt Education Works

<table>
<thead>
<tr>
<th>New Student Orientation</th>
<th>Foundation</th>
<th>Liberal Arts</th>
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<tr>
<td>A series of orientation activities is held the week prior to the beginning of classes for new freshmen and transfer students. During this week, new students become acquainted with Pratt, the surrounding community and city, and fellow students.</td>
<td>All freshmen take a first-year program that is intended to be an introduction and a time to explore their interests. Architecture, Fashion Design, Critical and Visual Studies, Construction Management, and Writing for Publication, Performance, and Media all have their own first-year programs. All other Art and Design freshmen take the same general foundation program. See each major for a description of the first-year curriculum. Students in Associate Degree programs take some Foundation courses, as well.</td>
<td>At least 25 percent of the credit requirements for all baccalaureate degrees is in the liberal arts and sciences.</td>
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<tr>
<td></td>
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<td>English</td>
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<td></td>
<td></td>
<td>Cultural History</td>
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<td></td>
<td></td>
<td>Social Sciences or Philosophy</td>
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<tr>
<td></td>
<td></td>
<td>Science</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Elective</td>
</tr>
</tbody>
</table>

*or more depending on the major
Winston Churchill said, “We shape our buildings; thereafter they shape us.” With this in mind, architecture becomes the medium through which we account for ourselves as a society and, at the same time, attempt to leave an imprint on civilization.

This brings up fundamental questions regarding the role of the architect in contemporary life. Should architects be poets or pragmatists? At Pratt, the short answer is “both.” The architect is given the ability to design structures that materially contain and protect us while they address our intellectual, aesthetic, and human needs.

The balance between theory and practice is critical and is gained only through rigorous exposure to these diverse elements. The beauty of Pratt is that it has, in the words of one graduate, “reached critical, cultural mass,” where the diversity and liveliness of discussions about the how, what, and why of the profession are always vigorous and interesting. The School of Architecture is dedicated to maintaining the connection between design theory and practice and to contributing to the knowledge necessary to fully understand the built environment.

The range of programs within the school and the accessibility of other programs within the Institute enable students to pursue a wide variety of interests within the field. Architecture students may take electives in fine arts, illustration, computer graphics, industrial...
design, furniture design, interior design, and photography, as well as electives in advanced architectural theory, design, technology, and management.

The opportunity to learn from peers also is an invaluable part of the educational experience. The student body includes many foreign students, each of whom brings a different perspective to the study of architecture. The school encourages transfer students to apply and will evaluate credits from other colleges, universities, or community colleges.

The Pratt student graduates from the program knowing architecture as a discipline that gathers from the arts, sciences, and liberal arts studies to produce works of value that are sensitive to the realities of life in cultures around the world. The Pratt graduate is imbued with strong ethical values and an understanding of the architect’s ability to improve the quality of life. As a result, Pratt students know how to build, what to build for whom, and how to enhance the surrounding environment, in the city or country, in a public works project or a private home.

The Pratt faculty includes theoreticians, scholars, and practicing professionals who bring to the classroom professional expertise, a strong theoretical base, and the high standards to which they adhere in their client work. Students are further exposed to the professional world through optional internship programs that place them in outstanding New York architectural firms, public agencies, and nonprofit design institutions, giving them firsthand work experience as well as credit toward their professional degrees. The program makes rich use of the extended resources of the metropolitan New York community.

For its faculty, the school draws upon the world’s largest pool of practicing architects, critics, and historians. For its “laboratory,” students have the city itself.

Is there another city where mere blocks separate “works in progress” from a 17th-century Dutch church house, or the most contemporary of modern architecture from some of the finest historic buildings in America? The School of Architecture demonstrates daily that learning does not occur solely in the classroom. This is reflected in the annual undergraduate and graduate lecture series that bring some of the most influential architects in the world to campus; the Center for Experimental Structures; exhibitions by students and faculty that fill three galleries on a regular basis; and the study abroad programs in Italy and France. The school publication InProcess documents the work of students throughout the year.

Pratt’s Center for Community Development, formerly PICCED, one of the oldest community advocacy and technical assistance organizations in the United States, gives students additional opportunities to work on real-life projects.

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“...
Students strive for creative and intellectual independence and inspired architectural research. Firmly committed to contemporary material practices, the program is currently developing initiatives to integrate new technologies into the curriculum.

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes two types of degrees: the Bachelor of Architecture and the Master of Architecture. A program may be granted a five-year, three-year, or two-year term of accreditation, depending on its degree of conformance with established educational standards.

Master’s degree programs may consist of a pre-professional undergraduate degree and a post-professional graduate degree, which, when earned sequentially,
constitute an accredited professional education. The pre-professional degree is not, by itself, recognized as an accredited degree, however. The NAAB grants candidacy status to new programs that have developed viable plans for achieving initial accreditation. Candidacy status indicates that a program should be accredited within six years of achieving candidacy, if its plan is properly implemented.

The Bachelor of Architecture program is a fully accredited five-year professional program. Ranked ninth in the U.S. by DesignIntelligence, the program received a six-year reaccreditation in fall 2010. The Master of Architecture program is a three-year professional program. The program received full accreditation in fall 2004 and was reaccredited in 2010.

“The Pratt training gave us the freedom to design and build our restaurants the way we wanted them. It’s such a great feeling to put your education to use.”

—Pedro Muñoz, B. Arch. ’99, Clinton Hill restaurant owner

The Program’s Structure

BACHELOR OF ARCHITECTURE

The Bachelor of Architecture program is a professional program accredited by the National Architectural Accrediting Board (NAAB) requiring a minimum of five years of study. Most states require that individuals intending to become architects hold an accredited degree. These professional degrees are structured to educate those who aspire to registration and licensure to practice as architects.

The Bachelor of Architecture degree are organized in three main categories: a core of required courses in architectural study, liberal arts courses, and electives. The core of 95 credits is primarily taken in the first three years and is designed to give basic professional preparation in architectural design, construction technology, graphic communication, and the humanistic aspects of design.

The liberal arts areas require 48 credits, of which 12 are taken within the School of Architecture (ARCH 106, 107, 208, and 209), six credits in English, six in cultural history, six in science, and six in social science. The remaining 12 credits are taken as electives selected from the liberal arts courses offered by the School of Liberal Arts and Sciences. The elective courses consist of 15 credits of professional electives selected from courses offered by the School of Architecture’s undergraduate and graduate programs, and 12 all-Institute electives, selected from courses offered by any school in the Institute. By purposefully selecting courses within all elective areas during their last four semesters, students can develop their own unique architectural education based on their own needs and goals.

This personalized fourth-year curriculum is directed toward culmination in the fifth-year degree project. Individual curricula may be developed to place more emphasis on such subject areas as design, preservation, building technology, history and theory, planning, construction management, and urban design in the final two years of study.

The degree-project year completes the student’s academic architectural experience with an in-depth design study, preceded and accompanied by research. The degree project is executed with guidance from critics chosen by the student.

Options combining the undergraduate degrees with various master’s degrees are also available in planning and facilities management.

———
Nicholas Agneta
Adjunct Associate Professor
B. Arch., The Cooper Union; Nicholas Agneta achieved Licensure with the New York State in 1986. Since then he has worked as Architect and Construction Manager in the NYC metropolitan area. In 1991, he added teaching to his weekly agenda and has taught at New York University and New York Institute of Technology. Currently he is teaching Professional Practice and is IDP Coordinator at Pratt.

Evan Akselrad
Visiting Assistant Professor

Gilland Akos
Visiting Instructor

Ajmal Aqtash
Visiting Assistant Professor

Guillermo Banchini
Adjunct Assistant Professor

Eve Baron
Visiting Assistant Professor

Philippe Baumann
Visiting Assistant Professor

Gisela Baermann
Visiting Assistant Professor

William Bedford
Visiting Associate Professor

Christine Benedict
Visiting Instructor

Frederick Biehle
Adjunct Professor
B.S., University of Virginia; M. Arch., Harvard Design School; represents the third generation of a northern Ohio family dedicated to the fine and decorative arts. In 1986 he was awarded the Prix de Rome Fellowship in Architecture allowing him to live and study in Italy for two years. He has traveled extensively in the Mediterranean region researching and documenting the architecture of antiquity. His drawings and architectural works have been exhibited and published widely. He founded his own firm in partnership with Erika Hinrichs in 1997. He is registered in the state of New York.

Francis Bitonti
Visiting Instructor

Ezio Blasetti
Visiting Assistant Professor

Lawrence Blough
Associate Professor

Robert Brackett III
Visiting Assistant Professor

Lex Braes
Visiting Assistant Professor

James Brucz
Visiting Instructor

Dan Bucsescu
Adjunct Professor

George Cambourakis
Visiting Assistant, Professor

Anthony Caradonna
Professor

Jeremy E. Carvalho
Visiting Assistant Professor

Bianca Celestin
Visiting Assistant Professor

Michael Chen
Visiting Assistant Professor
M. Arch., Columbia University in the City of New York; B.A., University of California at Berkeley

Karl Chu
Professor

Jonas Coersmeier
Adjunct Assistant Professor

Michael Cranfill
Adjunct Assistant Professor

Donald Cromley
Adjunct Professor
George Cutsogeorge  
**Visiting Assistant Professor**

Theoharis David  
**Professor**  
M. Arch., Yale University; B. Arch., Pratt Institute; former Graduate Architecture Chair, teaching graduate and undergraduate design. He is a Fellow of the American Institute of Architects, and maintains a practice in New York City and Nicosia, Cyprus. His architecture has received awards at local, state, national and international levels and his work as architect/educator has been exhibited and published internationally.

Adam Dayem  
**Visiting Associate Professor**

Ronald DiDonno  
**Adjunct Associate Professor**

Livio Dimitriu  
**Adjunct Professor**

Kathleen Dunne  
**Associate Professor**  
B.S., B. Arch., Rensselaer Polytechnic Institute; MED, Yale University; professional engineer and a registered architect. She has been teaching in the technology sequence at Pratt for almost 20 years, and has 30 years of work experience as a structural engineering consultant to architects. She currently teaches in both the undergraduate Architecture and Construction Management programs.

Gamal El-Zoghby  
**Professor**

Adam Elstein  
**Visiting Assistant Professor**

Yael Erel  
**Visiting Assistant Professor**  
B. Arch., The Cooper Union School of Architecture (with honors), the Irma Giustino Weiss Prize for creative achievement. She is a registered architect (Israel) and before co-founding New York based YEStudio, worked for the award-winning firm Diane Lewis Architect and ROART Inc. Erel has taught at Columbia University and The Cooper Union, and has been teaching at Pratt Institute since 2004. Her work has been exhibited at the Krakow Biennial and she has lectured at The Bronfman Center and The City College School of Architecture.

Giulliano Fiorenzoli  
**Professor**

Carlyle Fraser  
**Visiting Assistant Professor**

Antonio Furgiuele  
**Adjunct Assistant Professor**

Deborah Gans  
**Professor**

Frank Gesualdi  
**Visiting Instructor**

Ralph Ghonce  
**Visiting Assistant Professor**

Simone Giostra  
**Adjunct Associate Professor**

Basar Girit  
**Visiting Instructor**  
B. Arch., Cooper Union; Basar Girit is a founding member of Situ Studio, a research and design firm located in Brooklyn, NY.

M. Goodman  
**Adjunct Professor**

Michele Gorman  
**Visiting Instructor**

Thomas Hanrahan  
**Dean of the School of Architecture**  
M. Arch., Harvard Design School; B.S., University of Illinois at Urbana-Champaign; practicing architect and founding partner of Hanrahan Meyers Architects hMa, widely recognized in design by numerous national and international publications, the Museum of Modern Art, the AIA and the National Academy of Design. He is the author of a monograph on his work “Four States of Architecture”, and his projects include the Pratt Design Center and “Light-Arc”, a Platinum LEED rated community center adjacent to Ground Zero in lower Manhattan.

Erika Hinrichs  
**Assistant Chair, Adjunct Associate Professor**  
B.A., Parsons the New School for Design; B. Arch., The Cooper Union; has practiced architecture in New York City since 1990, working for seven years with Tod Williams and Billie Tsien, Architects. She was responsible for several highly acclaimed projects including the auditorium building for the Neurosciences Institute in La Jolla, Cali. which received a national AIA citation. She maintains an avid interest in materials—new, natural and recycled and the manner in which they relate to both to each other and to the body through detail. She founded her own firm in partnership with Frederick Biehle in 1997.

Junhui Jia  
**Visiting Assistant Professor**  
Ph.D., West Virginia Univ; Post Doctoral Fellow, Pennsylvania State University; M.S., West Virginia Univ; Equivalent M.S., Zhejiang Univ; B.S., Shenyang Jianzhu Univ; Dr. Jia has over 10 years experience in the research, analysis, design, investigation and construction of complex structures of all types. He has experience in forensic analysis, new or remedial design, vulnerability assessment and blast design, complex retrofits, seismic and vibration analysis, curtain wall calculation, FRP composite application.

Latoya Johnson  
**Administrative Clerk**

Zachary Phillip Joslow  
**Visiting Instructor**

Esmet Kamil  
**Professor**

William Katavolos  
**Adjunct Professor**

Brendan Kelly  
**Visiting Assistant Professor**
N. Koutsomitis
ADJUNCT ASSOCIATE PROFESSOR
B. Arch., Pratt Institute; architect and educator with over 20 years experience. He is an active member of the American Institute of Architects, where he has served on the Board of Directors of the NYC Chapter, the American Association of Museums, and is certified by the National Council of Architectural Registration Boards.

Christoph A. Kumpusch
ADJUNCT ASSISTANT PROFESSOR

Zehra Kuz
ADJUNCT ASSOCIATE PROFESSOR

Haresh Lalvani
PROFESSOR
Ph.D. (Architecture), University of Pennsylvania; M. Sc. (Trop. Arch.), Pratt Institute; B. Arch. (Hons.), Indian Institute of Technology, Kharagpur (India).

Jason Lee
ADJUNCT ASSISTANT PROFESSOR

Rodney Leon
ADJUNCT ASSISTANT PROFESSOR

Sam Leung
VISITING ASSISTANT PROFESSOR

Frederic Levrat
VISITING ASSOCIATE PROFESSOR

Diane Lewis
VISITING PROFESSOR

Enrique Limon
VISITING ASSISTANT PROFESSOR
Graduate Diploma, The Architectural Association, London; MSAAD, Columbia University; Bachelor of Architecture, University of Southern California; recipient of the William Kinnie Traveling Fellowship to Paris to study and research the theories of urban theorist Paul Virilio; awarded a Smithsonian Fellowship with residency at the Cooper Hewitt National Design Museum to research complex transparency in the work of Lazio Maholy Nagy. LimonLab was established as an urban laboratory dedicated to the experimentation and development of architecture and design in 2006. The Lab’s projects have been published in Metropolis Magazine and The New York Times.

John Lobell
PROFESSOR
M. Arch., B.A., University of Pennsylvania; Author of numerous articles and several books, including Between Silence and Light: Spirit in the Architecture of Louis I. Kahn. Interests include technology and culture, consciousness, art, Buddhism, and mythology. Projects include: Timeship, for the storage of cryogenically preserved people; FutureFeeder.com; CinemaDiscourse.com, analysis of movies from a mythological point of view; Consulting for Milgo/Bufkin, a high-tech architectural metal company; “Louis Kahn: Building as Philosophy,” book in progress.

Christian Lynch
ADJUNCT ASSISTANT PROFESSOR

David Maestres
VISITING ASSISTANT PROFESSOR

David Mans
VISITING INSTRUCTOR

Monique Marian
VISITING ASSISTANT PROFESSOR

Harriet Markis
CHAIR OF CONSTRUCTION MANAGEMENT, ADJUNCT ASSISTANT PROFESSOR
M.E., Cornell University; B.S in Civil Engineering, Rensselaer Polytechnic Institute; has taught in the School of Architecture at both the graduate and undergraduate level since 1990.

John McNanie
VISITING ASSISTANT PROFESSOR

Juliet Medel
ACADEMIC ADVISEMENT COORDINATOR

Sebastian Misiurek
VISITING INSTRUCTOR

Gregory Merryweather
ADJUNCT ASSISTANT PROFESSOR

Mercedes Narisco
ADJUNCT ASSOCIATE PROFESSOR

Signe Nielsen
ADJUNCT PROFESSOR
B.A., Smith College; B.L. Arch., City College of New York; B.S., Pratt Institute; is a Fellow of the American Society of Landscape Architecture and has been principal of her firm, Mathews Nielsen Landscape Architects, PC since 1979. She has taught landscape architecture, urban design and environmental planning at City College of NY, NJ Institute of Technology and Pratt Institute. She is currently a Full Professor and has been a faculty member since 1980. Nielsen is Vice President of the NYC Art Commission and is a registered landscape architect in 5 states. Her work has been published and exhibited extensively.

Anne Nixon
VISITING ASSISTANT PROFESSOR

Ran Oron
VISITING INSTRUCTOR

Robert Otani
VISITING ASSISTANT PROFESSOR

Mark Parsons
PRODUCTION DIRECTOR, ADJUNCT ASSISTANT PROFESSOR

Ronnie Parsons
VISITING INSTRUCTOR

Robert Pelosi
ADJUNCT ASSISTANT PROFESSOR

Brent Porter
ADJUNCT ASSISTANT PROFESSOR

Mark Rakatansky
VISITING ASSOCIATE PROFESSOR
Thomas Rice
VISITING ASSISTANT PROFESSOR
B.S., Glasgow University, UK; Structural Engineer and Chartered Engineer (UK) working for Ove Arup and Partners PC in New York, specializing in the structural design of buildings. Current and recent projects are located in the Americas, Europe and Asia.

Dagmar Richter
CHAIR
Vordiplom, University of Stuttgart; M. Arch. Royal Art Academy School of Architecture; post-graduate study, Städel School, Frankfurt; principal, DR_D, a design research practice in Berlin and Los Angeles; her internationally exhibited design work has garnered numerous prestigious competition prizes and awards, including second prize for the design of the National Library of Denmark in Copenhagen and a first prize for an office-park design for the Shinkenshiku Membrane competition in Japan; her work is the subject of two monographs: XYZ: The Architecture of Dagmar Richter (Princeton Architectural Press, 2001) and Armed Surfaces: Architecture and Urbanisms 5 (Black Dog Press, 2003).

Ron Schiffman
PROFESSOR

Eunjeong Seong
VISITING INSTRUCTOR

George Showman
VISITING INSTRUCTOR

Joel Weinstein
VISITING ASSOCIATE PROFESSOR
Bachelor of Architectural Engineering, Pennsylvania State University.

Ed Wendt
VISITING INSTRUCTOR

Aaron White
ADJUNCT ASSISTANT PROFESSOR

Danielle Willems
VISITING INSTRUCTOR

Suzan Wines
VISITING ASSISTANT PROFESSOR

Gia Wolff
VISITING ASSISTANT PROFESSOR

Chi-Fan Wong
ADJUNCT ASSISTANT PROFESSOR

Arta Yazdanseta
VISITING INSTRUCTOR

Shundana Yusaf
VISITING ASSISTANT PROFESSOR

Robert Zaccone
ADJUNCT PROFESSOR
B.A., C.W.Post College; B. Arch., Pratt Institute; M.S. Architecture, Columbia University.

Lawrence Zeroth
ADJUNCT ASSOCIATE PROFESSOR

Dragana Zoric
ADJUNCT ASSISTANT PROFESSOR
Construction Management

Construction management is the art of orchestrating and focusing all the needed forces toward an efficient process and the successful completion of a project.

The construction manager’s raw materials are often a vacant piece of land, a set of construction drawings that may be 500 pages, and a project manual the size of three Manhattan phone books. The construction manager is charged with the tasks of assembling a virtual factory for construction; contending with numerous local, state, and federal regulations; and coordinating skilled and unskilled craftspeople, unions, contractors, subcontractors, architects, engineers, planners, consultants, and the owner/developer.

The day-to-day challenges of construction management make for some of the most demanding assignments in the world, whether a manager is overseeing the construction of a towering skyscraper or a low-rise condo.

Construction management is a collaborative effort. The key relationships among leaders can be represented by a triangle, with the owner at one point, the architect/engineer at another, and the construction manager at the third. Given the growing complexity of design and construction, whether urban, suburban, or rural, there are no major projects built without this crucial team in place.

Pratt’s School of Architecture has the distinction of being one of the first, and one of the few, schools in the nation to offer this essential degree program. The faculty consists of leading professionals, including the project manager and the director of safety and site safety management of the World Financial Center; former assistant commissioner and director of design for NYC public works; chief, Division of Material Assurance, Safety and Landfill Remediation, NYC Department of Environmental Protection; a member of the Industry Advisory Committee, NYC Department of Buildings; the vice president and project executive for a leading construction management firm managing major national and international multimillion-dollar projects; and a principal of the largest specifications consulting firm in the Northeast.
The Construction Management program provides a professional education emphasizing critical thinking that connects management with technology and a liberal arts education suitable for a career in building construction.

Graduates of the Construction Management Program should:

▶ Understand the roles and responsibilities of the participants in a construction project
▶ Be able to plan and organize the work of a construction project
▶ Be able to apply knowledge from English, Mathematics, Science, Management, and Communication courses to construction-related activities
▶ Be capable of collaborating with members of a team
▶ Understand the importance of ethical practice
▶ Possess a passion for lifelong learning

Students can apply for matriculation (acceptance into the degree-granting program) upon admission, or they can be admitted with special, nonmatriculating status.

The Program’s Structure

The Construction Management bachelor’s degree program requires the completion of 132 credits. Most classes are scheduled in the evening at the Pratt Manhattan Center so that students who wish to work part-time or full-time and complete the requirements of their academic program as a part-time or full-time student may do so. Students can choose to take their liberal arts courses at either the Pratt Manhattan Center in the evenings or the Brooklyn campus during the day. Students may vary the program through their choice of electives to emphasize architectural-, real estate-, or other construction-related roles.

BACHELOR OF PROFESSIONAL STUDIES IN CONSTRUCTION MANAGEMENT (B.P.S.):
Candidate for accreditation by the American Council for Construction Education (ACCE). Students who graduate from this program are equipped to immediately enter the work force in construction and/or project management with success.

BACHELOR OF SCIENCE IN CONSTRUCTION MANAGEMENT (B.S.):
This program was developed for transfer students and students pursuing a second bachelor’s degree. Those entering with acceptable transfer credits may complete the program in less than four years.

ASSOCIATE OF APPLIED SCIENCE IN BUILDING AND CONSTRUCTION (A.A.S.):
Offered for students seeking a foundation in building science and for students who may not desire to complete the bachelor’s program. The Building and Construction program requires the completion of 68 credits.

CONSTRUCTION MANAGEMENT MINOR

The Department of Construction Management offers an 18-credit minor to Undergraduate Architecture and Interior Design students. Students may apply to the minor in Construction Management program through their adviser at any point during their academic career, beginning in the first semester of their second year. The completion of the minor will be noted on the student’s transcript but will not be shown on the diploma.

MINOR IN ARCHITECTURAL THEORY AND TECHNOLOGY

The Undergraduate Architecture Department offers a 15-credit non-studio based minor to qualified Construction Management students pursuing a Bachelor of Professional Studies degree. Students may apply to the Minor in Architectural Theory and Technology through their advisor at any point during their academic career, beginning in the first semester of their second year. The completion of the minor will be noted on the student’s transcript but will not be shown on the diploma.

ADMISSION INTERVIEWS

Admitted students may wish to talk with the chair of Construction Management, before registration for courses. An appointment should be made in advance.

Right: Top Left: Design Analysis class; Top Right: Pratt Manhattan; Bottom Left: Site visit with SMAA Student Club; Bottom Right: Building Information Modeling class
Howard Albert  
**Visiting Assistant Professor**  
B.A., Binghamton University; M. Arch., University of Pennsylvania; M.S., Real Estate Development, Columbia University; principal of Howard Albert, Residential Architects (formerly: associate at Streetworks (retail design and development)); principal at The Saratoga Associates (Landscape Architecture and Planning); and assistant director of planning at the New York City Housing Authority.

Lennart Andersson  
**Visiting Assistant Professor**  

Gail Bressler  
**Visiting Instructor**  
B.B.A., Accounting, Baruch College; M.B.A., Real Estate Finance, Pace University; asst. vice president and senior project manager of Housing Preservation Department of NYS Housing Finance Agency; was principal/co-founder of Community Housing Developers (CHD) and vice-president of Southmark/Environ Capital Corp. (S/E).

Kenneth Browne  
**Visiting Assistant Professor**  
Construction executive working in purchasing and project management for Goldman Sachs.

Martin Bruno  
**Visiting Assistant Professor**  
EHBS Director for the Skanska New York metro area, consisting of New York and New Jersey; the National EHBS Director of Skanska’s Mission Critical Group; and the Global EHBS Director of Skanska’s Validation and Commissioning Group. Bruno is also an associate professor of construction management at Middlesex County College, New Jersey. A Safety Committee member of the Building Trade Employer’s Association (BTEA) of New York City, and a voting member of the National Crane Education and Safety Training Committee for the Special Carriers and Rigging Association (SCERA); he is a 13-year member of the American Society of Safety Engineers.

Kathleen Dunne  
**Professor**  
B.S., Building Science; B. Arch., Rensselaer Polytechnic Institute; M.S., Environmental Design, Yale University; AIA; recipient of 2007 Palladio Award; partner at Dunne and Markis Consulting Structural Engineers; registered architect in New Jersey, New York, Pennsylvania, Mississippi, and Maryland.

T. Kent Hikida  
**Associate Professor**  
B.A., Bennington College; M.Arch., Columbia University; recipient, Alpha Rho Chi medal; AIA, LEED-AP; AIAS faculty advisor; recipient, faculty development grant (2001–02) to enhance professional practice curriculum; participant, NAAB reviews; intern development program coordinator for Pratt; 2006 primary author of AIA’s Mentoring Guidelines: IDP Mentoring: The Essential Relationship Between Architects and Interns; experience includes work with Steven Holl, Michael Sorkin, Gaetano Pesce, HLW International, and Gensler.

James Howie  
**Adjunct Professor**  
B.Arch., University of Detroit; recipient, Alpha Rho Chi medal; AIA; LEED AP; NCARB, associate principal, Perkins Eastman Architects; founder and partner, Howie, Freireich and Gardner, Architects; member, World Trade Center Task Force (2002–03), NYC Department of Buildings (chair, Evacuation Committee); chief of quality control, NYS Urban Development Corporation.

William Hudson  
**Visiting Assistant Professor**  
B.S., Pratt Institute; A.A.S., New York City Tech College; project manager for Columbus Construction Corporation; project manager for Conti of NY; vice president of Construction, Yonkers Contracting Company; senior estimator/project manager for DeFoe Corporation.

Diane S. Kaese, RA  
**Visiting Assistant Professor**  
B.S. Architecture, University of Nebraska; M.S. Preservation, Columbia University; Partner in Kaese & Lynch Architecture and Engineering LLP in New York City.

Hillary Lobo  
**Visiting Assistant Professor**  
Michael F. Lynch  
**Visiting Assistant Professor**  
B.S. M.E., Clarkson University; Partner in Kaese & Lynch Architecture and Engineering LLP in New York City. Other work experience includes vice president for property care at the Society for the Preservation of New England Antiquities, and senior restoration coordinator for the New York State Office of Parks, Recreation, and Historic Preservation.

Mary Matthews  
**Professor**  
B.A., Concentration in Sociology and Education Management, Emmanuel College; M.S., Social Work, Boston College; consistent career advancement specializing in safety, training, government compliance, environmental issues, and insurance programs in the construction management and facilities management Industries in the public and private sector; professor and former chair in the Construction Management and Facilities Management Department at Pratt Institute.

Harriet Markis  
**Chair Adjunct Associate Professor**  
B.S., Rensselaer Polytechnic Institute; M.Eng., Cornell University; member of CMAA, AISC, ACI, SECB and SEoNY; partner at Dunne & Markis Consulting Structural Engineers, PLLC since 1990; 30 years of experience as a structural designer in a variety of projects; licensed to practice in New Jersey, Connecticut, Delaware, New Hampshire, and Rhode Island.

Martin McManus  
**Visiting Assistant Professor**  
B.B.A., Accounting, Pace University; CPA; financial principal and Registered Representative with NASD; member of the NYS Society of CPAs; American Institute of CPAs.

Clifford Opurum  
**Visiting Associate Professor**  
Dip.T.S. (B.A. Honors) Transportation Studies, University of London; M.S., Transportation Management, SUNY Maritime; M.A., Economics and International Business Management and Finance, Fordham University; M.S., Transportation Planning, Engineering, and Management, NY Polytechnic; Ph.D., Transportation Studies, Management and Economics, University of Leeds; active role in planning, design, and implementation of NYC’s first comprehensive Para-transit program (Access-A-Ride), while serving as a member of NYC’s Transportation Task Force and Senior Citizen’s Transportation Advisory Committee.

John Osborn  
**Visiting Associate Professor**  
B.A., Political Science and Economics, State University of New York at New Paltz; J.D., University of South Carolina Law Center; John Osborn, P.C. Attorneys and Counselors at Law; practice areas include environmental law, construction law, surety law, healthcare law, commercial litigation, hospitality law, and professional liability defense; author and frequent speaker on construction and environmental law, risk management, and dispute resolution; 2000 Member of the Year, Greater New York Construction User Council.

Sharvil M. Patel  
**Visiting Associate Professor**  
B. Arch., Syracuse University; project manager, Skanska USA Building Inc.; membership: SAVE International—associate value specialist; USGBC/LEED AP BD+C, ACE mentor, New York Academy of Sciences.

Edward Re  
**Adjunct Associate Professor**  
A.A.S., Construction Technology, NYC Technical College; B.S., Construction Management, M.S., Facilities Management, Pratt Institute; AIA; certified professional constructor; certified real estate appraiser (NAREA); certified environmental inspector (EAA); certified occupational safety and health director; knighted, Government of Italy-Legions of Merit; qualified continuing education instructor, State of New York Department of State/Division of Licensing for Architecture and Real Estate Appraising, arbitrator, American Arbitration Association (AAA).

Carol Reznikoff  
**Adjunct Associate Professor**  
B.A., History of Art, Boston University; B.Arch., M.S., Facilities Management, Pratt Institute; advisor to action committee, Pratt Institute Construction and Facilities Management Department; senior level construction and facilities manager with worldwide experience in education, government, commercial, non-profit, and preservation projects; licensed architect; sustainability educator.

Robert Schwartz  
**Visiting Associate Professor**  
B.S., Construction Management, Pratt Institute; RA; AIA; CSI; founder and president of Robert Swartz and Associates; member of AIA Master Spec Review Committee.

Marjorie St. Elin  
**Visiting Assistant Professor**  
B.P.S.C.M., Pratt Institute; MC Management, Baruch College, School of Continuing and Professional Studies; engineer/superintendent, Turner Construction Co.

Joseph Tagliaferro  
**Visiting Instructor**  
B.Eng, Cooper Union; certificate in Plumbing Systems Design, NY; SCPS; LEED; consulting engineer, PE; associate, BR+A Consulting Engineers, publications in Real Estate Weekly; member of USGBC.

Simon Taylor  
**Visiting Assistant Professor**  
B.S., Quantity Surveying, University of the West Midlands; Fellow of the Royal Institution of Chartered Surveyors (FRICS); Principal, Questant Group Inc.

Mira Tsymuk  
**Visiting Assistant Professor**  
B.S., Economics and Computer Science, University of Business Management, Moscow, Russia; M.B.A., University of Economics and Finance, Moscow, Russia; M.A., Economics, C.U.N.Y. Hunter; member American Economic Association and International Institute of Public Finance; gathered experience as executive business developer for the International Association of Arts and Sciences, Inc., and later became a research analyst for Estee Lauder Co. subsidy, The Study of Aging, Inc.

Arthur Xanthos  
**Visiting Assistant Professor**  
Juris Doctor, Fordham University, School of Law; B.A., Williams College; partner, Gartner + Bloom, PC.
Pratt provides one of the most comprehensive professional art and design educations available, supported by a distinguished faculty and exceptional technical and studio resources.

Gifted students from across the United States and the world collaborate and learn at Pratt, weaving creative energy and opportunity into an unmatched educational experience.

The faculty consists of professional artists, designers, critics, historians, and practitioners, including numerous recipients of prestigious awards such as the Tiffany, Fulbright, and Guggenheim fellowships. The faculty’s works, projects, and publications are recognized and respected around the world.

In addition to the outstanding curricula and faculty, the School of Art and Design offers a diverse range of degree offerings. Art and design history,
melded with studies in the liberal arts and sciences, provide the context for stimulating intellectual and creative inquiry. School of Art and Design programs are also enriched by Pratt’s distinguished professional programs in architecture—all within the broader cultural campus of New York City.

Two major objectives guide every department. The first is an emphasis on professional skills development. The school’s students gain the techniques, skills, methodology, and vocabulary required for success as productive artists, designers, and scholars. The second objective—imperative so that the professional expertise is not simply technical training—is development of the critical judgment and historical perspective needed to become a problem solver.

The mission of the School of Art and Design is to educate those who will make and shape our built environment, our aesthetic surroundings, and our collective future. The School of Art and Design is a diverse collection of disciplines, dedicated to the primacy of studio practice and the transformative power of creativity. We educate leaders in the creative professions to identify, understand, shape, and benefit from the challenges of a rapidly changing world. Our courses are designed to develop critical thinking skills, deepen understanding, enable practice, and empower visionary action to transform. The School of Art and Design is dedicated to developing creative leadership in a world that requires it.

Right: Natasha Otrakji (senior)
Page 52: Student work by Dana Otto
Page 53: Andrea Zeuner (senior)
In their junior year, students in the Art and Design Education Department teach their own art classes in the Saturday Art School. For over a century, this laboratory school has provided New York City children and adolescents (and, more recently, their parents) with a quality arts program.

A few years ago, an alumnus of our undergraduate program, Gary Bilezikian, wrote about his experience in the Saturday Art School. “First, there were the kids—wonderful, creative kids from all five boroughs of New York City, brave enough to drag their parents out of bed each Saturday morning so that they could visit this funky college in Brooklyn to take art lessons with people who were, in some instances, not much older than themselves.

“Second, there were our faculty supervisors, who performed the delicate task of dealing with the feelings, ideas, and fears of a bunch of young artists trying to move gracefully from the role of student to teacher.

“Finally, there were the student teachers—people who may have had some prior teaching experience in summer camps, at local YMCAs, or as babysitters to nieces and nephews. They were people who had the vision and drive to get into and stick with a demanding program in a respected art school. They were people brave enough to stand in front of 20 or more eight year olds and teach a lesson on Cubism using Play-Doh and plastic dinosaurs. They were people who stayed up late preparing lesson plans, handouts, materials, and even scripts for their morning’s classes.

“In the years since I graduated from Pratt, I have drawn upon many of the lessons learned and experiences gained in
the Saturday Art School, first as a teacher in the New York City Public Schools, then as an illustrator and designer of children’s books and videos, a designer of children’s furniture, and, finally, back to teaching again.

“Woven through this haphazard career path has been the thread of kids, art, and education—the foundation of which was shaped, molded, and launched in the Art and Design Education Department at Pratt.”

Gary’s experience as an undergraduate in our program highlights the emphasis we place on connecting educational theory with practice in our fieldwork and student teaching courses. At the same time, the concentration on studio work results in our producing creative and innovative artist-educators. Overall, students get opportunities to work collaboratively with their peers, community members, and professionals in the field, while they learn to develop lessons and construct environments that promote critical inquiry and creative practice.

Students majoring in education can leave Pratt certified to teach in over 36 states. They are prepared to work effectively in diverse cultural contexts and apply interdisciplinary perspectives in a variety of educational settings. Like Gary, they can fashion their own itinerary in a host of alternative careers such as arts administration, museum education, educational media and design, and special education. No matter what their ultimate career path, these opportunities provide future artists, designers, and educators with greater empathy, skill, and breadth of vision. They become part of a community of engaged and passionate practitioners in a department that is progressive and dynamic and aims to provide a stimulating, challenging, and supportive environment for our students, faculty, and staff.

The Program’s Structure

**B.F.A. or B.F.A./M.S. in Art and Design Education**

In the Art and Design Education department, teaching is a creative process modeled upon and nourished by intensive artistic preparation. Students engage in a variety of fieldwork and student teaching experiences in which personal connections between studio, education theory, and classroom practice are made. By learning how to articulate and communicate visual and aesthetic ideas to others, students gain insight into their own work as making art and teaching art become complementary activities. Students graduate with two areas of expertise and greater opportunities for employment as they combine the study of education with studio coursework in art and design.

Only Programs I and II lead to New York State Initial Certification in Teaching Visual Arts, Grades Pre-K–12.

**Program I:** A major in Art and Design Education (B.F.A.).

**Program II:** Combined degree in Art and Design Education, 159 credits (B.F.A./M.S.). By completing both undergraduate and graduate degrees in Art and Design Education at Pratt, students can reduce time and cost requirements. This program can be completed in five years, which may include summer sessions. Students need to remain in good academic standing to continue in the five-year program. When they get to the graduate level, students will need to meet the requirements for graduate students, including academic standing requirements. Financial aid packages, as well as bursar and other payment situations, also convert to graduate student levels.

**After Graduation**

Our active alumni network attests to the success of our program. Alumni keep in touch with Pratt and the department and return to meet with our undergraduates. The department assists graduates and undergraduates with job referrals, information about grants, graduate programs, and other professional matters. Graduates participate as guest lecturers in classes, notify the department about employment opportunities, and advise on ways to keep the department relevant.
Art and Design Education Faculty

**Lisa Capone**  
Adjunct Instructor  

**Mary Elmer-Dewitt**  
Adjunct Assistant Professor  
B.A., New York University; M.S., Pratt Institute; Teaching artist with Studio in a School, grades K-5, and photographer.

**Shari Fischberg (Lederman)**  
Adjunct Instructor  
B.F.A., The School of the Museum of Fine Arts Boston/Tufts University; MFA Queens College; Education Consultant; Curator.

**Tonya Leslie**  
Visiting Instructor  
B.A., University of New York, New Paltz College; M.A., New York University; Ph.D. candidate at New York University and a research fellow at the Metropolitan Center for Urban Education. Her research interests include urban education and literacy. She has worked in all levels of children's publishing and educational program development and has been a member of organizations such as Scholastic Inc., Girl Scouts of the USA, Sesame Workshop, and the Schomburg Center for Research and Black Culture. She is also the author of several children's books including True You: Sometimes I Feel Ugly and Other Truths About Growing Up, available online through Dove's Campaign for Real Beauty.

**Maia Merin**  
Visiting Instructor  
B.A., Wesleyan University; M.A., Brooklyn College; Ph.D. in progress, New York University. Research interests include urban education, history of education, and the high school choice system in New York City. She has served as chair of the History Department and as the Girl’s Varsity Soccer coach at the Brooklyn Academy of Science and the Environment. She also has received a New Visions Teacher Grant for travel and research, and her essay on the need for culturally-sensitive education, was published in The New York Times (April 27, 2007).

**Josh Millis**  
Visiting Instructor  
B.F.A. with minor in Art History, Tyler School of Art; M.F.A., The School of the Art Institute of Chicago; has exhibited in New York City and Europe and is currently a teaching artist for the Queens Museum of Art and the Studio-in-a-School Association.

**Amir Parsa**  
Chair  
B.A., Princeton University; M. Phil (Ph.D. /abd), Columbia University; author of 13 literary books in English, French, Persian, and Spanish including Erre, Divan, and Drive-by Cannibalism in the Baroque Tradition; leader and presenter at education conferences nationally and internationally, most recently in Brazil, Spain, Norway, and India; conceptual, performative, and exhibitory works have appeared in group and solo shows including at curated venues and events such as the Dumbo Arts Festival, the Persian Arts Festival, the Baroquissimo Festival in Mexico, and the Paris en toutes lettres festival in France; former director of the Alzheimer’s Project in The Museum of Modern Art’s (MoMA) Department of Education; co-author of Meet Me: Making Art Accessible to People with Dementia (MoMA, 2009), formerly visiting associate professor in Pratt Institute’s Department of Critical and Visual Studies (2009–2011).

**Theodora Skipitares**  
Associate Professor  
M.F.A., New York University; B.S., University of California, Berkeley; a multi-media artist, whose work has been exhibited and performed throughout Europe, Asia, and South America, she has received grants from the NEA, NYFA, UNIMA, and the Guggenheim and Rockefeller Foundations, among others; her play, Defenders of the Code, was named one of the “10 Best Plays” by The New York Times; she was winner of the Helen Merrill Award for Distinguished Playwriting; and her production, Iphigenia, won two New York Innovative Theater Awards; Skipitares travels frequently to India to develop new projects and has taught in the Pratt in Tuscany and South Africa programs; she has also taught special populations for Hospital Audiences, developed art and performance projects with incarcerated women at Riker’s Island, and currently teaches an all-Institute course called Puppetry and Performing Objects.

**Amy Brook Snider**  
Professor  
B.A., Queens College, City University of New York; M.S., University of Wisconsin Madison; Ph.D., New York University; chair, 1981–2010. Dr. Snider also works as a consultant in arts education. Her approach to the profession is exemplified by the range of her interests—story telling, children’s picture books, self-taught artists, and the integration of design in art education, are but a few. She has lectured in the United States, Canada, and Great Britain; designed educational programs; published articles, conducted workshops, curated exhibitions, organized panels and conferences, collaborated with an architectural firm, and served on the Board of a Charter School.

**Aileen Wilson**  
Associate Professor  
M.A., Chelsea School of Art, London; Ed.M. doctoral student, Art/Art Education, Teacher’s College, Columbia University, New York; she was accepted as a Fulbright Specialist roster candidate 2010–2015. Recent projects include Building Space with Words, a multimedia, interactive installation with Anne-Laure Fayard, March 2009, NYU-Poly; conference presentations include From Studio to Classroom: A Studio Class for Pre-Service Teachers, NAEA, 2010; and a collaborative curatorial project, “Neo-Nomads: What Travels With You?” at BRIC Rotunda Gallery, January–February, 2011.
The Associate Degree programs offer a unique opportunity to both traditional and nontraditional students. The many career possibilities in art and design are as exciting and diverse as the educational paths a student can choose to prepare for them.

These programs allow students to immerse themselves in an intensive two-year, career-track Associate of Occupational Studies (A.O.S.) or transfer-track Associate of Applied Science (A.A.S.) education. Located in Manhattan, the center of the design community, the programs give students immediate access to the world’s leading design studios and museums, providing excellent opportunities for field trips, guest speakers, and internship placement. All of New York City is our campus, and the diversity of the student body—with students of varied ages from across the country and around the world—reflects the sophisticated location.

The faculty, some of New York’s leading artists and designers, bring to the classroom a unique combination of expertise and dedication to teaching. They work diligently to provide students with professional experience and to inspire the confidence students need to continue their education or to pursue their chosen careers. Classes are kept small and faculty members work closely with each student, helping to refine his or her skills to a professional and competitive level, in keeping with the goals of the program.

In all majors, there is a strong emphasis on teaching traditional skills and a commitment to providing students with access to the most advanced technology. The curriculum is sequential; it begins with rigorous foundation courses for all majors, followed by major-specific upper-level courses, and culminates in a professional portfolio development course and internship opportunities for students enrolled in the career-track A.O.S. degree.
The Program’s Structure

The Associate Degree program is concise, comprehensive, and demanding, offering students the choice of an intensive two-year career (A.O.S.) or transfer-track (A.A.S.) education. Located in Manhattan, these programs integrate the best of the new technologies into a strong, traditional art and design curriculum.

Associate of Occupational Studies (A.O.S.):

**Graphic Design, Illustration, and Digital Design and Interactive Media**

The A.O.S. program is a professional degree designed for high school graduates and adults with or without previous college experience. This is an intensive, two-year all art-and-design-based curriculum, offering a strong foundation in design along with capstone courses, internship opportunities, and a professional portfolio upon graduation. The program attracts highly motivated students who, upon completion, move quickly into the fields of advertising, illustration, Web and CD-ROM design, digital video, package design, and publishing.

Associate of Applied Science (A.A.S.):

**Graphic Design/Illustration and Painting/Drawing**

The A.A.S. program is a preprofessional degree program providing the student with the first two years of a four-year bachelor of fine arts course of study. Upon completion, students graduate with an A.A.S. degree and have the option of entering an arts profession or applying for transfer into a four-year B.F.A. program at Pratt or another school of choice. The program offers a strong foundation, advanced-level art and design courses, and a liberal studies component, all combined to create a comprehensive transfer degree.

The faculty for both the A.O.S. and A.A.S. degree programs comprises New York’s leading professionals, who bring to the classroom practical professional experience and expertise reflecting the highest standards in their fields. The emphasis on the personal attention given each student is a key difference between this and other programs. Students may attend classes on a full- or part-time basis. Financial aid is available to qualified students.

Filing Dates

Pratt Associate Degree programs have a rolling admission policy for all applicants, which means that there is no specific deadline for applying to the program. However, all applicants are encouraged to file admissions documentation as early as possible.

Application Requirements

**Freshman Applicants**

- Submission of the electronic application (www.pratt.edu/admiss/apply) with $50 application fee paid by check or credit card. International student application fee is $90.
- Essay/statement of purpose
- One letter of recommendation
- High school transcript
- Portfolio in format of 8½” × 11” digital prints or uploaded at http://pratt.slideroom.com

**Transfer Applicants**

- Basic application form
- Application fee, $50 ($90 for international students)
- Essay/statement of purpose
- One letter of recommendation
- Transcripts from all previous colleges attended
- Portfolio in format of 8½” × 11” digital prints or uploaded at http://pratt.slideroom.com
HIGH SCHOOL TRANSCRIPT

Transfer students who have completed fewer than 30 college credits must also submit their high school transcripts.

A completed Health Evaluation Form and documentation of immunization against measles, mumps, and rubella are required by New York State law for all students born on or after January 1, 1957. All material should be mailed if possible to:

Pratt Institute
Undergraduate Office of Admissions
200 Willoughby Avenue
Brooklyn, NY 11205

HOME EXAM

If you do not have a portfolio, you must submit the following home exam with your application:

1. All work submitted may be dropped off or mailed to the school.
2. Please label the back of each piece of work with your name and address, title of work, media used, and date of execution.
3. Make a neat presentation, but do not mat work.

HOME EXAM

If you do not have a portfolio, you must submit the following home exam with your application:

1. A pair of shoes or sneakers
2. A self-portrait (Do not copy a photograph)
3. A landscape

DESIGN AND DIGITAL DESIGN APPLICANTS

Solve the following problem in color, no oils:

1. Design a calendar page, one month only. You may include anything you think appropriate (photos, drawings) as well as type and numbers.
2. Design a page built around a quotation. Include all words of the quotation as a design element.

ILLUSTRATION APPLICANTS

Solve the following problem in color. No oils.

1. Illustrate a quotation. Send along the words of the quotation with your painting.
2. Draw a single figure in an environment. Draw all from life and imagination. You may use photos or printed materials as reference only.

If you would like to receive feedback on your work, you may schedule a portfolio review at www.pratt.edu/admissions by calling 718-636-3779 or calling the Associate Degree Office at 212-647-7375 to schedule an appointment.

FINANCIAL AID

Pratt tries to ensure that no student is prevented from completing his or her education due to a lack of funds. Pratt offers a large number of grants, scholarships, loans, and work awards. Many awards are based on academic achievement; others are based on financial need. All financial aid packages are awarded based on both academic achievement and need. A student’s “need” is determined through specific application requirements; therefore, it is important to accurately complete all required financial aid forms. Students should submit the FAFSA electronically at www.pratt.edu/aid by February 1.

ACCEPTANCE PROCEDURES

Candidates are notified by mail as to their acceptance or rejection. Decisions will be mailed about six weeks after all materials are received. Deposit forms will be sent with the decision letter. Deposit forms should be completed and returned with a $300 admissions nonrefundable deposit and an optional $300 housing deposit. Please note that this $300 deposit will be applied to the first semester’s tuition. Pratt reserves the right to restrict registration of new students when the program’s maximum number of students is attained.
INTERNATIONAL STUDENTS

The rolling admission policy is also in effect for international student applicants. All students whose first language is not English are required to submit a Test of English as a Foreign Language (TOEFL) score for admission. In addition, all students upon arrival at Pratt must take the Pratt English Proficiency Exam. If it is determined that the student is not proficient in English, he or she will be required to take Intensive English courses at Pratt Institute. International students must submit the I20 Request Forms found at www.pratt.edu/oia/checklist or in the enrollment guide in order to obtain a visa.

PART-TIME ENROLLMENT

A part-time student is considered any student who takes fewer than 12 credits per semester. Part-time students may be eligible for financial aid and scholarship support and may participate fully in all Pratt programs and activities.

HOUSING

Students wishing to live on or near Pratt’s Brooklyn campus must submit the $300 deposit form by May 1 for fall entrance and December 1 for spring entrance. Contact the office of Residential Life for more information at 718-399-4551.

SCHOOL VISITS

Visits by interested students are always encouraged. Appointments may be made by calling the Institute at 212-647-7375.


Jonathan Andrew  
**Visiting Instructor**  

Anne Fink Bartoc  
**Visiting Instructor**  

Dean Dalfonzo  
**Visiting Instructor**  
M.F.A., New York Academy of Art; Certificate in Fine Art, Maryland Institute College of Art; studied with world-renowned artists Steven Assael, Eric Fischl, Vincent Desiderio, Damian Loeb, and Tony Scherman; summer resident in the Norwegian studio of acclaimed figurative painter Odd Nerdrum and at The Florence Academy of Art; exhibited at both Sotheby’s and Christie’s auction houses in New York; works included in private and corporate collections including United Airlines, Struver Brothers, and Eccles and Rouse.

Edward Darino  
**Adjunct Assistant Professor**  
Ph.D., UEU on New Technologies; M.F.A. Tisch School of Art, New York University; Designer, on-air identification for Manhattan Cable, HBO, Calliope, USA Networks, Con Edison, USA Olympics, Snoopy and Superman specials; editor, director, and special effects supervisor for Hollywood Starts, Grand Entertainment, Disney Entertainment, Discovery, Galavision, and many others. Darino’s Special Effects Library is used in 62 countries worldwide.

Harley Goode  
**Adjunct Assistant Professor**  
Art director, designer, and consultant, Goode Communications and Design; clients include Campbell’s, Bacardi, and AlandT; received many awards including an honor from The New York Times for a supplement design; former creative director at Jamison and Associates at BBDO.

Lee Epstein  
**Adjunct Professor**  
B.F.A., The Cooper Union; president and creative director, Epstein and Walker Associates, a NYC advertising agency; previously senior creative director, Doyle Dane Bernbach Advertising.

Bob Feldgus  
**Adjunct Professor**  
B.F.A., Philadelphia College of Art; M.F.A., Brooklyn College; clients include Marvel Entertainment Group, DC Comics, Tops Inc., Children’s Television Workshop.

Sara Jones  
**Visiting Instructor**  
B.A., Connecticut College; M.F.A., School of the Museum of Fine Arts, Boston, and Tufts University; artist and curator; exhibitions include Mobile Museum of Art, Ala.; Museum of Fine Arts, Boston, and Windows Brooklyn.

Sheila Goloborotko  
**Visiting Instructor**  
B. Arch., M.F.A.; major solo and group exhibitions include Art Museum of the Americas, Islip Museum, The New York Public Library, USA; Pinacoteca de Sao Paulo, Musee Chacara do Ceu, Museu de Arte Moderna, Casa de Cultura Mario Quintana, Brazil; Museo Nacional del Grabado, Argentina; Machida Museum, Japan; recipient of the Bernard Shaw Memorial Award from Brooklyn College, and Brooklyn Arts Council grant recipient from 1999–2006.

Christine Lafuente  
**Visiting Instructor**  

Andrea Loefke  
**Visiting Instructor**  
M.F.A., Ohio State University; M.Ed., University of Leipzig, Germany. Solo exhibitions include: Michael Steinberg Gallery, New York; Islip Art Museum; Galerie Schuster, Frankfurt, Germany; PH Gallery, New York; residence and fellowship awards; Bemis Center for Contemporary Art; Studio Program; Smack Mellon, Brooklyn, NY; and the MacDowell Colony, Peterborough, N.H. Reviews in Sculpture magazine and Artforum.
Jenna Lucente  
**Visiting Instructor**  
B.F.A., Syracuse University; M.F.A., Queens College, CUNY.

David Marcinkowski  
**Adjunct Associate Professor**  
Masters Degree, Media Studies, New School; Bachelors Degree, Philosophy and Religion, Kean University.

Michael Marston  
**Adjunct Associate Professor**  
B.F.A., Portland School of Art; M.F.A., Pratt Institute; National Endowment for the Arts, Artist’s Fellowship, 1984; photographer/multimedia producer; clients include: Godiva Chocolatier, CBS Broadcast Group, Hoffman-LaRoche, Lancome, NYNEX, Equitable Life, and Architectural Digest.

Steven McClennig  
**Visiting Instructor**  
B.A. George Washington University.

Yoko Motomiya  
**Visiting Instructor**  
B.F.A., Musashino Arts University; B.F.A., M.F.A., School of Visual Arts; solo exhibitions include: Domo Gallery, N.J., Exhibit A Gallery, N.Y.; group exhibitions have included: Jersey City Museum, Noyes Museum of Art and IPCNY.

Sung No  
**Technician, Visiting Instructor**  

Mark O’Grady  
**Professor**  
B.F.A., Cooper Union; M.F.A., Louisiana Tech University; painter and educator; recent exhibits in New York, Boston, Barcelona, and Dublin; work included in both private and public collections.

Wilfredo Ortega  
**Visiting Instructor**  
A.A.S., B.F.A. Pratt Institute; M.F.A., Yale University, Barry Cohen Scholarship.

Thomas Palmer  
**Visiting Instructor**  

C. Stewart Parker  
**Acting Chair, Associate Professor**  
B.A., Glasgow School of Art; M.F.A., Danube University, Krems/Transart; painter and illustrator; clients include David Geffen Co., Sony Music, Scottish Television, MCA/Universal Group; exhibits in Europe and the United States.

Jamie Powell  
**Visiting Instructor**  
M.F.A., Rutgers University; Post Baccalaureate, Brandeis University; B.A., Marietta College; recipient of the Paul Robeson Emerging Artist Award from Rutgers University (2006) and a Geraldine R. Dodge Grant (2007); recent exhibitions include FLUXspace in Philadelphia, the Allston Skirt Gallery in Boston, Hello My Name Is Gallery in New Haven, and Seton Hall Law School in Newark.

Thaddeus Radell  
**Visiting Instructor**  
M.F.A., Parsons School of Design; lived and worked in France for 14 years, exhibits regularly in and around New York City, as well as France.

Herman Schaper  
**Visiting Instructor**  
B.F.A., Montclair State College; principal of a New Jersey-based studio; served as art director and creative director in New York and New Jersey agencies.

Marc Silverman  
**Adjunct Assistant Professor**  
B.F.A., Philadelphia College of Art; president, SilverMarc Services; specializes in Web site design and implementation; produces film and video sequences; provides digital imaging technical training for advertising and corporate clients.

Nancy Stamatopoulous  
**Visiting Assistant Professor**  
A.O.S., Graphic Design, Pratt Institute; freelance graphic designer; clients include: Time, Walter Bernard and Milton Glasser, Inc. and Century Books.

Jane Sterrett  
**Adjunct Professor /CCE**  
B.F.A., Rhode Island School of Design; M.F.A., Yale University; Oskar Kokoschka Certificate; award-winning artist/illustrator; large wall murals for Children’s Hospital at Montefiore, Bronx, NY; signage for Chase Metrotech Cafeteria, Brooklyn, NY; corporate clients include: NASD University, MBNA/Bank One, Eli Lilly and New York Life Insurance Company; awards include: Society of Illustrators, Creativity, Desi, Communication Arts, Time Magazine Cover Art Best of Year 1984 for Francoise Sagan’s, The Painted Lady.

Victoria Vebell  
**Adjunct Assistant Professor**  
B.A., Philadelphia College of Art; M.F.A., Lesley University.

C. J. Yeh  
**Visiting Assistant Professor**  
B.F.A., Pratt Institute; M.F.A., University of Pennsylvania; author of five books including The History and Development of Digital Art, and Digital Aesthetics; widely exhibited in the U.S. and abroad at such venues as the Queens Museum of Art, the Kennedy Museum of Art, Herbert F. Johnson Museum, and The National Taiwan Museum of Fine Arts.

Susan G. Young  
**Visiting Instructor**  
B.A., Loyola University New Orleans; M.F.A., Savannah College of Art and Design; freelance illustrator working in markets ranging from portraiture, marketing, animation development, book illustration, and packaging design.

M. Christopher Zacharow  
**Visiting Instructor**  
M.F.A., Academy of Fine Arts, Krakow, Poland; painter and illustrator.
Modular is a new living system for the modern man. This universal supplement is designed to be harmonious to the wide range of lifestyles and is suitable for every man, woman, and child in today's world.
In the rapidly changing media landscape, our quest to produce well-rounded communicators does not stop with the convergence of majors. Understanding that design is not just about the end product on the page or screen, we seek to educate students to communicate visually as well as in written and oral form. With choices from over 40 electives, representing courses that focus on creating content, entrepreneurial projects, and the partnership of business and design as well as information design, social media, design thinking, and audio branding, to name a few, our students acquire the skills needed to realize their visions within a corporate structure or starting out on their own. Select teams also have the opportunity to design and produce the school’s award-winning...
yearbook (the only solely student-run publication of its kind in a school of art and design) and provide design services for vital non-profit organizations through Design Corps, our pro-bono design class.

Thanks to our industry-leading faculty—some seasoned, and some exciting new talents—our students present their work to the designers and art directors that will be evaluating and hiring them when they graduate and have access to even greater opportunities through internships within the diverse networks those faculty represent.

We prize mental agility as highly as craftsmanship. Graduates from our program are able to chart their own course successfully using their unique vision as their guide. If your goal is to develop your own creative voice rather than be part of a chorus, Communications Design at Pratt is the major for you.

The Program’s Structure

EMPHASIS IN ILLUSTRATION

With a concentration in Illustration at Pratt, your education will differ from most programs at other schools of art and design specifically because it is part of a larger major and not a stand-alone discipline. The advantage of this to our graduates is that they enter the field not only with an excellent grounding in all media, including painting and drawing, but having mastered—in required classes—conceptual thinking, problem solving, typography, and photography, as well as 2- and 3-D design and current computer software. Recommended electives include sequential art, motion graphics, independent publishing, Web design, and business classes. Our alumni—and do—succeed in widely varied careers from advertising and graphic design, to film, to display, to fashion merchandising, and children’s books. Our students who choose to concentrate in Illustration are successful, in short, because they are literally prepared for everything.

EMPHASIS IN ADVERTISING

With a concentration in Advertising at Pratt, you will be charged with conceiving and executing brilliant ideas that both engage and move consumers to action. You’ll learn what it takes to be an art director in a top advertising agency, and you’ll explore every detail that impacts an ad visually, from typography to photography to illustration to digital and video applications. A faculty of award-winning and seasoned industry professionals will help you develop your own unique creative process and teach you how to think simply and conceptually. They’ll work with you on the branding process, utilizing the potential of new media, and developing strategic insights that will make your portfolio stand out from the crowd. If you’re an artistically inclined dreamer who sees no limit to the power and potential of an idea, Advertising may be the course of study and the career for you. Our students have received some of the industry’s most coveted prizes and are working at the most progressive and notable agencies in the country.

EMPHASIS IN GRAPHIC DESIGN

With a concentration in Graphic Design at Pratt, you will learn the balance of conceptual problem solving and technical skills that have earned the Institute and its graduates and students the world-class reputation they deserve and that can be applied to the design of a logo, website, package, signage system, or anything else. Students are trained not only to translate or give form to content, but also to develop and generate that content through a required advertising class and to craft that content through core illustration and imaging classes. In the industry, graphic designers are often seen as the ones who put all the components together. Pratt graphic designers craft those components themselves and as a result graduate to become not just design professionals but authors and authorities in their fields.

In the end, Pratt’s Undergraduate Communications Design program is a multi-disciplinary studio where students from each area of concentration engage and challenge each other, developing their own approaches to a variety of solutions. Their career paths are many and varied, with success and fulfillment as the common denominator.
Communications Design Faculty

Donn Albright
Professor

Maria Cecilia Almeida
Assistant Chair
M.F.A., Pratt Institute, Fine Arts; B.F.A., University of Florida, Fine Arts. Born in Sao Paulo, Brazil, she is currently a Brooklyn-based artist and writer whose drawings and sculptures are in permanent collections in Italy, Mexico, and the U.S.

Andre Andreev
Visiting Instructor
B.F.A., California College of the Arts; Andre is Bulgarian and half of Dress Code (with G. Dan Covert). Their work has been recognized by shiny awards, appeared in lots of magazines, coffee table books, and 3 museums. They met while studying at California College of the Arts, then moved to New York and got jobs with MTV before starting their own firm. Never Sleep, a book they wrote about transitioning from school to work, is available through de MO. Andre holds two soccer championship medals and frequently appears on late night talk shows in Bulgaria.

Audrey Arbeeny
Visiting Assistant Professor

Ricardo Armas
Visiting Instructor
Born in Caracas, Venezuela in 1952. Self-taught photographer from an early age, became a working photographer in 1972 for prominent Latin American newspapers and magazines. In 1980 he came to New York City to study at the International Center of Photography. Over the past thirty-five years, he has explored a diversity of subjects in many parts of the world, such as portraiture, architecture, theater, ballet, landscape, and most recently the area of advertising. He received the The National Award in Photography in Venezuela in 1997.

Baris Attila
Adjunct Instructor
B.F.A., Mimar Sinan University, Istanbul, Turkey; M.S., Pratt Institute; a motion graphic designer concentrating on film titles, trailers, and feature marketing, he began his career at Miramax Films and continued to work for the motion picture industry in Los Angeles; on numerous Hollywood productions and award-winning independent films; he received the Golden Trailer Award and was nominated for a Key Art Award; he and his work have been featured internationally.

Peter Bain
Adjunct Assistant Professor

Karen Barbarossa
Visiting Instructor
B.A., University of California, Santa Cruz; M.A., Georgetown University; M.B.A., Columbia University; more than 15 years experience running user experience and design groups at top companies and agencies, including AOL, National Geographic, APL, and Skhema; currently director of strategy and user experience, The Lathe Inc., a boutique design company focused on digital and mobile applications to support patients with serious and long term illnesses.

Rodger Belknap
Visiting Instructor

Fredrick Brosen
Adjunct Assistant Professor
Christopher Calderhead  
**VISITING ASSISTANT PROFESSOR**  

Earl Carter  
**VISITING INSTRUCTOR**  
Carter has won most major first-place advertising awards including two One Show Gold Pencils. In 2003, he was awarded the Outstanding Civilian Service Medal by the US Army for creating the “Be All You Can Be” theme line and strategy for the campaign, which was voted Second Greatest Jingle of the Advertising Century and 18th Greatest Campaign. For more information go to earlcarterawards.com.

Megan Cash  
**VISITING INSTRUCTOR**  
B.F.A., Pratt Institute; illustrator, designer, and author whose clients include the Museum of Modern Art, Elektra Entertainment, Houghton Mifflin Harcourt, L’Oreal, and Nickelodeon; her projects include toys, paper engineered products, corporate identities, and exhibit designs for which she has received a variety of awards; has published numerous children’s books including Bow-Wow Bugs a Bug, which won the Society of Illustrators Gold Medal as well as other honors; frequently lectures at various institutions.

Anchalee Chambundabongse  
**VISITING INSTRUCTOR**  
B.S., Design Communication, University of Minnesota (Twin Cities); published in Art Director’s Annual 87, ID magazine, Print Creativity & Commerce 2008, Print Regional Design Annual 2008 and 2009, Communications Arts, One Show v.28, Design Matters: Logo 1 – An Essential Primer for Today’s Competitive Market, Logo Lounge 2, Gallery Magazine, and Graphic Design America 3.

Natasha Chetiyawardana  
**VISITING INSTRUCTOR**  
Dearbha Clarke  
**VISITING INSTRUCTOR**  

Kareem Collie  
**VISITING INSTRUCTOR**  
Geoffrey Covert  
**VISITING INSTRUCTOR**  
B.F.A., California College of the Arts; is the other half of Dress Code (with Andre Andreew). Their work has been recognized by shiny awards, appeared in lots of magazines, coffee table books, and 3 museums. They met while studying at California College of the Arts, then moved to New York and got jobs with MTV before starting their own firm. Never Sleep, a book they wrote about transitioning from school to work, is available through de.MO.

Kathleen Creighton  
**CHAIR, ASSOCIATE PROFESSOR**  
Photography and Graphic Design, Pratt Institute, 1969–1975; has worked professionally for the editorial, publishing, and entertainment markets as well as exhibiting her work; has chaired the undergraduate Communications Design department at Pratt Institute for the past six years, overseeing and developing curricula for advertising, graphic design, and illustration students; as an associate professor at Pratt for 19 years, Creighton has taught Photography for Advertising, Non-Traditional Images, Professional Practices, including extensive research on copyright law; formerly associate director of Pratt’s Office of Career Services; has co-published, art-directed and promoted design for RSVP: the Directory of Illustration and Design, published annually since 1975; a lifelong resident of Brooklyn she is at work on a book of her photographs.

Pat Cummings  
**VISITING ASSISTANT PROFESSOR**  
B.A., Pratt Institute; Assistant Professor, Parsons; children’s book illustrator, author of Talking with Artists; Talking with Adventurers; My Aunt Came Back; Ananse & the Lizard; Carousel; Clean Your Room, Harvey Moon; and Harvey Moon, Museum Boy published by HarperCollins, Henry Holt, Simon & Schuster, and National Geographic; recipient of the Orbis Pictus, Horn Book awards; member of Society of Children’s Book Writers and Illustrators (board member); Authors Guild (board secretary); Authors League Fund (president).

Anh Dang  
**VISITING INSTRUCTOR**  
B.S., Advertising, University of Texas; M.P.S., Interactive Telecommunications, New York University; information architect at The New York Times; published in Wired magazine, AIGA; conference presenter at DUX, IxDA.

James Debarros  
**VISITING INSTRUCTOR**  
Studied Illustration and Graphic Design at Pratt Institute. Began career as a design assistant at Island Records in September 1989. Worked on support projects with Art Directors Tony Wright and George DuBose.

Andrew DeGraff  
**VISITING INSTRUCTOR**  
B.F.A., Pratt Institute; published in The New York Times, Time Out Chicago, LA Magazine, American Medical News, Runners’ World; other clients include GAP, Duke University, Bed Bath and Beyond, Leo Burnett as well as gallery shows in New York, Los Angeles, San Francisco, Calgary, and Hawaii; his work has been featured in American Illustration, and the upcoming Society of Illustrators’ Annual.

Frank DeRose  
**VISITING PROFESSOR**  
B.A., Skidmore College; M.A., Pratt Institute; principal and founder Zut Alors!; essays published in Never Sleep; work featured in I.D. Magazine and Creative Review; historical client list includes Penthouse magazine, The Rockefeller Foundation, and Creative Time.
Bruce Duhan
Adjunct Professor
B.F.A., Pratt Institute; Executive Vice President, General Manager, OgilvyAction; one of five founding partners and Chief Creative Officer, BEN Marketing Group; accounts include Coca-Cola, Holiday Inn, HBO, DuPont, and IBM; numerous awards including Art Directors Club Pinnacles, Promo Magazine Pro Awards, CPA Best Trial Program, KidScreen Golden Marble and the PMAA Reggie Award.

Guy-Serge Emmanuel
Adjunct Assistant Professor

Lee Epstein
Adjunct Professor
B.B.A., CUNY; B.F.A., Cooper Union; president and creative director, Epstein & Walker Advertising; VP and executive art director, McCann-Erickson Advertising; EVP and creative director, Warren & Epstein Advertising; senior VP and group creative director, Doyle Dane Bernbach; awards two Art Directors Club Gold Medals, two One Show Gold Medals; two Clio Firsts, five Andy Firsts, five AIGA Gold Medals; five Communication Arts Annual Firsts; two Saturday Review magazine Public Service Awards, 52 Art Directors Club Distinctive Merit Awards; clients include Clairol, Coca-Cola, Continental Insurance, Gillette, General Foods, Hallmark, Heinz, Jamaica Tourist Board, Lever Bros., Mobil, Nestle’s, NY/NJ Port Authority, Olin, Polaroid, Proctor & Gamble, Seagram’s, Stroh’s, Volkswagen, Woman’s World magazine; teaching affiliations: Pratt (since 1975), School of Visual Arts; industry affiliations: Art Directors Scholarship Foundation (8 yrs), Art Directors Club Board of Directors (9 yrs); has judged over 50 national, regional, and local award events.

Justin Fines
Visiting Instructor

Gary Fogelson
Visiting Instructor

Lynn Foster
Adjunct Associate Professor
B.F.A., Pratt Institute; M.F.A., School of Visual Arts; lives and works in New York City. Her images convey a conspicuous energy in her quality of line, form and color relationships. “I have chosen the concept of the portrait as the psychological symbol in my body of work. My goal is for the viewer to enter upon an intimate relationship and strip away layers of concealment, exposing how relationships transform. Through internal investigation combined with surface building I am able to translate raw emotion into a visual image, to enlighten, amuse, or sometimes even disturb.”

Frank Franca
Visiting Instructor

David Frisco
Adjunct Associate Professor
B.F.A., Pratt Institute; M.F.A., School of Visual Arts; lives and works in New York City. Her images convey a conspicuous energy in her quality of line, form and color relationships. “I have chosen the concept of the portrait as the psychological symbol in my body of work. My goal is for the viewer to enter upon an intimate relationship and strip away layers of concealment, exposing how relationships transform. Through internal investigation combined with surface building I am able to translate raw emotion into a visual image, to enlighten, amuse, or sometimes even disturb.”

Michael Gerbino
Adjunct Professor
B.F.A., Pratt Institute; teacher since 1985 and the principal of Archigraft and MGNYC; his firm designs corporate identities, publications, environmental design, websites, and signage for a diverse array of clients worldwide; he and Archigraft are responsible for design and fabrication of the exterior signage for three Trinity Wall Street properties including Trinity Church and the re-branding, environmental graphics, signage, and plazas of the Willis Tower in Chicago, formerly the Sears Tower; MGNYC and Archigraft also are responsible for the London-based insurance broker’s interior and exterior signage worldwide including their London headquarters opposite Lloyd’s of London, in the City of London.

Jimmy Gnass
Visiting Instructor
Award-winning art director currently building his own interactive design studio; has more than a decade of experience providing design and user experience solutions for leading companies; has worked at both advertising and interactive agencies, performing a wide-range of problem solving, from information architecture to visual design and online marketing; key skills include user interface design, site navigation systems, visual and application design, as well as designing for mobile platforms; also well-versed in designing and developing within a Flash environment; also active as a filmmaker and musician.

Harley P. Goode
Adjunct Assistant Professor
B.P.S., Empire State College; art director/illustrator and consultant, with a career that spans 27 plus years in art, advertising and design; BBDO, VP art director; JP Martin, senior art director and studio manager, Jamison and Leary; senior VP creative director, Goode Graphics Illustration and Design; clients include American Express, Bacardi Rums, Alvin Ailey American Dance Theatre, M&M Mars, Pillsbury Cake Mixes, Anheuser-Busch, Quaker, Campbell Soups, Napoleon Video Graphics, Grey Advertising, Hakahodo Advertising of America, Bojeckie Liebler, Lavar Stricker, Addison-Wesley, Campbell and Company, Colgate Palmolive, Wunderman, Della Femina/McNamee; exhibitions and published art includes ROCA, NYC College of Technology’s Advertising Design Show, Urban Center’s Interior Design Exhibit, Earl Graves Publishing, Library Journal’s cover art, St. Martins Press’ With Good Reason, Troll publishing’s Funny Riddles and Jokes, Lavar Stricker, character design, and Highlight Magazine’s promotional campaign; member, Rockland Center for the Arts.

Tom Graham
Professor
M.F.A., Pratt Institute; B.F.A., C.U.N.Y; freelance illustrator for magazines and newspapers such as The New York Times. He has written and illustrated several children's books.
Philip Graziano  
**VISITING ASSISTANT PROFESSOR**  
B.F.A., Pratt Institute; M.F.A., Pratt Institute, New Forms/Fine Art; has been featured in *100 New York Painters* and *New American Paintings*; American Kennel Club; artist in residence at Kunstlerhaus, Saarbrücken; selected exhibitions include Laforet Harajuku Museum, Japan, and The Brooklyn Museum; held in the permanent collections of Riverside Museum, Calif., and Museum of the City of New York; published in *The New York Times*, Village Voice, *Art Museum, Calif.*, and *Museum of the City of New York*; published works held in the collections of the Victoria and Albert Museum and the Tate Ville de Paris; published works held in the collections of the Victoria and Albert Museum and the Tate Ville de Paris; published works held in the collections of the Victoria and Albert Museum and the Tate Ville de Paris; published works held in the collections of the Victoria and Albert Museum and the Tate Ville de Paris; published works held in the collections of the Victoria and Albert Museum and the Tate Ville de Paris; 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Cheryl Gross  
**ADJUNCT ASSOCIATE PROFESSOR WITH CCE**  

Rudy Gutierrez  
**PROFESSOR**  
B.F.A., Pratt Institute; his work has appeared in publications nationally and abroad. He was commissioned for the much anticipated Santana “Shaman” CD and his awards include a Gold Medal as well as the Dean Cornwell Hall of Fame Recognition Award, Distinguished Educator in the Arts Award from the NY Society of Illustrators, and a Pura Belpre Children’s Book Award. His work has been featured in *Step by Step Graphics, Communication Arts and Art Direction Magazine* among others. He has taught at Pratt Institute since 1990 and lectured at various institutions.  

Duncan Hamilton  
**VISITING INSTRUCTOR**  
B.A., University of Hull; M.A., Manchester University; senior art director at Urban Outfitters; freelance book designer, art director, and publisher; clients include MoMA, Columbia University, MIT, Adidas, Nike, Anthropologie, No.6, and Arielle de Pinto; artist and curator for the UK Arts Council; Frieze Art Fair, Liverpool Biennial, Tate Gallery, and Musée d’Art Moderne de Ville de Paris; published works held in the collections of the Victoria and Albert Museum and the Tate Gallery London.  

James Hoston  
**VISITING ASSISTANT PROFESSOR**  
B.F.A., Pratt Institute, London; instructor, Joe Kubert School; artist residency program, Hudson River Museum; PAL-Miccio Center, Red Hook; writer and illustrator of graphic novels/comic books, pre-production/storyboard artist and designer for motion pictures, music videos, animation, television, and stage; illustrator, writer, musician, and fine artist working in the U.K. and U.S.A. from 1980 to the present; 2008–2009 Pratt Institute Distinguished Teacher.  

Margaret Hurst  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.A., Literature, Boston University; B.F.A. Illustration, Parsons School of Design; exhibited Ellis Island Museum; original art, Society of Illustrators; Messiah College; Rx Club; AT&T Headquarters; Neurex Headquarters; featured in *NY Living Magazine, Teaching Artist Journal, “The Power of Collaboration”; Reading Today, “Piece by Piece: A Story Together”; Multicultural Literature; Latitudes Magazine*; Design in Kind UNMV-Health; author/illustrator of *Grannie and the Jumbie and Frog Sex*; clients include AT&T, Neurex, Anthropology/Preface, Roche, DuPont, E&J Gallo, Knorr, DDB Canada, MasterCard, Harper Collins, St. Martin’s Press, MedicusNY, and Thomas Nelson Publishing; VP of studio1482 in New York.  

Jordin Isip  
**VISITING INSTRUCTOR**  
B.F.A., Rhode Island School of Design; A native of Queens, NY, Jordin has lived in Brooklyn since graduating with a BFA from RISD. He has exhibited in galleries throughout the U.S. and abroad in Berlin, London, Manila, Paris and Rome. His art has been published in numerous magazines including *Arkitip, Atlantic Monthly, Juxtapoz, Los Angeles Times, New York Times, Rolling Stone and Time*. He currently teaches at Parsons School of Design and Pratt Institute.  

Peter Jennings  
**VISITING INSTRUCTOR**  
B.S. in Communications Media, Fitchburg State; Advertising photographer whose clients include Nike, Christian Dior, Malibu Rum, Old Spice, Lugz, Samuel Adams, Sauza, Tag Heuer, Wild Turkey and Waterford/Wedgewood.  

O. Chakaras Johnson  
**VISITING INSTRUCTOR**  
B.F.A., Pratt Institute; as creative director, spearheads the creative strategy and design development at Helen Marie, where he’s responsible for leading idea generation and translating the needs of clients into effective design solutions and compelling brand communications; clients have included, MTV, IBM, Johnson & Johnson, Puma, HBO, 1-800flowers.com, W Hotel, George Harrison, Black Public Media, The Coca-Cola Company and many more.  

Jason Jones  
**VISITING INSTRUCTOR**  
B.F.A., Univ Md Baltimore Co; M.F.A., Cranbrook Academy of Art; Co-Founder of the design group Lifelong Friendship Society. Filmmaker, animator, type designer, illustrator, naturalist.  

Sebastian Kaupert  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., M.S., Hochschule Pforzheim University  

Thomas Keenoy  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., Pratt Institute; principal, Medium Rare; member of GDG and IxDA, past member of AIAG and GAG; two time Adobe Site of the Day winner; work featured in PDN.  

Liz Kellogg  
**VISITING INSTRUCTOR**  
B.F.A. Pratt Institute; award-winning SVP creative director with an extensive global advertising and marketing background, who has worked for the past 25 years at several well-known agencies such as BBDO, Deutsch, Lowe and JWT; clients include Mercedes-Benz, Mitsubishi, American Express, JPMorgan Chase, Pfizer, Novartis, GlaxoSmithKline, IKEA, Domino’s, Snapple, Tommy Hilfiger, Louis Vuitton, Sprint, MCI, Verizon.
SuperPages, and Scott’s; awards include Clos, Pencils, International Film Festival, Caplies, Echos, Effies, Art Directors Club.

Michael Kelly
ADJUNCT ASSISTANT PROFESSOR
B.F.A., Pratt Institute; Clients include Weleda North America, Routledge, Pratt Institute, Schroders, Poets and Playwrights and Lifefilm Productions; 2009—2010 Pratt Institute Distinguished Teacher.

Rob Kimmel
ADJUNCT ASSISTANT PROFESSOR
B.F.A., theater, University of Illinois, Urbana-Champaign; B.F.A., graphic design, Pratt Institute; clients include American Library Association, David Bouley, Ito En.

Bill Kontzias
ADJUNCT ASSISTANT PROFESSOR

Thomas La Padula
ADJUNCT PROFESSOR
M.F.A., Syracuse University; B.F.A, Parsons School of Design; For thirty years Thomas La Padula has illustrated for national and international magazines, advertising agencies and publishing houses. He has been on the faculty of Pratt Institute since 1986, and teaches both reflective and digital painting. La Padula has exhibited in numerous group shows throughout the country and his paintings are included in many private collections.

Tony Lauricella
VISITING INSTRUCTOR
Portfolio Center Graduate; B.F.A., University of Louisiana; creative director at Grey Worldwide.

Veronica Lawlor
ADJUNCT ASSOCIATE PROFESSOR

Seymour Leichman
ADJUNCT ASSOCIATE PROFESSOR

Chiu Li
VISITING INSTRUCTOR

Luba Lukova
ADJUNCT ASSOCIATE PROFESSOR
Luba Lukova is an internationally recognized artist and designer. Visually engaging and powerful, her work is exhibited around the world with solo exhibitions at UNESCO, Paris; DDD Gallery, Osaka, Japan; La MaMa, New York. Her many awards include: World’s Most Memorable Poster award at the International Poster Salon in Paris; Golden Pencil at One Club, New York; Best of Show award at HOW magazine’s international design competition. Lukova’s work is in the permanent collections of the MoMA, New York; The Library of Congress; Bibliotheque nationale de France.

Richard Luna
VISITING INSTRUCTOR

Ali Madad
ADJUNCT ASSOCIATE PROFESSOR

Scott Meadows
VISITING INSTRUCTOR
B.S., University of Miami; Meadows is a commercial studio photographer based in New York City. His work is primarily composed of still life photography where he strives to communicate through the use of color, composition and light to illuminate concepts. To review Scott Meadows portfolio please visit 2ndand3rd.com.

Anita Merk
ADJUNCT ASSOCIATE PROFESSOR
B.A., Fashion Institute of Technology; Co–principal of Flyleaf (www.eflyleaf.com) since 1992, clients include: Spoleto Festival USA, Symphony Space, St. Ann’s Warehouse, International Festival of Arts and Ideas and French Embassy Cultural Services; Carl Hertzog

Taso Mouhteros  
**Visiting Assistant Professor**

Christopher Neal  
**Visiting Instructor**

B.S., University of Colorado; Christopher Silas Neal is an illustrator and designer, born in Texas and raised in Florida and Colorado. His work has been published by a variety of magazines and book publishers and, has been recognized by Communication Arts, American Illustration, AIGA, Society of Illustrators, Society of Publication Designers, Art Directors Club of Denver, Print Magazine and Society of News Designers. He exhibits drawings at various galleries across the country. He currently works and lives in Brooklyn.

Timothy O’Brien  
**Adjunct Professor**

B.A., Paier College of Art; Executive VP and Chairman of the Society of Illustrators; Tim O’Brien is an illustrator and portrait painter who’s detailed and imaginative illustrations have been published most notably in TIME Magazine as well as magazines such as Esquire, Rolling Stone, Der Spiigel, Newsweek, TV Guide, The Atlantic Monthly, Business Week, Entertainment Weekly, National Geographic, Penthouse, Playboy, New York Magazine, The New York Times, Reader’s Digest, every major book publisher and many advertising clients as well.

Kyle Olmon  
**Visiting Instructor**

B.A., Painting, Art History, University of Illinois (Champaign-Urbana); Award winning children’s book designer and New York Times best selling author.

David Ormes  
**Visiting Instructor**

Isaac Paris  
**Adjunct Assistant Professor**


Chang Park  
**Adjunct Assistant Professor**


Alexander Polakov  
**Visiting Instructor**

Rudy Pospisil  
**Visiting Instructor**

B.A., Rhode Island School of Design; Jesse Ragan designs digital typefaces and lettering.

Jonathan Santos  
**Visiting Instructor**

B.A., California College of the Arts; in spring 2000, jon santos received an AIGA medallion and was named one of I.D. Magazines top 40 designers. Jon has art directed and designed environmental signage, apparel graphics, motion graphics, music videos and publications. He is the principal of Common Space design (New York, NY) and has given lectured in New York, Washington DC, San Francisco, Japan, Mexico and Belgium. His work has been featured in I.D., Paper, Tokion, the Fader, XLR8R, +81, Print and Nylon Japan.

David Schulz  
**Visiting Instructor**


Bill Schwab  
**Visiting Instructor**

Haggai Shamir  
**Adjunct Assistant Professor**

Kelly Shea  
**Visiting Assistant Professor**

Samuel Shenova

VISITING INSTRUCTOR

B.F.A., M.S., Pratt Institute; B.F.A., Pratt Institute; exhibition and graphic designer for Chermayeff Geismar, Inc., CandG Partners, and Ralph Appelbaum Associates; other professional affiliations include MTV Networks, AIGA, and Mixed Greens; freelance illustrator and graphic designer for a variety of east coast and west coast clients; fine artist and writer.

Max Shuppert

VISITING INSTRUCTOR

Thirteen years working experience as an advertising photographer, three years working as type director at a major advertising agency. Studied photography both in college and as an assistant to Art Center of Design 1982 magna cum laude graduate Stephen E. Seeger. Four years work as director of photography and director for a dozen short films, several branding films and three feature films.

Robin Siegel

VISITING INSTRUCTOR

Visiting Professor, NYU’s CADA/Master’s program; published in Trace, SOMA, Process; motion graphics designer, art director and photographer for clients in NYC + Paris: including Tiffany and Co., ABC Entertainment, Fox News Channel, Bloomberg TV, Godiva Chocolatier, Humane Society of NY, Belier WCRS Paris, Taxi Jaune LBA, Theatre Aulnay-sous-bois; awards from Type Directors Club and Broadcast Designers Association.

Alex Smith

VISITING INSTRUCTOR

B.F.A., Pratt Institute; CEO, Graphient; awards from New Voices/New Visions, Promax/BDA; exhibited at San Francisco Museum of Modern Art.

Claudia Sohrens

VISITING INSTRUCTOR

Ph.D., European Graduate School, Saas-Fee, Switzerland; Certificate Program, International Center of Photography, New York; B.F.A., M.S., Institute Of Design—IN.D, Hamburg, Germany; Adv. Cert., Akademie Mode und Design—AMD, Hamburg, Germany; German photographer and video artist based in New York. Her work has been included in exhibitions at the Bronx Museum and Artists Space in New York, the Electronic Language Festival in Sao Paulo, Project Space at Kunsthalle Wien, KW—the Institut for Contemporary Art in Berlin, Kampnagel KX, and Westwerk e.V in Hamburg. She taught at Tisch/NYU and is currently faculty at ICP.

James Spahr

ADJUNCT ASSISTANT PROFESSOR

Joshua Stephens

VISITING ASSISTANT PROFESSOR

B.F.A., University of Georgia; M.F.A., Cranbrook Academy of Art; Worked in Freciva (Treviso, Italy), published in Colors Magazine, Emigre, Sugo, Art Asia Pacific, Step Inside Design, Rosebud and New York Press; Exhibited in Hiroshima, Japan, Michigan, California, Venice, Italy and Singapore.

Matthew Strong

VISITING INSTRUCTOR

B.A., B.F.A., Pratt Institute; Principal, Strong Studio; clients include The New York Times, ESPN, Hasbro and Starwood Hotels; former Creative Director for Madison Square Garden, clients include the NY Knicks, NY Rangers and Radio City Music Hall; former Senior Designer for SME Power Branding/SFX Entertainment, clients include the NBA, NFL, MLB, NHL, AFL, and NCAA sports teams.

Kevin Sullivan

IMAGING TECHNICIAN

Thaddeus Szumilas

VISITING ASSISTANT PROFESSOR

Kasey Tagliareni

VISITING INSTRUCTOR

Joshua Tavlin

VISITING INSTRUCTOR

Vincent Toscano

ADJUNCT ASSISTANT PROFESSOR

B.F.A., Pratt Institute; M.A., D.A.W.A. for Macromedia; Professional member of the AIGA; Graphic Designer and Web Developer; completed projects in TV, music, fashion, electronics, banking and technology industries.

Matthew Tragessar

VISITING INSTRUCTOR

Ronald Travisano

VISITING INSTRUCTOR

B.A., Advertising Design, Pratt Institute ’60; along with Jerry Della Femina, started his own ad agency in 1967, which was voted the most creative ad agency of the year in 1982; started production company called Travisano Di Giacomo Films directing TV commercials and documentaries 1985; winner of 15 Clio’s, 4 Andy’s, and several Gold and Silver awards at the “One Show”; as a DGA film director he was awarded both the Gold and Silver Lions at the Cannes Film Festival; winner of the 1999 Pratt Institute Alumni Achievement Award.

Joel Tretin

ADJUNCT ASSISTANT PROFESSOR

James Tung

VISITING INSTRUCTOR

B.A., School of Visual Arts, NY.

Jan Uretsky

ADJUNCT ASSOCIATE PROFESSOR

B.A., Vassar Collage; B.F.A., Parsons the New School of Design; A founding partner of Trotter and Uretsky Design in 1986 he formed Uretsky+Co. in 1990 and won awards from AGFA, PDN, Print and How. His design work has been published in Print, How and Graphis.

Bert Waggott

ADJUNCT PROFESSOR

AIGA 50 Books, Art Directors Club, Society of Illustrators; clients have included: Random House, Juilliard School, New York Public Library, Industrial Design Society of America, NYC Ballet.

Ryan Waller
Visiting Instructor

Daniel Weber
Visiting Instructor

Jon Weiman
Adjunct Professor

Michelle Willems
Adjunct Instructor

Ryan Waller
Visiting Instructor

Daniel Weber
Visiting Instructor

Jon Weiman
Adjunct Professor

A.A.S. Fashion Institute of Technology; B.F.A. School of Visual Arts; has worked at MTV, Sony Music, Tommy Boy Music, Comedy Central, VH1, Honey Magazine, Nickelodeon, Rubell Hotels, Cornerstone Promotions/Fader Magazine, Martha Stewart, ICP@The Point, Stop Smiling Magazine, BET Networks and NBC/Universal have also employed her art direction services; published in Graphic Design Portfolio: How to Make a Good One by Paula Scher and Type Play by Steven Heller; awards include Broadcast Design Awards (MTV, Comedy Central & Nickelodeon), Print & AIGA (Sony Music), Art Directors Club (Tommy Boy), Young Guns Show NYC 1997 (Tommy Boy & Sony Music), and Rush Hinsdale Scholarship (SVA); exhibits include Young Guns Show NYC 1997, “The Wilde Years,” SVA retrospective 2009.

Anthony Williams
Adjunct Associate Professor

Jeffrey Winterberg
Imaging Facility Manager

Pirco Wolfframm
Adjunct Assistant Professor

Christopher Zaccione
Visiting Instructor

Edmund Zaloga
Visiting Instructor

“Aging at Pratt was the first time I had lived alone—where I began to find my own voice, falling in love—many times—hanging out in the coffee shops where we would drink coffee and beer and talk, talk, talk.”

—Bob Giraldi,
B.F.A. Advertising Design ’60,
Film and video director,
Michael Jackson’s Beat It and Pepsi-Cola commercial for MTV
**Digital Arts**

What is a Digital Artist?


One of the most exciting aspects of being an artist in the 21st century is the ability to digitally alter any medium to express an idea.

Pratt’s Digital Arts program offers three distinct areas of emphasis: digital (3-D) animation and motion arts, 2-D animation, and interactive arts. Interactive media allows the user to contribute to the content of an artwork as an installation or screen-based work. Digital 3-D animation involves bringing the inanimate to life in a virtual world while 2-D Animation explores the immediacy and joy of tactile media. In each area, students have access to a wide variety of high-quality technology in an environment that can only be described as invigorating and innovative.

The Digital Arts program is populated with a faculty of talented, leading professionals in the field. Many write for trade and professional journals, and several have authored trendsetting books. Their works are widely published and exhibited both nationally and internationally.

The Program’s Structure

B.F.A. IN DIGITAL ARTS

This program helps students to master the new technologies that are reshaping the way people interact, communicate, and create new forms of expression. The curriculum prepares students for professional positions in the arts and creative industries that currently employ...
this technology: interactive media, digital animation, and experimental fine arts. Living and studying in New York City affords students access to galleries and production facilities that few cities can rival. Our graduate students routinely continue to expand their skills and make career-changing contacts working as interns in leading studios and galleries.

The four years culminate in a senior project that is exhibited/screened in senior shows. Students create traditional portfolios, demo reels, and websites that are used as a part of graduate school applications, gallery and festival entries, and job applications.

This 134-credit program may be completed in four calendar years.

AREAS OF EMPHASIS

Students are able to select one of three tracks: Interactive Arts, Digital (3-D) Animation and Motion Arts, or 2-D Animation.

INTERACTIVE ARTS

Students use computer-human interaction to convey meaning in the form of physical installations, interactive objects, and online artworks. This includes the combination of video, animation, text, audio, and imagery in an interactive environment. Courses include Graphics Programming, Interface Design, Interactive Installation, Robotics, and Physical Computing, Actionscript and more. Recommended electives include courses in sculpture, history of new media, video editing, programming, video installation, online media, electronic music, and audio editing.

DIGITAL (3-D) ANIMATION AND MOTION ARTS

Students focus on self-expression using form and motion, time-based narrative, live action, and digital animation techniques. Courses include 3-D modeling, 3-D animation, character design, rigging, character animation, storyboarding and storytelling, motion dynamics, lighting and rendering, video editing, and audio editing. Recommended electives include contemporary issues in film and video, history of animation, 2-D animation, character design and rigging, scripting, audio and video, compositing and special effects, 3-D printing, and advanced digital animation techniques.

2-D ANIMATION

Animation courses are constructed to afford a wide exposure to all aspects of animation production and to allow students to focus on the areas of greatest interest. Courses in animation history, character development, storyboarding, and storytelling enhance the animation production courses. The junior workshops are advanced studies in animation production using traditional and digital tools.

Loris Ravera (senior)
Doug Barrett  
**Visiting Instructor**
M.F.A., California Institute of the Arts; Ph.D., SUNY-Buffalo; work considers sound, performance, and technology as critical components of the digital arts; Barrett’s artworks, music, and writing have been exhibited, performed, and published throughout North America and Europe: Incubator Arts Project (New York), Diapason Gallery (New York), the Wulf (Los Angeles), Theater Perdu (Amsterdam), Universität der Künste Berlin, Université de Paris-Est Marne-La-Vallée, Phoebe Zeitgeist Teatro (Milan), University of Huddersfield (UK), Sonic Arts Research Centre (Belfast, UK) and Neutral Ground (Canada); his writing is published in the interdisciplinary literary journal Mosaic (U of Manitoba) and Contemporary Music Review (Edinburgh); Barrett received a research grant to Berlin from DAAD (German Academic Exchange Service) in 2009.

Rick Barry  
**Professor**

Thomas Bone  
**Visiting Assistant Professor**
Professional digital and traditional animator and cartoonist with over 14 years of professional work experience in film, television, illustrations, web, advertising and merchandising productions.

Liubomir Borissov  
**Associate Professor**
Ph.D., Physics, Columbia University; M.P.S, Interactive Telecommunications, New York University; B.S., Mathematics and Physics, California Institute of Technology; Global Vilar Fellow, Tisch School of the Arts, NYU; exhibitions: New Interfaces for Musical Expression conference, Japan, 2004; Canada 2005; Lincoln Center Summer Festival, NYC; the Kennedy Center, Washington, D.C. Borissov has taught at Harvestworks, Parsons School of Design and the Columbia University Graduate School of Architecture, Planning and Preservation.

Svjetlana Bukvich-Nichols  
**Visiting Associate Professor**
M.F.A., Rensselaer Polytechnic Institute; B.F.A. Sarajevo University’s Music Academy; film and multimedia theater composer, producer; recipient of the Soros and ASCAPPLUS Awards; exhibitions: The Tribeca Film Festival, Anthology Film Archives, and AMC Theaters in New York City; SABCTV Art Works, South Africa; Louisiana Museum of Modern Art in Copenhagen; International Festival Mosaics ‘97, London; Sarajevo Winter Festival ‘98; Immedia ’98, University of Michigan; Museum of Science, Boston; Institute on the Arts and Civic Dialogue, Harvard University.

Aharon Charnov  
**Visiting Instructor**
B.A., University of Pennsylvania, M.F.A., Rochester Institute of Technology; has worked as a Digital Artist at The Jim Henson Company, Pixel Liberation Front, Animatus Studios, Callaway & Kirk, Homer; projects include Paranormal Activity (iPod game), Bob the Builder, Sid the Science Kid (3 seasons), The Incredible Hulk, and Terminator Salvation.

Elliot Cowan  
**Visiting Instructor**
B.A. Visual Communication, Independent College of Art and Design; Post-graduate degree, Animation, The Victorian College of the Arts; international writer, director, animator and illustrator who has completed work for diverse clients such as Sesame Street, Viacom, Elizabeth Arden, and Scholastic; has worked in almost every facet of media production including an 11-year stint producing commercials and work on animated feature films; his award-winning short film series The Stressful Adventures of Boxhead and Roundhead is currently in production as an independent animated feature; and his pen and ink drawings have been exhibited many times.
Edward Darino  
**Adjunct Assistant Professor**

Ph.D., UEU on New Technologies; M.F.A., Tisch School of Art, New York University; designer, on-air identification for Manhattan Cable, HBO, Calliope, USA Networks, Con Ed, USA Olympics, Snoopy and Superman specials; editor, director, and special effects supervisor for Hollywood Stars, Grand Entertainment, Disney Entertainment, Discovery, Galavision, and many others. Darino’s Special Effects Library is used in 62 countries worldwide.

Marianna Ellenberg  
**Visiting Instructor**


Mike Enright  
**Visiting Instructor**

B.F.A., The University of the Arts; M.F.A., California Institute of the Arts; curated national and international animated shorts and features for the Philadelphia Film Society (2002–2008); also produced animated campaigns for the Philadelphia Film Festival and The Philadelphia International Gay and Lesbian Film Festival; scenic painter for theater, broadcast, and museum installations, whose credits include work for NBC, VH1, Anheuser Busch theme parks, and the Long Beach Opera; his works in oil and acrylics are held by private collectors; his independent animated films include Moo! (1995), nominated for a Student Academy award and Grit!, a 10-minute hand processed 16mm tribute to boxing featured at MoMA (2006.)

Carla Gannis  
**Assistant Chair**

M.F.A., Boston University; B.F.A., University of North Carolina at Greensboro; Carla Gannis is the recipient of several awards, including a 2005 New York Foundation for the Arts Grant in Computer Arts, an Emerge 7 Fellowship from the Aljira Art Center, and a Chashama AREA Visual Arts Studio Award in NYC. She has exhibited in solo and group exhibitions both nationally and internationally. Features on Gannis’s work have appeared in Res Magazine and Collezioni Edge, and her work has been reviewed in The New York Times, The LA Times, The Miami Herald, The Daily News and The Village Voice.

Kay Hines  
**Visiting Instructor**


Kenneth Hughes  
**Visiting Instructor**

B.A., Dartmouth College; M.F.A., School of Visual Arts; works include award-winning commercial animation for J. J. Sedelmaier Productions, with clients such as the Oxygen and Discovery channels, Saturday Night Live, Chef Boyardee, the Ad Council, and the Chicago Tribune; additional work includes animated Web advertisements for ESPN360.com for W/M Animation and an anti-smoking 3-D animated film for the C. Everett Koop Institute (1998–1999); Web-based projects include 3-D animated e-cards for online greeting card applications, such as the FlowerShop, My Own Superhero, and Smiley Creator.

Yael Kanarek  
**Visiting Instructor**

B.A., SUNY; M.F.A. Rensselaer Polytechnic Institute; practices in various media; selected for the Whitney Biennial 2002, Kanarek was awarded the Rockefeller 2005 New Media Fellowship to create the third chapter of “Object of Desire”; recipient of the Jerome Foundation Media Arts grant, the New York Foundation for the Arts 2002 Fellowship award and the Alternative Museum Digital Commission 2000; formerly, an artist-in-residence at Harvestworks collaborating on the CD Bit by Bit, Cell by Cell released by Innova Recordings in 2005; in 2002 she completed the second chapter of “Destruction & Mending” commissioned by the San Francisco Museum of Modern Art; launched “Portal,” an interactive net.dance commissioned by Turbulence.org, and was R&D resident at Eyebeam in 2003; represented by Bitforms Gallery in New York.

Everett Kane  
**Visiting Instructor**

B.A., Princeton University, B.F.A.; M.F.A., Art Center College of Design; artist, 3D animator, creative director of SuperSoft Design; educational advisor to Location One, a Manhattan-based non-profit focused on the intersection of technology and the arts; 3D designer, Molecular Biology Department, California Institute of Technology.

Kalika Kharkar  
**Visiting Instructor**

B.F.A., Film/Animation/Video, Rhode Island School of Design; M.S., Advanced Digital Applications, New York University.

Lara Kohl  
**Adjunct Assistant Professor**

M.A., Performance Studies, New York University; M.F.A. Time Based Arts, The School of the Art Institute of Chicago; B.A., Barnard College, Columbia University; residencies: EdLab digital artist in residence, Teacher’s College, Columbia University, 2008; Banff Centre for the Arts, Banff, Canada, 2008, 2000; Queen Street Digital Studios, Belfast, Northern Ireland, 2008; selected exhibitions: PS.1 Contemporary Art Center, Queens, NY; Artists Space, NYC; Triple Candy, NYC; Exit Art, NYC; Lehmann Maupin Gallery, NYC; Alona Kagan Gallery, NYC; Black and White Gallery, Brooklyn, NY; Jack the Pelican Presents, Brooklyn, NY; Repetti Gallery, Brooklyn, NY.

Linda Lauro-Lazin  
**Adjunct Associate Professor**

Lauro-Lazin is an artist, curator, lecturer and educator. She has been exhibiting her artwork for more than 30 years in the U.S. and Europe. Her foundation is in painting and photography. Her work has been included in the book Art in the Digital Age (Thames and Hudson, 2006). Lauro-Lazin was awarded the Fulbright Lecturing and Research Award in 1998–1999 in Macedonia. She has lectured at the Tokyo Museum of Contemporary Photography and the Fakultet za Likovni Umetnosti.

Michael O’Rourke
PROFESSOR
M.F.A., University of Pennsylvania; Ed.M., Harvard University; artist, author, educator; selected exhibitions include: Kennedy Center for the Arts, Washington, D.C.; Musée d’Art Moderne, Paris; Isetan Museum, Tokyo; Laumont Editions, NYC; Hong Gah Museum, Taipei; Uma Gallery, NYC.

Claudia Tait
ASSOCIATE PROFESSOR
M.F.A., University of Maryland Baltimore County; B.F.A., Ringling School of Art and Design; She is a digital artist and media theorist whose works explore the meaning of technology in the construction of gender. Her critical inquiries focus on the social, political, and economic role of computer programming and contextualize technology’s languages as a form of writing and literacy.

Peter Patchen
CHAIR
M.F.A., University of Oregon; Peter Frank Patchen is a digital artist exhibiting and lecturing nationally and internationally. He grew up in Colorado where the natural environment had a profound influence on his perception of the relationships that exist between nature, humanity, culture and technology. In 1993, he founded the Cyber Arts (now New Media) program at the University of Toledo. Recent work includes interactive artworks, prints, web-based art and mixed media pieces.

Gregory Webb
ADJUNCT INSTRUCTOR
“Pratt provided me the opportunity to learn from talented professors and experts in the field of digital arts, [as well as] from my hardworking peers.”

— Kyoung “Kay” Park, M.F.A. Digital Arts ’07, Technical director, Academy Award for Best Animated Short Film, The Fantastic Flying Books of Mr. Morris Lessmore

David Mattingly
VISITING INSTRUCTOR
B.F.A., Colorado State University; M.F.A. Art Center; headed the Matte Department at Walt Disney Studios where he worked on “The Black Hole,” “Tron,” “Dick Tracy,” Stephen King’s “The Stand,” and “I, Robot” for Weta Digital in New Zealand; has produced over 500 covers for most major publishers of science fiction and fantasy, including Baen, Bantam, DAW, Del Rey, Dell, Marvel, Omni, Playboy, Signet, and Tor; for Scholastic Inc., he painted 54 covers for K.A. Applegate’s Animorphs series, along with the last five covers for the Everworld series; illustrated the popular Honor Harrington series for author David Weber; painted the latest repackaging of Edgar Rice Burroughs’ “Pellucidar” books for Ballantine Books; two-time winner of Magazine and Booksellers Best Cover of the Year award; and winner of the Association of Science Fiction Artists Chesley award; other clients include Michael Jackson, Lucasfilm, Universal Studios, Totco Oil, Galloob Toys, R/Greenberg Associates, Click 3X, and Spontaneous Combustion; author of The Digital Matte Painting Handbook (Sybex, 2011) the first guide to digital matte painting.

Mira Scharf
VISITING INSTRUCTOR
B.S., University of California, San Diego; M.F.A University of California, Los Angeles, animated for television programming including Dilbert, Queer Duck, Assy McGee, Wonder Pets, Sesame Street shorts and Pinky Dinky Doo; also animated many webisodes for General Mills, Postopia, and PBS Kids, and animated computer games for Dreamworks Interactive, Knowledge Adventure, and others; illustrated 25 educational workbooks for U.R.J. Press and has written copy for computer games and created story and graphic content for computer game play as well; her cartoons have appeared in Harvard Business Review, Reader’s Digest, Funny Times, and Narrative magazine.
Fashion Design

From Pratt’s inspirational campus in the Clinton Hill section of Brooklyn, the Fashion Design department offers students a concept-led, craft-based education at the heart of one of the world’s cultural epicenters.

Fashion education at Pratt Institute is trans-disciplinary in nature, closely allied with illustration, photography, film, performance, visual studies, and material culture. The practice of fashion is taught as one’s cultural embodiment within a social framework and learned through rigorous attention to production, craft, and contemporary aesthetics. Students build a vision and a language through conceptual processes emphasizing curiosity, imagination, improvisation, and play. They communicate that vision through proficiency in construction and illustration skills, fluency with materials, traditional techniques, and digital technologies as well as synthesis of germane research. Interdisciplinary and collaborative classroom opportunities set the program apart, offering students tools and creative engagement beyond the fashion milieu.

One of the world’s most prestigious independent colleges of art and design, Pratt is globally recognized for its distinguished academic record. Graduates in fashion design carry the hallmarks of the department into the working world, where they are recognized for a commitment to ingenuity, authenticity, creativity, and personal vision as well as an informed versatility. Their artistic vision both reflects and challenges the needs of contemporary culture.

Chair
Jennifer Minniti

Assistant Chair
Shannon Bell Price

Assistant to the Chair
Emily Mattson

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Left: Kelsy Carleen Parkhouse (senior)
A Fashion Program in the Fashion Capital

Pratt takes the city of New York as its urban laboratory, offering students a wealth of opportunities to gain crucial experience beyond the classroom environment. Museums, archives, and design studios familiarize students with design processes and histories; internships at top design companies such as Zero Maria Cornejo, Rag & Bone, Ralph Lauren, and Donna Karan offer hands-on experience and professional networking. All Pratt fashion design students participate in annual design competitions sponsored by the Council of Fashion Designers of America and YMA Fashion Scholarship Fund; competitions sponsored by companies such as Cotton Incorporated and Supima Cotton are integrated into the curriculum, providing avenues for scholarship support and exposure within the fashion community. Public critiques with faculty, peers, and outside design authorities help students crystallize and articulate their design visions. A mandate to show work publicly—in gallery environments, on the street, in showrooms—instills appreciation for the true spectacle of fashion.

The Fashion Design faculty is composed of professional practitioners from across the industry, including directors at top design houses, historians, curators and craftspeople. Some have worked for Donna Karan, Giorgio di Sant’ Angelo, Nike, Liz Claiborne, Foley + Corinna, Ralph Lauren, and Geoffrey Beene; some have built their own companies, such as Study NY, to promote modern sustainable fashion, millinery, and more. Their work has been featured in a wide range of publications including *The New York Times, Essence, The Fader* and *The New Yorker*. Seen on stage and screen at the Metropolitan Opera, on Broadway, and on Bravo TV, faculty work has also sold in Barney’s New York, Henri Bendel, Saks Fifth Avenue and countless independent retailers.

Guest practitioners from all fashion backgrounds join faculty in the classroom as visiting lecturers, advisors, and critics. Each semester, a full roster of fashion experts is invited to talk theory and practice with Pratt students.

**The Curriculum**

The fashion design curriculum fosters development of individual identity within a collaborative environment, informed by self reflection and engaged critique. A professionally active and accomplished faculty challenge students to seek beyond the conventional. Students are prompted to have an ongoing dialog between sketch, flat 2-D patternmaking and 3-D drape: they are expected to work consistently—executing the fashion idea through the making of innovative collections.

The Department of Fashion Design offers a wide variety of elective and advanced courses in topics such as millinery, shoe design, fashion and video, zero-waste construction, tailoring techniques, jewelry design, leather and fur, and knitting to compliment the core curriculum. The department offers international exchange programs and an intensive abroad program in the summer.

**Internship**

Pratt students are required to complete four credits of internship between their junior and senior years. Students have the opportunity to explore different aspects of the New York fashion design industry through their choice of internships. The internship experience provides them with job searching and interview skills as well as practice in how to write a résumé and present their portfolio. A Pratt faculty advisor guides each student throughout the experience, making sure the students’ learning objectives are met.
Left: Aharon Klatch (senior); Right: Huner Aldemir (senior)

Page 100: Designs by graduating seniors in the 2012 Pratt Fashion Show

Page 101: Left: Timothy Kuzmeski (senior); Right: Beatrice Weiland (senior)

Page 102: Kate A. Gross (senior), Christopher Halbach (senior)

Page 103: Top Left: Kelsey Carleen Parkhouse (senior), Juan Pozo (senior); Top Center: Kelsy Carleen Parkhouse (senior); Top Right: William Cherwin (senior); Bottom Left: Kate A. Gross (senior), Lauren Waller (senior); Bottom Center: William Cherwin (senior), Kate Wilkoff (senior), Dana Hurwitz (senior); Bottom Right: Meredith Lyon (senior)
Fashion Design Faculty

Rose Baron  
**Adjunct Assistant Professor**  
B.F.A., Pratt Institute; Drawing and Painting with Honors, Fashion Institute of Technology; Continuing Education courses in technical apparel; while taking her B.F.A. at Pratt, Baron took all available electives in the Department of Fashion Design; upon graduation she entered the N.Y. fashion industry where she has thrived ever since; from 1990–2000 she headed her own operation, LOVE NYC, specializing in contemporary junior sportswear; currently she designs and makes patterns for scores of companies while teaching at several N.Y. institutions; does freelance work and continues to be inspired by fine art, music, and film, consistently bringing this into her classroom.

Erin Cadigan  
**Visiting Instructor**  
B.F.A., University of the Arts, Philadelphia; Post Graduate Degree, Helen Le Feaux School of Fashion; Cadigan has worked in the fashion industry for many years, combining her love of illustration with apparel and accessory design. Cadigan currently teaches Light, Color and Design to fashion design freshmen.

Susan Cianciolo  
**Visiting Associate Professor**  
An accomplished illustrator and fashion designer, her designs are regularly shown on the New York fashion calendar and in galleries and museums around the world. After studying fashion design at Parsons The New School for Design and painting at Winchester School of Art, she began interning at Geoffrey Beene under Alber Elbaz. Susan worked as a production manager for Kim Gordon’s line X-Girl, and then moved on as an assistant collection designer at Badgley Mischka. She then produced her critically and commercially successful RUN Collection from 1995–2001. Her other credits include a collaboration with Cone Denim in 2005, the 2007 film 1960’s Butterfly Girl (which featured many of her designs), and teaching positions at both Pratt and Parsons The New School for Design.

Daniel James Cole  
**Visiting Assistant Professor**  
B.A., University of Washington; M.F.A., New York University; costume design for productions at Seattle Opera, Wolf Trap Opera at Wolf Trap National Park, Manhattan School of Music, Mannes School of Music, New York Chamber Opera, Opera Cleveland, off-Broadway, television, and independent films, including the Academy Award winning short film Red; Costume Design member of United Scenic Artists, IATSE; adjunct faculty, Fashion Institute of Technology; published three times in the annual journal of the International Foundation of Fashion Technology Institutes; currently co-authoring *Fashion in the 20th Century* published by Laurence King, Ltd.

Rose DePasquale  
**Professor**  
A.A.S., Fashion Institute of Technology, concentration in Fashion Illustration; B.F.A., Pratt Institute, concentration in Fashion Design and Fashion Merchandising; M.F.A., Pratt Institute, concentration in Printmaking; full professor teaching Fashion Drawing and Computer Aided Fashion; 25 years experience including staff and freelance fashion illustration, MicroDesign cad demonstrator; 1997 Distinguished Teacher of Pratt Institute.

Olivia Eaton  
**Visiting Instructor**  
B.F.A., Rhode Island School of Design; Fashion Institute of Technology; Eaton has over 20 years experience in the knitwear market as both a designer and production manager. She is currently teaching courses in knitwear in the Fashion Design department.

Roxanne Eklund  
**Adjunct Assistant Professor**  
B.A., Iowa State University; M.S., University of Kentucky; over 25 years in the footwear and accessory industry as a designer and entrepreneur; companies include Timberland, Genesco, Rockport, Coach, LB Evans, Dan Post, Acme Boot, Sperry, Rocky Boot, Eureka Outdoors, Hanes and others; owner/designer of a national jewelry company for 14 years; owner/designer of national brand companies including Beadz sneakers and Ruff Hewn footwear and accessories; three industrial patents and publications in textiles and footwear.
Gabriela Galvan

VISITING ASSISTANT PROFESSOR

B.F.A., Fashion Design, California College of the Arts; a patternmaker for contemporary ready-to-wear and connection designers, her background in design, production, and development have included projects and practice with such brands as Carlton Hall, Axiom Apparel, Uluru, Velasco Couture, Cushnie et Ochs, Ralph Lauren Collection, Derek Lam, Rogan, Laila Azhar, and ADAM; presently the head patternmaker for Foley + Corinna; has been an educator and curriculum developer at The Glassell Junior School; Museum of Fine Arts Houston, Texas, and ArtEsteem School in Oakland, California.

Liz Goldberg

VISITING ASSISTANT PROFESSOR

B.F.A. with Honors, York University, Toronto; M.F.A., Painting and Drawing, Pratt Institute; Post-graduate study: Film, Temple University; teaches Fashion Design and Illustration at Pratt Institute, Drexel University, Philadelphia University; Architecture Drawing, Foundation Art and Design, and Figure Drawing II at Philadelphia University; 2003 fellowship recipient of the Pennsylvania Council on the Arts and Media Arts; animated films include Drumba, Puppets' Cabal, Strings, Beatbox Philly (exhibited on public television), Cocktail Couture, and Devils' Waltz. Paintings and graphic work represented by Amsterdam Whitney Gallery, NYC.; Gallerie Chiz, Pittsburgh; Intimate/Inanimate—The Art of Contemporary Puppet Theater showcased in exhibition at the Katonah Museum of Art, 2010.

Kelly Horrigan

ADJUNCT ASSOCIATE PROFESSOR

B.F.A., Fashion Design, Pratt Institute; fashion designer and educator; owner/designer of Kelly Horrigan Handmade, creating one-of-a-kind leather designs that combine old-world techniques with a modern aesthetic; her work has been featured in the pages of the Fader, Surface and Velvetpark Magazine, Style.com, and The New York Times and seen on Herel and Bravo TV; design consultant for J. Crew, Old Navy, Aeropostale, American Eagle Outfitters, Playboy, and Fila USA; her costume designs have been featured at Dance Theater Workshop, Context Studios, and Galapagos Art Space. Specializes in leather, textile print design, and handmade commissions.

W. Christopher Hunte

ADJUNCT ASSOCIATE PROFESSOR

A.A.S., LaGuardia Community College; B.F.A. Fashion Design, Pratt Institute; started career in Men's Furnishing Saks Fifth Avenue before venturing into his Custom Couture Design; designed for diplomats, former Governor of Barbados, Consul Generals to Barbados and Jamaica; talk show host Rolonda Watts, As the World Turns, All My Children, and the Metropolitan Opera; recipient of the Black Retailers Action Group Entrepreneurs Award, Outstanding Young Men of America, and a New York State Assembly Citation for Community Service.

Adrienne A. Jones

PROFESSOR

M.S., Art Therapy, College of New Rochelle; B.S., Art Education, College of New Rochelle; A.A., Fashion Design, Fashion Institute of Technology; instructor at Pratt for over 20 years; also teaches adult education and pre-college for the School of Professional Studies; serves as the faculty advisor for the Fashion Society and volunteers with America Reads; designs sportswear and leatherwear for private clientele as well as produces fashion events and provides fashion styling services.

Rose M. Kampert

ADJUNCT ASSISTANT PROFESSOR

B.F.A., Pratt Institute; Drawing and Painting with Honors, Fashion Institute of Technology; Continuing Education courses in technical apparel; from 1990–2000, headed her own operation, LOVE NYC, specializing in contemporary juniors' sportswear; currently designs and makes patterns for scores of companies while teaching at several New York institutions; in addition to her connection to the current industry through freelance work, Kampert continues to be active and inspired by fine art, music, and film and consistently brings this into her classroom.

Anna Kiper

PROFESSOR


Lora Nova Kozarska

VISITING ASSISTANT PROFESSOR

B.F.A., Fashion Design, Parsons The New School of Design, working towards M.F.A. in Industrial Arts—Fashion from the National Academy of The Arts, New York; has held design positions at Calvin Klein, Michael Kors, Jason Wu, Giulietta New York, and Derek Lam International; in Italy, has designed for Tod’s S.P.A.; has worked on design projects for Zac Posen, 3.1 Phillip Lim, Narciso Rodriguez, New Balance, and Kay Unger; in 2006, won the Uniqlo Design Competition award in Shanghai; has explored theater and dance, taking part in esoteric total-theater productions staged by the Overground Movement in New York; currently examines creative strategies that promote the understanding of movement and dance principles in relation to design; recently has developed a branch of somatic fashion called kinesthetic design; founder and artistic director of Clothe New World, Inc., an international not-for-profit organization that designs, manufactures, sells, and recycles sustainable, organic products to raise ecological awareness.

David J. Krause

VISITING INSTRUCTOR

B.F.A., Fashion Design, Pratt Institute; co-owner and co-designer of the new brand label Alder, his company crafts responsibly made ready-to-wear accessories and beauty products produced in New York City; Krause’s work has been featured in several notable publications, such as Women’s Wear Daily, Surface, Essence, and Elle. He is a member of the Pratt Design Incubator for Sustainable Innovation.

Gene Lakin

ADJUNCT ASSOCIATE PROFESSOR

M.F.A., Yale University; B.F.A., University of North Carolina, Winston-Salem; Certification in Arts Therapies, The New School; taught summer program in Johannesburg, South Africa with the Parsons School of Design; started the high school fashion studies program at Studio Place Arts in Barre, Vt.; mentored Pratt ‘09 Junior class for CFDA and Geoffrey Beene competitions with one student receiving an honorable mention.
Jacqueline Lamont  
**Adjunct Assistant Professor**  
A.A.S. Fashion Institute of Technology, Fashion Design, couture specialization; studied couture millinery under Janine Galimard; owner/designer Jacqueline Lamont LLC specializing in hats that are sold nationally and internationally in upscale stores and boutiques such as Barneys, Fred Segal, and Estitation, Japan; her private labels have included J. Crew and Burberrys; a special selection of her couture hats was available at the Philadelphia Museum of Art in honor of the retrospective “Ahead of Fashion: Hats of the 20th Century.”

Svetlana Lukyanovich  
**Visiting Assistant Professor**  
B.F.A., Fashion Design, Pratt Institute; background in activewear and other design firms. She is currently a freelance designer at Fila as well as an instructor at Parsons The New School for Design.

Van Lupu  
**Professor**  
B.F.A., Rhode Island School of Design; owner and designer of Van Lupu, Ltd., a freelance design consultancy with over 30 years experience in fashion; full-time professor conducting classes for students of all levels; supervises the CFDA and YMA/FSF student scholarship competitions; member of the Fashion Group International and the Fashion/Trends Workshop.

Rachel Miller  
**Visiting Instructor**  
B.F.A., University of the Arts, Philadelphia; M.F.A. Fiber, Cranbrook Academy of Art; in addition to teaching a Sustainable Practices course in the Fashion Design department at Pratt Institute, has worked as a fiber artist, costumer, and sculptor for more than 11 years; teaches at University of the Arts in Philadelphia and the Sustainable Design Entrepreneurs program at FIT; formerly, an Open Studios resident artist at the Museum of Arts and Design in New York, and also taught at the Srishti College of Art, Design and Technology in Bangalore, India; Tyler School of Art (Temple University); and the Art Institute of Philadelphia in addition to having done numerous residencies and participated in many shows and exhibitions.

Jennifer Minniti  
**Chair**  
M.A. Costume Studies, New York University; B.S. Fashion Design, Philadelphia University; designer, curator, scholar, and academic administrator; formerly associate chair and associate dean, California College of the Arts, where she taught in the Fashion Design department (1997–2011); other recent teaching appointments have included visiting professorships in Fashion at CEDIM University in Monterrey, Mexico, and at the School of the Art Institute of Chicago; industry experience includes working for Donna Karan in Manhattan, and helping to launch a sustainable collection, titled Clothespin; her curatorial work includes appointments as a research consultant in ethnographic textiles and modern fashion at the DeYoung Museum and as a curatorial consultant to the Wattis Institute, both in San Francisco, California.

Robin Mollicone  

Luigi Montesano  
**Visiting Assistant Professor**  
Fashion Institute of Technology; Parsons The New School for Design; Kingsboro College; over 30 years experience in the handbag and leather goods accessory market. He currently works at Coach Leatherware as a senior product engineering manager.

Laura Moore  
**Adjunct Associate Professor**  
B.A., Syracuse University; Graduate work, Clothing and Textile Technology, Syracuse University; M.S., Education, Capella University (expected 2012); 29 years experience in the apparel industry; positions held include patternmaker, production manager, technical designer, and samplemaker; profiled in Fashion Inside Out: Daniel V’s Guide to How Style Happens from Inspiration to Runway and Beyond (Potter Craft, 2008); featured expert on the Dr. Oz Show, June 2011.

Rebeccah Pailes-Friedman  
**Adjunct Associate Professor**  
B.F.A., Fashion Design, Pratt Institute; M.I.D., Industrial Design, Pratt Institute; Computer Graphics and Graphic Design, School of Visual Arts; Millinery Design, Fashion Institute of Technology; experience as design director of Starter for Nike; Champion Athletic Apparel; C-9 by Champion for Target; Fila USA; accessories designer for Liz Claiborne, art director, Everlast, BUM Equipment, and Nautica kids; freelance product, graphic, and interior designer; has taught fashion and industrial design at Pratt since 1998.

Joong Park  
**Visiting Assistant Professor**  
B.F.A., Fashion Institute of Technology; an apparel graphic designer with extensive experience in T-shirt design, textile and pattern development, flat sketching, photo retouching, trip and hardware development, brand direction, technical packages, and research and presentation; has worked for Calvin Klein Jeans, Block Corp, Swiss Army Victorinox, Tokyo5Jeans, BUREAU, CockpitUSA, Vokal, ENYCE, Summit Resource, and Success Apparel; has taught graphic design, CAD, and apparel design at Pratt, Parsons, Marist College, SUNY FIT, and Xincon Tech School.

Martin Price  
**Visiting Adjunct Assistant Professor**  
Primary assistant to legendary American fashion designer, Giorgio di Sant’Angelo for more than 11 years, acting as the designer’s liaison with fashion editors and journalists, communicating design ideas to the sample room director, and orchestrating runway presentations; after Sant’Angelo’s death (1989), Price continued as designer for the house until its closure (1992); in the late 1990s, Price donated the extensive Sant’Angelo Archive to The Metropolitan Museum of Art’s Costume Institute and remains devoted to the historical documentation of the designer’s work as a consultant to museums and libraries across the country; since 2004, assistant professor at top art and design colleges; mentors junior and senior-year classes in collection and design philosophy development, fostering the students’ discovery of their individual point of view and unique creative vision, while drawing upon his extensive experience in the fashion industry to guide them towards understanding the many roles of the 21st-century fashion designer.
Karen Pritchett-Neuman
ADJUNCT PROFESSOR

A.A.S., Fashion Illustration, Art Institute of Pittsburgh; freelance illustrator; clients include Bill Blass, major department stores, and children’s books.

Emily Putterman Handler
VISITING INSTRUCTOR

A.A.S., Fashion Institute of Technology; Certificate 1989, Cordwainers Technical College, England; assistant adjunct professor at FIT for 21 years; teaches shoe design and shoemaking also at Hunter College; started a shoemaking program at the Jewish Community Center of Manhattan five years ago; taught at Make workshop, Craft Student League, Nippon Club; has appeared on NY1 News, Fox 5 Eyewitness News, Japanese television; Daily Candy articles in The Sun, Village Voice.

Karen Rippy
ADJUNCT ASSISTANT PROFESSOR

B.F.A., Fashion Institute of Technology; Assistant Professor at F.I.T.; The New School; Freelance intimate apparel designer; teach classes in draping, patternmaking, sewing, body contour, knitwear design, lingerie design.

Linda Sands
ADJUNCT PROFESSOR

B.F.A., Fashion Institute of Technology; over 30 years experience in the contemporary sportswear and sweater market; producer of major fashion shows for schools, AIDS foundations, and charity events; couture designer for private clients; developed a special carry on bag for people who must use a walker allowing for safe mobility.

Melanie Schmidt
ADJUNCT PROFESSOR

B.F.A. Fashion Design, Pratt Institute; M.F.A., Costume Design, Brooklyn College; more than 15 years experience as a costume designer, specializing in theater and dance performances; costume design work has appeared in shows for Disney, Alces Productions, The Sackett Group, and choreographer Katie Langan; costume production work in dance performances for Juilliard, Alvin Ailey, and the Radio City Rockettes; in television for the CBS Evening News with Katie Couric, The Sopranos, One Life to Live, Guiding Light, and Fashion Rocks; and for numerous Broadway shows including Memphis, Wonderland, The Wedding Singer, and Cat on a Hot Tin Roof as well as the New York Philharmonic’s productions of Camelot and Company; member of I.A.T.S.E.; custom jewelry designer for private clients; judge for Daytime Emmy Awards; work listed in The New York Times.

Joanne Sherrow
VISITING PROFESSOR

Associates’ of Applied Design, Textile/Surface Design, FIT; B.S., Nutrition, Pennsylvania State University; textile designer and cartoonist, currently teaching CAD and illustration courses at Pratt; has also taught digital design and illustration classes at FIT, Parsons, SAIC, Maine College of Art, and 3rd Ward; design clients have included Liz Claiborne, Victoria’s Secret, and Anthropologie; author and illustrator of the comic book mini series Captcha and author of the textbook Vector + Raster Fun with Fashion Design (Pirouette Press, 2nd ed. January 2010).

Erica Simon
VISITING INSTRUCTOR

B.F.A., Reed College; Simon works as a designer in New York City for two accomplished jewelry companies. Simultaneously, she is happily growing her company to get her jewelry out to the fabulous women of the world who are missing that one commanding item from their wardrobe.

Tara St. James
VISITING ASSISTANT PROFESSOR

Lycée Bellevue, Toulouse, France; LaSalle College School of Fashion Design, Montreal Quebec; owner and head designer for the New York-based clothing label GJM; V.S sleep- and daywear, Lane Bryant Sleepwear; designer: Natori; freelance: Leigh Bantivoglio, Passion Bait, Christina Stott, Aerin Rose, Lisa Marie Fernandez, Studio Rouge, Juliana.

Freya Tamayo
ADJUNCT ASSISTANT PROFESSOR

B.F.A., Fashion Design: Pratt Institute; more than 15 years industry experience designing activewear and active lifestyle apparel for companies such as Sketchers, Fila, Jockey, Avia, le Coq Sportif, USTA, Nordstrom, Academy stores, Lady Footlocker, and DSG. Currently teaching Swimwear and Activewear to juniors in the Fashion Design department.

Karin S. Yngvesdotter
ADJUNCT ASSOCIATE PROFESSOR


“We liked the artistic mood of Pratt’s campus. Even as fashion design majors, we were always stimulated by the fine arts. Now at ANDY & DEBB, we often collaborate with fine artists.”
The Pratt Film/Video program is designed to nurture the next generation of innovators in moving image and sound. We offer a comprehensive foundation in the culture, techniques, and processes of moving image and sound production, with training in both traditional storytelling and non-traditional forms. At Pratt, you don’t need to limit yourself to fiction or non-fiction films, to theaters or online platforms, to commercial or art world aspirations. Your classes will take you through all modes of film and video (narrative, documentary, alternative), encouraging intellectual cross-fertilization and allowing you to shape your own artistic vision. Our program prioritizes creative expression while providing students with solid technical skills in all current digital technologies, allowing for multiple professional pathways upon graduation.

Award-winning film/video artists and industry professionals teach an exciting range of courses in our curriculum, from the shared first year Digital Cinema sequence, to the final year, in which faculty guide students’ individual thesis projects in Senior Video. Pratt Film/Video rigorously trains incoming students in

Cinema is everywhere, all around us—in theaters, in art galleries, on television, smart phones, YouTube, billboards, buses, and cabs. The magic of cinema that stunned us at its inception is now fully integrated into our daily lives through the artistic, cultural, and political fabric of our society. How can you as a young artist make the most of this very moment? How can you embrace and explore all the exciting new possibilities of film and video, while simultaneously becoming grounded and skilled in the time-tested traditions?

Left: A junior inspects his viewfinder in a Video III class.
cinematography, mise-en-scène, editing, and sound, as well as in conventional and non-conventional cinematic structure. With that foundation, we then encourage students to follow their own sense of inquiry towards more specialized content-specific courses, more electives, and more collaborations with students in other majors. For example, consider a sophomore or junior level Film/Video course in short form screenwriting or directing actors; consider a class in typology within the Communications Design department to integrate text into your films; collaborate with Fashion Design students to explore the rich interaction of costume and the moving image. Embrace these opportunities to learn from your peers and your environment, as well as your Film/Video professors.

Access is a key component of our program. In Pratt Film/Video, freshmen through seniors are shooting projects with large-sensor interchangeable lens digital cinema cameras, quality microphones, and compact digital audio recorders. Students edit in our digital editing facilities, manipulating image and audio with current post-production software. All the members of the Pratt Film/Video department administrators, faculty, technical support staff are all active accomplished filmmakers themselves. These are the people who will share their experiences with you and guide your continuing technical and conceptual development.

As a Film/Video major, your access will extend beyond Pratt into New York City itself. Identifying new directions in the field is not limited to watching artist tapes in your Contemporary Video class: You can visit the amazing galleries, museums, microcinemas, and film festivals happening all over the city. Out-of-class opportunities provide incredible professional experiences. You can become part of a TV or film crew filming on New York City streets, or work as a student intern at places like The Museum of Modern Art, Saturday Night Live, or at one of the countless independent companies that provide New York City’s cutting edge.

We are proud to say that we do not know what the future of the moving image will bring. Our mission is to provide you with tools and techniques, an understanding of history, and a complex yet flexible interdisciplinary arts education allowing you to guide us into that future.

Our recent grads are already leading the way with their infectious entrepreneurial spirit. They include an award-winning indie filmmaker who started an internationally recognized film festival; a director of photography for music videos, short films, video installations, and industrials; a producer and editor of online video content for The New York Times; and a writer for Nickelodeon on-air promotion, among many others. We are watching their accomplishments, and excited to see where you might lead us.

The Program’s Structure

In the freshman year, Film/Video majors take two rigorous and comprehensive Digital Cinema courses providing foundational training. In the sophomore and junior years, the curriculum opens to more electives, more collaborations with students across majors, and deeper study in the student’s chosen mode. The culmination of the program is a guided but self-defined senior project, publicly screened in New York City (in the past few years, at Brooklyn Academy of Music).

Students learn in an intimate workshop setting through screenings, readings, technical demonstrations, class critique, visiting artists and professionals, as well as through internship programs in the many film, video, and post-production studios throughout the city.

Upon graduation, students will have produced their senior project as well as compiled a sample reel of personal work, which can be part of a graduate school application, be submitted to galleries and festivals, or serve as a demonstration of the student’s skill for entry into the professional landscape.
**Film/Video Faculty**

**Dianne Bellino**  
**Acting Assistant Chair**  
M.F.A., Film and Video Production, University of Iowa; B.A., Creative Writing, Brown University; her short fiction films and videos have screened at festivals such as SXSW, Hamburg, Maryland, MadCat, New York Underground; on television (MTV); and at various venues such as the RISD Museum, Microscope Gallery, and Coolidge Corner Theater; her work has been recognized in Artforum, Filmmaker, Film Threat, and Jane magazines, and is distributed on DVD by Drag City; recent awards include a residency at Yaddo, for April 2012, and a 2011–2012 NYSCA Individual Artist Grant.

**Matthew Hysell**  
**Visiting Instructor, Film/Video Technician**  
M.F.A., California Institute of the Arts; B.A., Hunter College, City University of New York; Columbia College Chicago; writes, directs, composes and edits his own narrative films; in 2009 he premiered his first feature film Marin Blue at the 59th Berlinale in the Forum section; the film received distribution from the Arsenal Institute of Film and Video Art, and subsequently screened in several theaters across Germany, among other places.

**Joshua Koury**  
**Assistant Professor**  
B.F.A., Pratt Institute; acclaimed filmmaker whose work has been recognized by a number of publications, including The New York Times, Variety, The Village Voice, and The New York Times; in 2002 co-founded the Brooklyn Underground Film Festival, where he served as programming director for five years; has worked at the Hamptons International Film Festival as a programmer and programming manager for the past five years; We Are Wizards is his second feature length documentary.

**Ross McLaren**  
**Adjunct Assistant Professor**  
AOCA Associate of College Art (B.F.A. equivalent), Ontario College of Art; winner of the EVVY Millennium Achievement Award in 2009, whose films and photographs can be found in the collection of the Arts Council of Great Britain, London; The National Gallery of Canada, Ottawa; National Film Archives, Ottawa; and the American Federation of Arts, New York.

**Deborah Meehan**  
**Professor**  
M.F.A., School of the Art Institute of Chicago; B.S., Northwestern University; Whitney Museum, Independent Study Program; clients include the BBC, IFC, Steelcase, Cook’s magazine, and the Whitney Museum of American Art.

**John Murphy**  
**Adjunct Assistant Professor**  
M.F.A., School of the Art Institute of Chicago; B.F.A., University of Oklahoma; Whitney Museum of American Art, Independent Study Program; has provided sound mixing for the following networks: PBS, HBO, BBC, NBC, CBS, and FOX, to name a few; has done sound mixing and cinematography for Brace for Impact: The Chelsey B. Sullenberger Story, released 2010; other cinematography projects include Air Force One, a documentary broadcast on the National Geographic Channel, and Everybody Knows, a documentary of Elizabeth Murray’s life, screened at The Museum of Modern Art, New York.

**Alexander Noyes**  
**Adjunct Assistant Professor**  
B.A. Music, Antioch College; sound designer, editor, and mixer, whose television projects have appeared on the following networks: HBO, Cinemax, Sundance, IFC, PBS, Discovery, TLC, MTV, and ESPN; radio projects...
have appeared on NPR; film and video projects include The Road to Redemption; 2008 Academy Award winner Freeheld: The Laurel Hester Story; and Tea on the Axis of Evil, among others.

**Jacqueline Ochs**
**Adjunct Assistant Professor**
B.F.A., San Francisco Art Institute; her films have been broadcast worldwide; awards include Special Jury Prize—Sundance Film Festival, premieres at the New York Film Festival, Mannheim Film Festival (Germany) and Cinema du Reel (Paris); two MacDowell Colony Fellowships and the Guggenheim Fellowship; articles about her work have appeared in The New York Times, LA Times, Film Comment, Cineaste, and International Documentary Magazine to name a few; she has been executive director of the Human Arts Association, a not-for-profit arts foundation, since 1976.

**Leighton Pierce**
**Chair**
M.F.A., Syracuse University School of Art; B.A., University of Iowa; School of the Museum of Fine Arts, Boston; he has exhibited films and videos in major art museums and film festivals including the Sundance Film Festival, the Whitney Biennial, and the San Francisco and New York Film Festivals; his work has been the subject of dozens of retrospectives, curated screenings, and juried exhibitions; he has received a Guggenheim Fellowship, NEA Individual Artist Grant, Rockefeller Media Arts Fellowship, Camargo Foundation Residency, and University of Iowa Arts and Humanities Initiative Award, among many others; headed the film and video production program of the Department of Cinema and Comparative Literature at the University of Iowa (2000–2011), where he developed and initiated Iowa’s successful M.F.A. in film and video production.

**Alexandra Sumner**
**Adjunct Assistant Professor**

**Ramzy Telley**
**Assistant Professor**
B.F.A. Film, California Institute of the Arts; has exhibited video and fine arts projects nationally and internationally at the Museum of Fine Arts Houston; Museo de Arte Moderno, Trujillo, Peru; Leipzig Art House Cinema, Leipzig, Germany; and Shanghai Art Museum, Shanghai, China; also president of Rodeo Circus Films, Inc., an independent film and video production company providing production, editing, and programming services; clients include: HBO, Discovery Network, A&E Network, The Learning Channel, and The Travel Channel.

**Florina Titz**
**Visiting Instructor, Film/Video Technician**
M.F.A. Film and Video Production, University of Iowa; B.A., University of Letters, Romania; writer and filmmaker from Romania; wrote and directed Trip, a no-budget guerrilla-style feature film about the Romanian post-communist lost generation and is currently working on her second feature film Momo; her work has been exhibited nationally and internationally at film festivals such as Cannes, South by Southwest, European Short Films, Queer Fruits (Australia), Antimatter, Chicago Underground, and many more.

“The Pratt influence is there in everything we do. Our mentors and teachers, we still talk about them or talk to them.”

—Glenn Ficarra, B.F.A. Film ’91 and John Requa, B.F.A. Film ’91, Directors, Crazy, Stupid, Love.

“Pratt gave us those precious few years you have in college when you can try whatever idea you’ve got and get away with it.”

—Scott Weinstein, B.F.A. Film ’97, Co-producer of SNL’s Weekend Update
Since the Renaissance, the fine arts have been understood as an intellectual discipline equal to literature. Certainly painting, drawing, sculpture, and printmaking have informed modern visual imagination. The artistic process begins with the search for a visual form that will interpret this history into contemporary thought.

At Pratt, the relationship between art and design is fluid and symbiotic; immersion in a milieu rich in both traditions is the best training for a fine artist. When we want to examine the work of an artist, we are not restricted to looking at slides; New York City has hundreds of museums and galleries where the original works can be scrutinized. Visits to professional artists’ studios are common, allowing intimate access not only to the artists’ works but also to an understanding of their lives. The studios at Pratt have high ceilings, good light, and facilities for everything from silk-screening to casting in bronze. They are ideal physical environments in which artists can experiment in painting, drawing, sculpture, printmaking, jewelry, and ceramics.

The Fine Arts faculty is drawn from artists representing major directions in the contemporary art world. Faculty members regularly exhibit work in major galleries and museums. Varied course offerings enable students to create programs of study suited to the development of their talents and interests. Options include various media such as charcoal drawing, oil and acrylic painting, etching, bronze casting, ceramics, jewelry, and installation.

“It is the way you see it that makes your viewer see it, too. First you must see what you are, for you are only what you see. Then you must select images and symbols to create a network of associations for your viewer to follow.”

—Fine Arts student

Left: Alex Gavryushenko (senior)
work. All fine arts students enroll in a common sophomore year program. This enables students to experience different studio art areas prior to selecting an emphasis in the junior year. The last two years of study at Pratt lead to focused aesthetic directions, developing those skills required to become professionals in their chosen fields.

The Program’s Structure

B.F.A. IN FINE ARTS

Pratt students learn through studio work, group discussion, lectures, seminars, individual consultations, and frequent visits to museums, galleries, and artists’ studios. Upon entering the junior year, students focus in one of the following areas: painting, drawing, sculpture, printmaking, ceramics, or jewelry.

ELECTIVE OPPORTUNITIES FOR ALTERNATIVE CAREERS USING STUDIO ELECTIVE CREDITS

Elective opportunities in the following areas are career-oriented options open to fine arts majors who can take 16–22 credits in these areas: communications design, film-video, photography, art education, digital arts, and illustration. These programs combine a full and professional program in fine arts with opportunities to gain additional knowledge and skills important to pursuing alternative careers in the arts.
Fine Arts Faculty

David Alban
VISITING ASSISTANT PROFESSOR
B.F.A., Kansas City Art Institute; M.F.A., Cranbrook Academy of Art; selected group exhibitions: Clay Art Center, Port Chester, NY; Josaphat Arts Hall & Convivium33 Gallery, Cleveland; Lill Street Art Center, Chicago; Wroclaw National Gallery, Poland; selected grants and residencies: Ksiaz Factory, Poland; Watershed Center for the Ceramic Arts; Panevezys Glass Works, Lithuania; National Ceramics Symposium, Hong I k University, Seoul, Korea; Jerome Foundation Grant Residency, St. John’s University; other professional: master kiln builder; art fabricator, Polich Art Works, Newburgh, NY; collections: The Decorative Arts Museum, Prague; International Museum of Ceramic Arts, Czech Republic; Ceramic Arts Museum, Poland; The Bemis Foundation; The Butler Museum of Art.

Colleen Asper
VISITING INSTRUCTOR
M.F.A., Yale University; B.F.A., Maryland Institute College of Art; residency, Skowhegan School of Painting and Sculpture, 2006; exhibitions include APF Lab, New York, NY; Steven Wolf Fine Arts, San Francisco; NADA Art Fair, Miami; Priska Juschka Fine Art, New York; P.P.O.W. Gallery, New York; OED Gallery, Cochin, India; Jack Shainman Gallery, New York; MTS Gallery, Anchorage, AK; Circus Gallery, Los Angeles; Deitch Projects, New York; Alona Kagan Gallery, New York; and Creative Alliance, Baltimore; selected publications include: Modern Painters, The New York Times, panels include The Review Panel for arcrical.com at The National Academy Museum and School of Fine Arts, New York and many others; selected writing includes regular contributions to Art in America, 2009–present; thehighlights.com, 2008–present; arcrical.com, 2008–present; awards and honors include Helen Winternitz Award, 2004; Jacob K. Javits Fellowship, 2002; Maryland State Grant, 2000.

Adam Apostolos
SCULPTURE TECHNICIAN, VISITING INSTRUCTOR

Nicole Awai
VISITING ASSISTANT PROFESSOR

Lisha Bai
VISITING INSTRUCTOR
B.A., Washington University, St. Louis; M.F.A., Yale University; exhibitions: National Academy, New York, NY; MCLA Gallery 51, North Adams, Mass.; Bravin Lee Programs, New York, NY; Zone Chelsea Center for the Arts, New York, NY; Josée Bienvenu Gallery, New York, NY; Tyler Estate, New York, NY; Musée d’Art Américain Giverny, Giverny, France; awards and residencies: S.J. Wallace Truman Fund Award, National Academy, New York, NY; Vermont Studio Center Full Fellowship, Johnson, VT; Terra Summer Residency Fellow, Giverny, France; publications: The New York Times, The New Yorker, New York Sun.

Hannah Barrett
VISITING ASSISTANT PROFESSOR
B.A., Wellesley College; Diploma, School of the Museum of Fine Arts, Boston; Fellowship, School for Applied Arts, Vienna, Austria; M.F.A, Boston University; solo exhibitions: Howard Yezerski Gallery, Boston; Clifford Smith Gallery, Boston; selected group exhibitions: DeCordova Museum, Lincoln, Mass.; Museum of Fine Arts, Boston; Samson Projects, Boston; grants and awards: International Association of Art Critics, Annual Exhibition Award; Massachusetts Cultural Council, Finalist Grant; Mary Elvira Stevens Traveling Fellowship, Vienna, Austria; publications: New American Painting, Northeastern Edition, Volume 7, Boston Globe; Boston Magazine.

Lisa Bateman
ADJUNCT ASSOCIATE PROFESSOR
B.F.A., East Carolina University; M.F.A., Virginia Commonwealth University; recent exhibition and curatorial projects: Location One New York, PS.1, New York; public arts projects: MTA Arts for Transit, BACA, and PACC; special projects manager, PS.1 Center for Contemporary Art; Teme Celeste magazine; national and international exhibitions; recipient of Pollock-Krasner fellowship.
Michael Brennan  
ADJUNCT INSTRUCTOR  

Mona Brody  
VISITING ASSISTANT PROFESSOR  

Howard Buchwald  
PROFESSOR  
B.A., Cooper Union; M.A., Hunter College; solo exhibition venues include: Nancy Hoffman Gallery, NYC; Mary Boone Gallery, NYC; Frumkin Struve Gallery, Chicago; Galerie Farideh Cadot, Paris, France; included in numerous group exhibitions since 1964; recipient of a Guggenheim Fellowship, two National Endowment for the Arts awards, and grants from the following foundations: Pollock-Krasner, Gottlieb, NY CAPS, and the Elizabeth Foundation; public collections include: Whitney Museum of American Art, NYC; Mead Art Museum, Amherst College; The Butler Institute of American Art, Youngstown, Ohio; The Lannan Foundation, Palm Beach; numerous publications include Color in Contemporary Painting (Watson-Guptill Publications, 1991); American Painting, The Twentieth Century (Rizzoli, 1986); represented by Nancy Hoffman Gallery, NYC.

Richard Budelis  
ASSOCIATE PROFESSOR  
B.F.A., Pratt Institute; Wadsworth Atheneum; City College of New York; exhibited at Howard Wise Gallery, New York and Cleveland; Boston Museum of Fine Art; Art Park, New York. Published multiples include: Interfunktionen No. 8, Köln, Germany (Friedrich Wolfram Heubach, 1972).

David Butler  
VISITING ASSISTANT PROFESSOR  
B.F.A., Georgia State University; M.F.A., University of Washington; sculptor, jeweler, designer, and goldsmith; his work has been extensively exhibited and is included in public and private collections.

Kirsten Campbell  
VISITING INSTRUCTOR  
B.F.A., Maryland Institute College of Art; M.F.A., Pratt Institute; solo exhibitions: Montgomery College, Takoma Park, Md.; Saint Nicholas Park, Harlem, NY; Rosefsky Gallery, Binghamton University, NY; group exhibitions: Norman Rockwell Museum, Stockbridge, Mass.; Cubical Ten Gallery, Baltimore; DUMBO Arts Festival, Brooklyn; Art In General, New York; National Museum of Women in the Arts, Washington DC.

Anne Carlson  
ADJUNCT PROFESSOR  
B.A., Marymount College; M.F.A., Pratt Institute; Alfred University; Art Students League; Académie de la Grande Chaumière; lecturer for Boces of Nassau County.

Alexia Cohen  
JEWELRY TECHNICIAN, VISITING INSTRUCTOR  
B.F.A., Massachusetts College of Art and Design

Richard Budelis  
ASSOCIATE PROFESSOR  
B.F.A., Pratt Institute; Wadsworth Atheneum; City College of New York; exhibited at Howard Wise Gallery, New York and Cleveland; Boston Museum of Fine Art; Art Park, New York. Published multiples include: Interfunktionen No. 8, Köln, Germany (Friedrich Wolfram Heubach, 1972).

David Butler  
VISITING ASSISTANT PROFESSOR  
B.F.A., Georgia State University; M.F.A., University of Washington; sculptor, jeweler, designer, and goldsmith; his work has been extensively exhibited and is included in public and private collections.

Kirsten Campbell  
VISITING INSTRUCTOR  
B.F.A., Maryland Institute College of Art; M.F.A., Pratt Institute; solo exhibitions: Montgomery College, Takoma Park, Md.; Saint Nicholas Park, Harlem, NY; Rosefsky Gallery, Binghamton University, NY; group exhibitions: Norman Rockwell Museum, Stockbridge, Mass.; Cubical Ten Gallery, Baltimore; DUMBO Arts Festival, Brooklyn; Art In General, New York; National Museum of Women in the Arts, Washington DC.

Anne Carlson  
ADJUNCT PROFESSOR  
B.A., Marymount College; M.F.A., Pratt Institute; Alfred University; Art Students League; Académie de la Grande Chaumière; lecturer for Boces of Nassau County.

Alexia Cohen  
JEWELRY TECHNICIAN, VISITING INSTRUCTOR  
B.F.A., Massachusetts College of Art and Design
Peggy Cyphers  
**Adjunct Professor**  
B.F.A., Maryland Institute of Art, Towson State University;  
M.F.A., Pratt Institute; recipient of National Endowment for the Arts Fellowship, PS.1/New York Studio Award;  
Ingor Foundation Award; represented by E. M. Donahue Gallery, NY; Solo Press, NY; Betsy Rosenfield Gallery, Chicago; contributing writer to *Arts Magazine, Art Journal*, and other publications.

Greg Drasler  
**Adjunct Assistant Professor**  
B.F.A., M.F.A., University of Illinois Champaign, Urbana;  
notable solo exhibitions: Betty Cunningham Gallery, New York; The Center for Contemporary Art, Chicago; Queens Museum of Art, NY, and the recent Tattoo Parlor, at California State University at Fullerton, Santa Anna; group exhibitions include New Museum of Contemporary Art;  
Whitney Museum of Contemporary Art/Champion, NY;  

Kelly Driscoll  
**Assistant Professor**  
collections: Columbia University; Library of Congress; Wellesley College; Houghton Library, Harvard University;  
New York Public Library; Link Kabinett, Germany.

Brad Ewing  
**Visiting Instructor**  

Anne Gilman  
**Adjunct Associate Professor**  
B.F.A., State University of New York, New Paltz; M.F.A., Brooklyn College; solo exhibitions: Palacio del Segundo Cabo, Havana, Cuba; Casa Cristo, Guadalajara, Mexico;  
Sala Polivanted, Matanzas, Cuba; and numerous group exhibitions and awards; collections: New York Public Library; Kresge Museum of Art; Brooklyn Museum;  
National Museum of Women in the Arts; Colegio de Arquitectos de Estado de Jalisco, Guadalajara, Mexico;  
Library of Congress; publications: *Frayed Edges* (Ediciones Viga, Matanzas, Cuba, 2001); *Facing Eviction and Don’t Lose Heart*, ISCA.

Jonathan Goodman  
**Visiting Assistant Professor**  
B.A., Columbia University; M.A., University of Pennsylvania; freelance writer and editor, various publications, including *Art in America, Art News, Drawing*, and *Art Asia Pacific*.

David Gothal  
**Visiting Assistant Professor**  

Nancy Grimes  
**Adjunct Associate Professor**  
B.A., Indiana University; M.F.A., School of the Art Institute of Chicago; co-founder of the artists’ space, West Hubbard Gallery, Chicago; exhibited widely nationally; author of Jared French’s Myths; writes for *Art in America* and *Art News*, for which she has been an editorial associate since 1986.

Eric Heist  
**Visiting Assistant Professor**  

Licio Isolani  
**Associate Professor**  
M.F.A., Instituto Statale D’ Arte, Florence, Italy; exhibitions: Brooklyn Museum; MoMA/PS.1.; Hudson River Museum; Trenton Museum; Newark Museum; and Museo Civico Solaini, Italy; collections: Minnesota Museum of Art, St. Paul; Museum of Design, Montreal, Canada; and Cooper-Hewitt, National Design Museum, New York; YuYu Yang Foundation, Taiwan; performances: Franklin Furnace; La Vetrine pur l’art actual, Paris; Centro Multimania, Volterra, Italy; Center Pompidou, Paris.

Martine Kacynski  
**Adjunct Associate Professor**  
B.F.A., Liverpool Polytechnic, England; M.F.A., Parsons School of Design; Skowhegan School of Art; exhibitions: Sculpture Space, Utica, NY; Mary Dinaburg Studios, NY; Affinity Archives, Dublin, Ireland; Jessica Murray Projects, Brooklyn; Kent Gallery, NY; Art and Idea, Mexico City; Davis Anderson Gallery, Buffalo, NY; public sculpture: Socrates Sculpture Park, NY; The Rosen Sculpture Park, North Carolina; Lipe Art Park in Syracuse, NY; recipient of a New York Foundation for the Arts Fellowship; represented by Dinaburg Arts in New York.

Shirley Kaneda  
**Associate Professor**  
B.F.A., Parsons School of Design; recent solo exhibitions: Danese Gallery, New York; Bernard Jacobson Gallery, London; Galerie Jean-Luc & Takako Richards, Paris; Feigen Contemporary, NY; Galerie Schuster & Scheuermeier; Berlin & Frankfurt; Centre d’Art Contemporain Roussillon-Languedoc, France; Centre d’Art d’Ivry, Paris; publications include: *Art in America, Art News, Contemporary, The New York Times, Time Out, Beauty and the*
Contemporary Sublime by Jeremy Gilbert Rolfe; What is Abstraction by Andrew Benjamin; Talking Painting: Dialogues with 12 Contemporary Abstract Painters by David Ryan; awards: Guggenheim Memorial Foundation Grant, Pollock Krasner Foundation Grant, NEA Regional Fellowship, and The Elizabeth Foundation; contributing editor for BOMB Magazine and has published articles, catalogue essays, and reviews for various publications and journals since 1989.

**Michael Kirk**  
**VISITING PROFESSOR**  

**Julian Kreimer**  
**VISITING ASSOCIATE PROFESSOR**  
B.A., Princeton University; M.A., Chelsea College of Art and Design, London; M.F.A., Rhode Island School of Design; exhibitions: Monya Rowe Gallery, New York; Pierogi /Flat Files, Brooklyn; Fredericks Freiser Gallery, New York; Artists’ Space, New York; writes for Art in America, and Modern Painters.

**Catherine LeCleire**  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., University of the Arts; M.F.A., University of Southern California; exhibitions: Ben Shahn Gallery, William Paterson College; Montclair Art Museum; Printmaking Council of New Jersey; Perkins Center of the Arts; New Century Artist Gallery; Rosenwald Gallery; ArtSpace; collections: Hunterdon Museum, College of New Jersey, Center for Contemporary Printmaking; publication: Water-Based Ink: A Screen Printing Manual for Studio and Classroom.

**Jenny Lee**  
**ADJUNCT PROFESSOR**  
B.F.A., Cooper Union; sculptor and industrial welding specialist; exhibited widely, including one-person museum retrospective, solo, and group shows; reviews: Art in America, ArtNews and The New York Times; gallery representation: Herstand, Borgenicht, Shapolsky and Luise Ross; collections include Brooklyn Museum, Newark Museum, and Newberger Museum at SUNY, Purchase; awards include New York Council on the Arts and The New Jersey Council for the Humanities.

**Patricia Madeja**  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., Pratt Institute; exhibitions: Aaron Faber Gallery, New York; Lake Hill House; Gallery Materia; Bruce Museum, Greenwich, Conn.; Objects of Desire Gallery; Islip Art Museum; Elaine Benson Gallery, Bridgehampton, NY; Guild.com; Museum of Arts and Design, New York; Smithsonian Museum, Washington, DC; Philadelphia Museum; numerous private collections; public collections: St. Joseph’s Seminary, New York; The White House, Washington, DC; publications: Art Jewelry Today, American Artist Collectors; awards: Manufacturing Jewelers and Suppliers of America’s American Vision Award; Lapidary Journal Jewelry Arts Award; Saul Bell Design Award; Niche Award.

**Scott Malbaurn**  
**ACTING ASSISTANT CHAIR, VISITING INSTRUCTOR**  
M.F.A., Pratt Institute; B.F.A., Maryland Institute College of Art; exhibitions include those in Janet Kurnatowski Gallery, Brooklyn; David Richard Contemporary, Santa Fe, N.M.; Central Utah Art Center; kunsthalle Galapagos, Brooklyn; The Creative Alliance, Baltimore; Denise Bibro Fine Art; NY; Louisiana College; National University, La Mesa, Calif.; NYU; New Bedford Art Museum, Mass.; independent curatorial projects include those in Brooklyn, NY. and Baltimore, Md; curatorial assistant and design associate, The Isamu Noguchi Foundation and Garden Museum, NY; publications include ArtCritical.com, The Brooklyn Rail, WAGMAG, The Standard Times, NY ARTS.

**Naohisa Matsumoto**  
**VISITING INSTRUCTOR**  

**Martin Mazzora**  
**VISITING ASSISTANT PROFESSOR**  
B.F.A., West Virginia University; M.F.A., American University, DC; co-founder of Cannonball Press; coordinator of Printmaking at Parson’s School of Design, New York; curator/coordinator of the cross-institutional print exchange Swaptropolis.

**Dennis McNett**  
**ADJUNCT ASSISTANT PROFESSOR**  
M.F.A., Pratt Institute; designer of board graphics for Anti-Hero skateboards; collaborates with Cannonball Press; master printer at Brand X editions.

**Nat Meade**  
**STUDIO AND GALLERY TECHNICIAN, VISITING INSTRUCTOR**  
Jennifer Melby

**Visiting Assistant Professor**

B.A., Beaver College; M.F.A., Pratt Institute; master printer in collaboration with various artists including Joanne Greenbaum, Nicola Tyson, Brice Marden, Joan Snyder, Sean Scully, Ellen Phelan, Dorothea Tanning; projects with Sol Lewitt, Red Grooms, and with various publishers including Baron/Boisante, New York; Brooke Alexander Editions, New York; Michael Steinberg, New York; Philadelphia Museum of Art; Bernd Kluser, Munich; and Bruno Bischofberger, Zurich.

Ann Messner

**Adjunct Professor**

B.F.A., Pratt Institute; West Surrey College of Art and Design, England; Bath College of Higher Education, England; Henry Moore Foundation Post Graduate Fellow; solo exhibitions: Zilkha Gallery, Wesleyan University, Conn.; Dorsky Gallery, New York; Bath International Arts Festival, UK; Fawbush Gallery, New York; Worcester Art Museum, Mass.; Shoshana Wayne Gallery, Los Angeles; numerous public projects and installations include Eastern State Penitentiary, Philadelphia; Grey Art Gallery, NYU; Skulptur: Köln/Ehrenfeld, Cologne; awards: NEA Fellowship, New York Foundation for the Arts, Henry Moore International Fellowship; John Simon Guggenheim Foundation, Anonymous Was a Woman Award; Gottlieb Foundation Fellowship; Bunting Fellowship, Radcliffe Institute for Advanced Studies, Harvard University.

Curtis Mitchell

**Visiting Assistant Professor**

M.A., Goddard College; M.F.A., Yale University School of Art; solo exhibitions: P.S.1/MoMA Project Room, New York; Mattress Factory, Pittsburgh; Esso Gallery, New York; AC Projects, New York; KX Galerie, Hamburg; Andrea Rosen Gallery, New York; Galerie Marc Jancou, Zurich; White Columns, New York; selected group exhibitions: “Modeling the Photographic: The End(s) of Photography,” McDonough Museum of Art, Youngstown, Ohio; Leslie Tonkonow Gallery, New York; “Copilandia,” Seville, Spain; Andrew Kreps Gallery, New York; Paolo Tonin Arte Contemporanea, Turin, Italy; Feigen Contemporary, New York; Dorsky Gallery Curatorial Projects, Long Island City, NY; Contemporary Museum, Baltimore, Md.; essays and articles written for: M/E/A/N/I/N/G and Lusitania.

John Monti

**Professor**

B.S., Portland State University; M.F.A., Pratt Institute; solo exhibitions: Weatherspoon Art Museum, Greensboro; Elizabeth Harris Gallery, New York; Sculpture Center, New York and Munson-Williams-Proctor Institute Art Museum, Utica; group exhibitions at numerous venues including Neuberger Museum at SUNY, Purchase; Brooklyn Museum; Long Beach Museum, Calif.; reviewed extensively: *Art in America, Art Forum, Sculpture,* and *The New York Times*; selected collections: Brooklyn Museum, Metropolitan Museum of Art, Yale Art Gallery, Eli Broad Family Foundation, Boston Children’s Hospital; awards: Joan Mitchell Foundation Grant, Louis Comfort Tiffany Foundation Award, New York Foundation for the Arts, and NEA Fellowship.

Donna Moran

**Professor**


James Moroney

**Professor**

B.F.A., Auburn University; M.F.A., Pratt Institute; exhibitions include Pontificia Universidad Catolica del Peru, Lima; The Academy of Fine Arts, Vienna; Universidad Complutense, Madrid; The Brooklyn Museum; National Academy of Design, New York; NoHo Gallery, New York; National Arts Club, New York; Gallery of the Royal Melbourne Institute of Technology, Australia; Alvar Alto Museum, Jyvaskyla, Finland; Georgia State University, Atlanta; Mansfield State College, Pennsylvania; Cranbrook Academy of Art Museum, Michigan; collections: Potsdam Print Collection, SUNY, Potsdam; New York Public Library; and at eighteen United States Embassies around the world.

Dominique Nahas

**Visiting Assistant Professor**


Mario Naves

**Visiting Instructor**


Thirwell (Matt) Nolen

**Adjunct Assistant Professor**

B.Arch., Auburn University, Ala.; M.Arch., Georgia Institute of Technology, Atlanta; exhibited internationally and can be found in numerous private and public collections including: The Cooper-Hewitt National Design Museum (Smithsonian), New York; The Newark Museum,
NJ; The Everson Museum of Art, NY; The Houston Museum of Fine Arts, Texas; and the De Young Museum, San Francisco; awards include: NYFA Fellowship and NEA Fellowship.

Tomaso Puliafito
VISITING PROFESSOR

Diana Puntar
VISITING ASSISTANT PROFESSOR
B.A., University of Maryland, College Park; M.F.A., School of the Museum of Fine Arts, Boston/Tufts University; solo exhibitions: Oliver Kamm, New York; Project Room, PS1/MoMA, Queens; Rowland Contemporary, Chicago; Small A Projects, Portland, Ore.; Participant Inc., New York; two person and group exhibitions include: Samson Projects, Boston, Mass.; Bellwether Gallery, Brooklyn; Stefan Stux Gallery, New York; ArtSpace, New Haven, Conn.; residencies and awards: NYFA Grant /Sculpture; Art Omi; McColl Center for the Arts; Millay Colony; Yaddo; Change, Inc. Grant; publications include: Art in America, Art Critical; Modern Painters; Time Out NY; Gay City News; The Boston Globe.

Catherine Redmond
ADJUNCT ASSISTANT PROFESSOR
Selected solo and group exhibitions at David Findlay Jr., NYC; MB Modern, NYC; Albright Knox Art Gallery, Buffalo; Butler Institute of American Art; Babcock Galleries, NYC; Cleveland Museum of Art, Jerry Solomon Gallery, Los Angeles; collections include Art Students League of New York, Butler Museum of American Art, Citibank of New York, Cleveland Clinic Foundation, Dreyfus Corporation, Luther College Museum, Progressive Corporate Collection, and Redding Public Museum; gallery affiliation: David Findlay Jr., New York.

Judith Reiss
VISITING PROFESSOR
B.S., M.F.A., Art Education, Pratt Institute; awards: 3rd Ward Jewelry, Milwaukee, Wis.; Lake Hill House, Whitefish Bay, Wis.; 21st International Pearl Design Competition, Staff Choice, Telepress International, NY; Refined, A North American Metalsmithing Competition; seminar presentations for jeweler’s of America; work appears in numerous private collections in United States, Europe, and Korea.

William A. Richards
ADJUNCT ASSISTANT PROFESSOR
B.F.A., Pratt Institute; M.A., University of Iowa; M.F.A., University of New Mexico; solo exhibitions: Tomasulo Gallery; Union County College, Cranford, NJ; Moravian College Gallery, Bethlehem, Pa.; group exhibitions: Brooklyn Museum; Virginia Museum of Fine Arts, Richmond; Hirschi & Adler, New York; “Contemporary American Realism Since 1960,” Pennsylvania Academy of the Fine Arts, and at numerous venues including The Oakland Museum of Art, Calif.; Kunsthalle, Nuremberg; Salas de Exposiciones de Bellas Artes, Madrid, Spain; collections: Asheville Art Museum, NC; The Art Institute of Chicago; National Museum of American Art, Washington, DC; Takasawa Institution, Tokyo; awards: NEA Grant; CAPS Grant; Society of Illustrators gold medal; represented by Nancy Hoffman Gallery, New York.

Corinne Robins
VISITING ASSOCIATE PROFESSOR

Clare Romano
PROFESSOR EMERITA
Marybeth Rozkewicz
ADJUNCT ASSOCIATE PROFESSOR
B.F.A., State University of New York, New Paltz.

Stuart Sachs
VISITING ASSOCIATE PROFESSOR
B.F.A., Parsons School of Design; Collegiate Teaching Certificate I, Brown University, Sheridan Center for Teaching and Learning; M.F.A., Rhode Island School of Design; Skowhegan School of Painting and Sculpture; exhibitions: John Connelly Presents, New York; HaNNa Gallery, Tokyo, Japan; Unit B, Houston; International Print Center New York; Alogon, Chicago; collaborations: CGG/J/Cobras (art group), Brooklyn; The Muster, a project by Allison Smith, Beach Lake, Pa. and Governors Island, NY, 2005; publications: Newsday; Las Cruces Sun News; Harvard Independent.

Miriam Schaer
VISITING ASSISTANT PROFESSOR
B.F.A., Philadelphia College of Art; B.F.A., School of Visual Arts; Writing for Artists with Arlene Raven; exhibition venues include: The Mary H. Dana Women Artists Series, Douglass Library, Rutgers University; Brooklyn Public Library; Fuller Museum, Brockton, Mass.; Gallery of the City, Tallinn, Estonia; recent exhibition “Imagining the Book Biennial,” Library of Alexandria, Egypt; awards include a New York Foundation for the Arts Artists Fellowship; publications: The New York Times; Artist Book Reviews; Umbrella.

Analia Segal
VISITING INSTRUCTOR
B.A., Graphic Design, University of Buenos Aires–School of Architecture, Design and Urbanism; M.A., Studio Art, The Steinhardt School of Education, New York University; exhibitions: Gallery Kobo Chika, Tokyo, Japan; PS1, Long Island City, New York; DPM Gallery, Guayaquil, Ecuador; Galleri Tapper, Popermajer, Tekkomatorp, Sweden; Galeria Alberto Sendros, Buenos Aires, Argentina; Plus Ultra Gallery, New York; Museo de Arte Moderno, Buenos Aires, Argentina; Finesilver Gallery, San Antonio, Texas; Weatherspoon Art Museum, Greensboro, North Carolina; Galeria Animal, Santiago de Chile, Chile; White Columns, New York; Dumbo Arts Center, New York; Centre de Recherche Imaginaire

Right: Marissa Ochiogrosso (senior)
et Creation, Chambery, France; awards: Guggenheim Foundation, Pollock-Krasner Foundation, New York Foundation for the Arts; public collections: El Museo del Barrio, New York; Blanton Museum of Art, Austin, Texas; Museo de Arte Moderno de Buenos Aires, Argentina; selected bibliography: Restroom Design (Loft), Made for Love (Stichting Kunstboek, Belgium, 2010); Simply Material (Victionary, Hong Kong, 2008); published by Die Gestalten Verlag GmbH & Co. KG Helsingborgs Dagblad.

Jean Shin
ADJUNCT ASSOCIATE PROFESSOR
B.F.A., M.S., Pratt Institute; Skowhegan School of Painting and Sculpture; exhibitions: Museum of Modern Art; New Museum of Contemporary Art; Asia Society; Brooklyn Museum; Sculpture Center, New York; Fabric Workshop, Artists Space, New York; Frederieke Taylor Gallery, New York; and Galerie Eric Dupont; awards include Pollock-Krasner Grant; Louis Comfort Tiffany Art Award; NYFA Fellowship in Sculpture.

Gerald Siciliano
VISITING ASSISTANT PROFESSOR
B.A., M.S.A.E., Pratt Institute; public and private corporate commissions in North America, Asia, Africa, and Europe; various grants and participation in symposia in United States and abroad; works held in collections internationally.

Robbin Silverberg
ADJUNCT ASSOCIATE PROFESSOR
B.A., Princeton University; Werkstatt fur Buchgestaltung, Vienna, Austria; School of the Museum of Fine Arts, Boston; recent solo exhibitions: La Galeria, Haus der Kunst, Guadalajara, Mexico; Galerie Buch & Druck, Tubingen, Germany; N & N Gallery, Budapest; Columbia College Gallery, Chicago; Whanki Museum, Seoul, Korea; selected collections: National Museum of African Art, Washington, DC; Leopold Hoesch Museum, Duren, Germany; Museum of Fine Arts, Budapest; Museum of Applied Arts, Budapest; Brooklyn Museum; Yale University Art Gallery; Cleveland Institute of Art; Columbia University, New York; Whitney Museum of American Art Library; UCLA Arts Library, Calif.; Biblioteca Alexandrina, Egypt; director of Dobbin Mill (papermaking studio)/Dobbin Books (collaborative artist book studio), NYC, since 1989.

Joseph Smith
PROFESSOR

Tim Spelios
VISITING ASSOCIATE PROFESSOR

Joseph Stauber
ADJUNCT ASSOCIATE PROFESSOR
B.F.A., Pratt Institute; M.F.A., State University of New York, Purchase; master printer and chromiste at Brand-X Editions, NY in collaboration with artists including: Chuck Close, Howard Hodgkin, Robert Motherwell, and Helen Frankenthaler; his mail art objects and collaborations have been sent around the world.

Lelia Tai-Shenkin
VISITING ASSOCIATE PROFESSOR
B.A., Art Education, American University of Beirut, Lebanon; M.A., University of Wisconsin, Madison; Jewelry rendering with Donald Claflin, Fashion Institute of Technology, NY; Cloisonné and granulation techniques, Kulicke-Stark Academy, NY; exhibitions: Aaron Faber Gallery, New York; Artsisans Gallery, Beirut, Lebanon; Saks Fifth Avenue New York; publications: Robb Report; Forbes Life; Modern Jeweler; Couture International Basel & Geneva Special; Jewelry Connoisseur; Contemporary Enameling by Lilyan Bachrach; awards: The Enamelist Society; Diamond Center, New York.

Craig Taylor
VISITING ASSISTANT PROFESSOR

Irvin Tepper
ADJUNCT PROFESSOR
B.F.A., Kansas City Art Institute; M.F.A., University of Washington; awards: NEA artist fellowship and Agnes Bourne Fellowship Award in sculpture from the Djerassi Foundation; exhibitions: St. Louis Art Museum; Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; and Victoria and Albert Museum; collections: Victoria and Albert Museum; Museum of Contemporary Art, Los Angeles; Kunstmuseum, Bern, Switzerland.

Mickalene Thomas
VISITING ASSISTANT PROFESSOR

Elizabeth Whalley
VISITING ASSISTANT PROFESSOR
M.F.A., Brooklyn College; B.A., Concordia University

Jeanne Wilkinson
ADJUNCT ASSOCIATE PROFESSOR
B.A., University of Wisconsin, Stout; M.A., Pratt Institute
Chris Wright

**Adjunct Assistant Professor**


Robert Zakarian

**Professor**

B.F.A., M.F.A., Pratt Institute; exhibitions: Brooklyn Museum; Riverside Museum; Alan Stone Gallery, New York; Royal Mark.

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Top: Yoon Ah Paik (senior); Center: Lockyeon Kim (senior); Bottom Left: Bo Na Ha (senior); Bottom Right: Diana Darett (senior)
In the early years of an artist’s career, it is important to master the basics in an environment of positive, critical feedback and encouragement. But it wasn’t always that way. Pratt introduced the practice to the United States in the 1940s, creating an American tradition in many ways distinct from its European Bauhaus antecedents. Yet the premise remains: In the early years of an artist’s career, it is important to master the basics in an environment of positive, critical feedback and encouragement.

Research shows that a foundation course of study often provides the second of three key “teachers” in the lives of successful artists. The first teacher—often a parent or friend during high school—issues relatively uncritical encouragement, allowing the student to discover the sheer pleasure and excitement of working as an artist. The second teacher, sometimes encountered in high school, but more often in a first-year college foundation program, begins eliciting the student’s talents and abilities in a more formal, rigorous way, introducing him or her to professional standards of work. The third teacher guides the student through the specific ethics, disciplines, and requirements of the chosen art or design field, helping build bridges that enable the student to cross successfully into the professional world.

While there are often more than three teachers involved in an artist’s education, individuals who can fulfill the second role are an essential part of the Foundation experience at Pratt. Day-to-day work involves mastery of materials and techniques, with the explicit purpose of producing thinking artists and designers—people who can integrate...
the physical and sensory aspects of art and design with its fuller emotional and intellectual aspects. (For another view of how Foundation fits into your life as an artist or designer, see “How a Pratt Education Works,” page 25.)

The Program’s Structure

The first-year course of study consists of Foundation Studio Core, Survey of Art I and II (HA 115 and HA 116), and English (ENGL 101 and ENGL 103). The fashion department is an exception and has its own first-year program.

The Foundation Studio Core helps students evaluate their previous art experience in the light of new ideas and techniques. This grounding in underlying concepts and principles of the visual arts puts students’ professional goals in a context of personal growth and self-reflection. Before specialization in the sophomore year, the core curriculum encourages flexibility, adaptability, and the experience of design and art as wide-ranging enterprises. Transfer students will be evaluated for advanced standing, with proper documentation (transcript and portfolio), by the Office of Admissions.

Students expand their thinking by participating in a series of studio experiences that deal with the analysis of problems in perception, conception, and imagination. The studio work encompasses both 2- and 5-D forms in their optical, technical, and symbolic natures. In addition, students receive an introduction to 4-D time arts through the use of computers and other media. At one point, students may deal with specifically designed structural problems and at another point may examine these problems from expressive, social, and historical perspectives. Through this process, individual imagination, skill, ambition, and preferences are examined.
Foundation Faculty

Luis Alonso
(adjunct associate professor)

Philip Ayers
(assistant professor)

Todd Ayoung
(adjunct assistant professor)
M.F.A., Yale University; B.F.A., School of Visual Arts; exhibited in museums and galleries in Denmark, Austria, Belgium, England, Holland, Colombia, Costa Rica, and throughout the United States. Work has been published in Third Text, Bomb Magazine, New Observations.

Perry Bard
(adjunct associate professor)
B.A., McGill University; M.F.A., San Francisco Art Institute; works with video, installations, public art. Her work has been exhibited internationally in such venues as the Museum of Modern Art, New York, Scanners Video Festival at Lincoln Center, the Reina Sofia Museum Madrid, VideoBrasil. In collaboration with community groups she has created site specific public video installations in New York, UK, Poland and Bulgaria. Her current project, “2008: Man With A Movie Camera” is a global remake of Vertov’s 1929 film, an experiment in database cinema for the 21st century.

Cathey Billian
(adjunct professor)

Brian Brooks
(adjunct assistant professor)
B.F.A., Pratt Institute; MSE, Queens College; M.F.A., Brooklyn College.

David Brown
(professor)

Kye Carbone
(adjunct professor)
B.F.A., School of Visual Arts; M.F.A., Brooklyn College; An illustrator from 1979 to 1992, Carbone’s work appeared on The New York Times op-ed page, on the covers of many book jackets, in national magazines, and was featured in major advertising campaigns. In 1992 Kye returned to his first passion: painting. His abstract works have been exhibited widely and are held in many private and corporate collections.

Paul Carrellas
(adjunct assistant professor)
B.F.A., Swain School of Design; M.F.A., Queens College of the University of New York.

Myrel Chernick
(adjunct associate professor)
B.A., Rutgers University; M.F.A., School of the Art Institute of Chicago.
Pier Consagra  
**VISITING ASSOCIATE PROFESSOR**  
B.A., Brown University; born in Rome, Italy. Teaches at the Metropolitan Museum of Art Education Program; Professor of drawing.

Aaron Davidson  
**ADJUNCT INSTRUCTOR**  
B.A.F.A., University of New Mexico.

Hank DeRicco  
**VISITING ASSOCIATE PROFESSOR**  
B.F.A., SUNY/Empire State College; M.F.A., School of Visual Arts.

Carol Diamond  
**VISITING ASSISTANT PROFESSOR**  
B.A., Cornell University; Purchase Prize, American Academy of Arts and Letters; Edwin Palmer Prize, National Academy Museum; collection of Portland, Oregon Museum of Art; Instructor Chautauqua Institute, and City University of New York.

William Fasolino  
**CHAIR**  

Deryck Fraser  
**ADJUNCT ASSISTANT PROFESSOR**  

Iona Fromboluti  
**ASSOCIATE PROFESSOR**

Yechiam Gal  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., School of Visual Arts; A.S., Haddassah College of Technology.

Jane Haimes  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., Cornell University; Paintings shown in numerous exhibitions, public and private collections in New York and Europe. Former senior art director at Grey NY, on national print and television advertising campaigns for Canon USA, General Foods/Kraft, Phillip Morris. NY Art Directors’ Club, Effy, Andy awards.

William Hochhausen  
**PROFESSOR**  
Associate Degree, Cooper Union; B.F.A., Yale University; M.F.A., Yale University; Exhibits in New York.

Mimi Kim  
**VISITING ASSISTANT PROFESSOR**  
B.A., Smith College; M.F.A., University of Pennsylvania.

Ellen Kozak  
**ADJUNCT ASSOCIATE PROFESSOR**  

Edward Lazansky  
**VISITING ASSOCIATE PROFESSOR**  

Andrew Lenaghan  
**VISITING INSTRUCTOR**  
B.F.A., Cornell University; M.F.A., Brooklyn College.

James Lipovac  
**ADJUNCT ASSOCIATE PROFESSOR**  
B.F.A., Maryland Institute College of Art; M.F.A., Indiana University.

Sabrina Lovell  
**ADMINISTRATIVE ASSISTANT**

James McElhinney  
**VISITING ASSOCIATE PROFESSOR**  
B.F.A., Tyler School of Art; M.F.A., Yale School of Art.

Jennifer McNutt  
**ADJUNCT ASSOCIATE PROFESSOR**  
M.F.A., Yale School of Art.

Sung No  
**TECHNICIAN, VISITING INSTRUCTOR**  

Reeva Potoff  
**ADJUNCT PROFESSOR**  
B.F.A., Pratt Institute; M.F.A., Yale University.

Leslie Roberts  
**ASSOCIATE PROFESSOR**  
B.A., Yale University; M.F.A., Queens College, City University of New York.

Christopher Sanderson  
**ASSOCIATE PROFESSOR**  

William Sayler  
**PROFESSOR**  
B.F.A., Syracuse University; M.F.A., University Illinois Urbana; Exhibitions include Krannart, Brooklyn, Katonah, and Islip Museums, the UN, the TAI gallery and the Mercantile Exchange. Work represented in numerous private and corporate collections; Professional photographer; President of Optimax
Inc. specializing in organizational transformation and development from 1986 to 1995 (clients included Dow Jones Telerate, Association of Restoration Specialists, Inc.—Tiffany specialists—Smithsonian and Metropolitan Museum Tiffany exhibits, Ogilvy Mather, Polaroid Corporation—Optics Division; Director of Human Resources—Morgan, Parker and Johnson Inc. an object oriented technology consulting firm, 1993 to 1995.

Kimberly Sloane  
ADJUNCT ASSISTANT PROFESSOR  
B.A., Yale University; M.F.A., Parsons the New School for Design; He has shown his drawings and paintings in and out of New York at the National Academy, New York Studio School, Maurice Arlos Fine Arts, and Dartmouth College among other places. He received both the Mikhail and Ekateryna Shatalov Prize and the Samuel F. B. Morse Medal for Drawing in 2002 from the National Academy and received an Ingram-Merrill Foundation Award.

Migiwa Spiller (Watanabe)  
ADJUNCT ASSISTANT PROFESSOR  
B.F.A., Kansas City Art Institute; M.F.A, Ohio State University.

Vadis Turner  
VISITING INSTRUCTOR  

Beth Warshafsky  
ADJUNCT ASSOCIATE PROFESSOR  
M.F.A, Columbia University; B.F.A, Antioch College.

Patrick Webb  
ASSOCIATE PROFESSOR  
M.F.A., Yale University; B.F.A., Maryland Institute College of Art; has shown his paintings in numerous venues throughout the United States. His work is represented in many museums and corporate collections. Grants and awards: National Endowment for the Arts, The Ingram Merrill Foundation, Art Matters, and the National Academy of Art. He has taught at numerous art schools and universities.

David Weinrib  
ADJUNCT PROFESSOR  

Rebecca Welz  
ADJUNCT PROFESSOR  
B.F.A., School of the Museum of Fine Art, Boston.

Doug Wirls  
ASSOCIATE PROFESSOR  
B.F.A., Tyler College of Fine Art; Awards include; Laufman Award for Drawing and the Isador Medal for Painting, both from the National Academy of Design, Distinguished Professor, Pratt institute, 2007. Work is represented in the collections of the Pennsylvania State Museum, the Butler Institute of American Art and the New Jersey State Museum.

Christopher Wynter  
ADJUNCT ASSOCIATE PROFESSOR  
B.F.A., Empire State College; Certificate, National Academy of Design; Solo exhibitions: Barbara Greene, Studio Museum in Harlem, Goebelkunst, Luz Verde, others; public works: MTA/New York City; Huailein, Taiwan; Aibetsu, Japan; La Romana, Dominican Republic; University of Connecticut, others. Collections: Merrill-Lynch, Studio Museum in Harlem, Mitsubishi, SBA America, others. Awards: Arts International/Lila-Wallace, West Africa; Asian Cultural Council, Taiwan and Japan; Altos de Chavon, Dominican Republic.

Stanley Wysocki  
ADJUNCT ASSISTANT PROFESSOR  
B.I.D., M.F.A., Pratt Institute; Freelance designer.

Alice Zinnes  
ADJUNCT ASSISTANT PROFESSOR  
B.A., Swarthmore College; Cert. 3, New York Studio School; B.A., Swarthmore College; M.F.A., Queens College; Skowhegan School; NY Studio School. Solo exhibitions: Gallery Janet Kurnatowski, Greenpoint; Queens College Art Center; Tribes Gallery, NYC; Dartmouth College; Delaware Arts Center Gallery, Narrowsburg, NY. Represented: Ch’i Gallery, Williamsburg; Galeria Janet Kurnatowski, Greenpoint; MFI Fine Art, Soho. Fellowships: VCCA; Cummington Center. Collections: Alliance Capitol Financial; First Albany Corporation; Frederic R. Harris; Kaye Insurance; Moore Capital Management.

“My freshman year Foundation courses were extraordinary, especially in the way they enhanced my ability to see and feel things differently. They really led me to be where I am right now.”

—KATHARINE JUNGAH KIM, B.F.A. Film/Video ’86  
CEO, CJ Entertainment, South Korea
Pratt Institute is an exceptional place to study the history of art and design. Our landmarked campus attracts leading artists, designers, historians, and theorists and is only minutes from the studios, galleries, private collections, libraries, and museums that make New York a premier center of art and design.

The faculty is composed of distinguished scholars and mentors who focus on the intellectual and professional growth of our students. Their expertise, dedication, and original thinking can be seen in the broad range of courses, academic and professional opportunities, and most importantly, in the quality of our students’ work.

Explore our degree options and you will find students studying 17th-century frescos in Venice, 20th-century product design at first-rate auction houses, and 21st-century performance art at the Guggenheim Museum. Students come from a wide range of backgrounds, and leave with knowledge, experience, and a professional network that will inform and support their careers for many years.

Every Art and Design History student’s program includes “behind-the-scenes” experiences, not only at exhibitions and museums but also in the Institute itself. Connections with other departments in all areas of fine arts and design—interior, industrial, communication, and fashion—as well as with the School of Liberal Arts offer a unique platform for an interaction between practitioners and theoreticians. Our students witness the making of art and design first hand, which adds a real-life perspective to their scholarly studies.

A Pratt student is surrounded and inundated in an aesthetic and intellectual swirl like no other. Pratt’s faculty is distinguished in training and experience, with an impressive array of degrees and professional credentials. It reflects a broad definition of art and design history.
by including film, photo, and design into a solid body of traditional art and conservation.

The History of Art and Design department offers exciting lectures and seminars of a wide range of approaches, from connoisseurship to the most recent theoretical approaches. Frequent excursions and internships result from our extensive working relationship with the city’s museums, galleries, and cultural organizations and are a crucial part of the curriculum.

History of Art and Design Degree Program’s Philosophy

Degrees in the History of Art and Design have been developed with a keen sense of Pratt’s history as a technical school. In the context of a school long devoted to the practicing artist, designer, architect, and librarian, the historical perspective is attached to the concrete example. Its theory is developed from the specific to the general. In Pratt’s School of Art and Design, the definition of art history is broad. It includes design history of clothing, interiors, communication, industrial products, photography, film, and animation as well as urban design and the traditional history of painting, sculpture, architecture, and graphic arts. These courses have been developed to respond equally to the needs of the art/design student as well as to aspiring historians.
The Program’s Structure

The department of the history of art and design provides courses and a foundation of studies for all Pratt students. All undergraduates in the School of Art and Design are required to take 12 credits of art and design history including introductory survey courses that cover pre-history to the 20th century. The surveys are complemented by elective courses in a wide range of fields, which are designed to cater to specific interests of the varied majors within the School of Art and Design. The department offers a unique choice of programs for undergraduate majors in two degree tracks: Bachelor of Arts, and Bachelor of Fine Arts.

Students entering with an Advanced Placement score of four or five in art history may apply for exemption from the first semester survey and are allowed to substitute an elective in the survey area for the second semester of survey. Entering freshmen who have done well in a full-year art history survey course (but did not get a four or five score or did not take AP Art History) may also apply to the chair of the History of Art and Design department to substitute upper-level electives in each survey area from the required courses. Courses are open to all students at Pratt Institute.

B.A. IN HISTORY OF ART AND DESIGN

The B.A. program affords a deeper grounding in the philosophy, literature, and criticism of the history of art and design. This program requires 48 credits to be taken in art history and incorporates a two-year study of a foreign language and other humanities courses in lieu of several studio courses. Students will take specially designed foundation courses and the survey classes. They will continue with an additional 42 credits in History of Art and Design, 57 in Liberal Arts (English, Humanities, Sciences, Social Sciences, and Foreign Language), 19 in Studio, and the remaining 152 credits as free electives. Majors will take upper-level electives in Film and Design, Architecture, Non-Western, Pre-Renaissance, Renaissance to Rococo, and 19th-, 20th-, or 21st-Century Art. Theory and Methodology, Chemistry of Art, and a Senior Seminar are requirements for completion of the degree.

HISTORY OF ART AND DESIGN MINOR

Undergraduates at Pratt who choose to minor in the History of Art and Design are required to complete at least 18 credits of art or design history, or six (including one 500-level course) beyond the B.F.A. requirement of 12 credits. Prospective minors should see the department chair for advisement on appropriate choice of courses.

PRATT IN VENICE

Pratt students and a select few from other institutions are offered the opportunity to live and study in Venice each summer for six weeks in June and July. They work with Pratt faculty and experts from Italian universities and cultural organizations in painting, drawing/printmaking, art history, and/or materials and techniques of Venetian art. The program fosters interaction between art history and studio arts in the context of the visual richness of Venice and the depth of intellectual resources available in local museums, libraries, and monuments.
History of Art and Design Faculty

Agnes Berecz
Visiting Assistant Professor
Ph.D., Université Paris I, Panthéon-Sorbonne, 2006; teaches modern and contemporary art history at Pratt and the Department of Graduate Studies of the Fashion Institute of Technology and at The Museum of Modern Art; New York correspondent of the Budapest-based art monthly, Müértő, currently writing a book about the cultural politics of painting in postwar France; published in Art in America, Artmargins, Praesens, Treca, and European and U.S. exhibition catalogs.

Sam Bryan
Adjunct Professor
B.A., Dartmouth College; M.A., Howard University; DA, Carnegie-Mellon; Sam Bryan is a filmmaker and film archivist. He has taught courses in film history and production at Brooklyn College, Fordham University and at Pratt since 1983. Since 1960 he has filmed for the International Film Foundation in Africa and South America. His films have been shown at the American Film Festival, at the Museum of Modern Art and the Metropolitan Museum of Art. He’s a past president of the New York Film Council and continues as executive director of the International Film Foundation.

Edward DeCarbo
Adjunct Associate Professor
Bachelor of Science in Foreign Service, Georgetown Univ; M.A., University of Chicago; M.A., Indiana University; Ph.D., Indiana University; Ed DeCarbo has earned 2 degrees in international relations and 2 others in anthropology and African studies. His field research is in West Africa with a focus on aesthetics, the place and practice of the arts in everyday life.

Eva Diaz
Assistant Professor
B.A., University of California, Berkeley; M.A. and Ph.D., Princeton University; Eva Diaz is a Curator for Art in General and has served as faculty for the Whitney Museum Independent Study Program, Parsons New School for Design, and Sarah Lawrence College. In addition, she is a freelance critic of contemporary and modern art for publications such as Art in America, Time Out New York, and Modern Painters.

Mary Edwards
Adjunct Professor
B.S., Columbia University; M.A., Columbia University; Ph.D., Columbia University; M.L.S., Columbia University; Professor Edwards grew up in Oklahoma and lives in Manhattan. She studied at the Art Students League and Columbia University. She received a Columbia University Kress Fellowship for 1982-83; a National Endowment for the Humanities Travel-to-Collections Grant for 1988; a Gladys Krieble Delmas Grant for 2000; and travel grants from Columbia University, Pratt Institute, and the School of Visual Arts. She has been a fellow at the Virginia Center for the Creative Arts, the Ragdale Foundation, the Cummington Community of the Arts, the Mary Anderson Center, and the Hambidge Center.

Diana Gisolfi
Professor
B.A., Manhattanville, Harvard; M.A. and Ph.D., Yale, University of Chicago; Gisolfi’s research and teaching focus is on Italian Renaissance Art, art historical methodology, the context of the Catholic Reform in Italy, and art by women. She has published particularly on sixteenth-century Venetian and Veneto art, including that of Veronese, Tintoretto, and Zelotti. Her current work looks at materials and techniques of such artists in relation to workshop practice. She lectures in national and international venues and has reviewed books and exhibitions. Gisolfi chaired the art history department, and she is director of the Pratt in Venice Program.

Dimitri Hazzikostas
Assistant Professor
B.A., Athens University, Greece; M.A.; Ph.D., Columbia University; Dimitri Hazzikostas is an art historian and archaeologist. A member of the Hellenic Archaeological Society, he participated in excavations at Ancient Corinth, Troezen and Lechaion. His areas of special interest include Greek, Roman, and early Medieval art, iconography and interpretation. He is a Whiting Fellow and received the Sears Distinguished Professor Award. He is a contributor to the Encyclopedia of Comparative Iconography. As a member of the Pratt Academic Senate since its inception, he chaired the Senate’s Programs and Policies Committee. Prof. Hazzikostas also teaches in the Pratt-in-Venice program.
Frima Fox Hofrichter  
**Professor**  
Ph.D., Rutgers University; M.A., Hunter College; B.A., Brooklyn College; As a specialist in Art of the Early Modern period, issues of gender and class have informed Hofrichter's writings and teaching. She is the author of a monograph on Judith Leyster, numerous articles and has curated several exhibitions. Besides graduate courses in Dutch still-life painting and Vermeer, Hofrichter also teaches undergraduate survey. She is a co-author of the major text, Janson's History of Art: The Western Tradition. Hofrichter is a member of the College Art Association's Committee on Women in the Arts.

Vivien Knussi  
**Adjunct Assistant Professor**  
B.A., Tufts University; M.A., Columbia University; Ph.D., Harvard University. Upon moving to New York City from Boston in 1986, Knussi lectured at The Museum of Modern Art focusing on photography. She also worked for six years as curator and head of acquisitions for the Dreyfus Mellon Fund. Since completing her Ph.D. she has begun writing a textbook on photography.

Gayle Rodda Kurtz  
**Assistant Chair**  
B.A., Stanford University; M.A., Hunter College, City University of New York; Ph.D., The Graduate Center—City University of New York; Concentration in European Art of the 18th and 19th Centuries. From 1995 to the present—Contractual Lecturer at The Metropolitan Museum of Art with a focus on the African Art Galleries.

Marilyn Kushner  
**Visiting Professor**  
B.A., University of Wisconsin Milwaukee; M.A., University of Wisconsin Milwaukee; Ph.D., Northwestern Univ; Marilyn Kushner is Curator and Head, Department of Prints, Photographs and Architectural Collections at the New-York Historical Society (2006-Present). Previously she was Department Chair, Prints, Drawings, and Photographs and Curator of Prints and Drawings at the Brooklyn Museum (1994–2006). She has also served as Curator of Collections at the Montclair Art Museum, New Jersey, and Research Associate at the Whitney Museum of American Art. Kushner has published and lectured extensively on works on paper and she has served on juries and guest curated exhibitions nationwide.

Michele LiCalsi  
**Visiting Associate Professor**  
M.A., New York University, Institute of Fine Arts, Certificate in Art Conservation; B.A., New York University; Michele LiCalsi studied art at the New York Academy of Art, the Art Students’ League, and the National Academy of Design. She has been teaching drawing, color, and composition at the National Academy of Design from 1994 to the present. She taught fresco painting at the Conservation Center, Institute of Fine Arts, NYU from 1993 to 2005. She has also worked in Art Conservation at the Brooklyn Museum and The Metropolitan Museum of Art. She has worked as a conservator on sites in Florence, Rome, Parma, and Sardis.

Marsha Morton  
**Professor**  
Ph.D., Institute of Fine Arts, New York University; M.A., University of Chicago. Marsha Morton’s primary area of research is 19th-century German art, with published articles on interdisciplinary topics in Neoclassicism, Romanticism, Biedermeier, Impressionism, and Symbolism. She is currently finishing a book on the printmaker Max Klinger that explores his art within the context of Darwinism, anthropology, psychology, and the grotesque. Morton’s books include The Arts Entwined: Music and Painting in the Nineteenth Century (Garland, 2000) and Pratt and Its Gallery: The Arts and Crafts Years (1999). She has served as the secretary of HGCEA (Historians of German and Central European Art) since 2005.

Joyce Polistena  
**Adjunct Associate Professor**  
Ph.D., M.Phil., CUNY; TESOL, Columbia University; Joyce C. Polistena has published articles in Religion and the Arts, The Van Gogh Museum Journal, Italian Americans and the Arts and Culture. Dr. Polistena has presented several papers at the College Art Association, also The Museum of Biblical Art, The North East Popular Culture Association, and many scholarly venues. Her current work is focused on Eugène Delacroix, and Nineteenth-Century European and American Art.

Katarina Posch  
**Acting Chair**  
M.A., University of Applied Arts, Vienna, Austria; Ph.D., National University of Fine Arts and Music, Tokyo, Japan; publications: Design: Isamu Noguchi and Isamu Kenmochi (Noguchi Museum, New York, 2007); About Creativity (Querdenken Magazin 2007, European Forum Alpbach 2007, the University of Applied Sciences, Salzburg, 2007); Isamu Noguchi—Sculptural Design (Vitra Design Museum, Germany, 2001); curatorial work for the Pompidou Center in Paris, the Vitra Design Museum in Germany, and the Noguchi Museum in NYC.

Vanessa Rocco  
**Adjunct Assistant Professor**  
Ph.D., The Graduate Center, CUNY; B.A., School of International Service at American University; Vanessa Rocco is Assistant Curator of the International Center for Photography (ICP) She has organized several exhibitions and publications at ICP, including Expanding Vision: Laszlo Moholy-Nagy’s Experiments of the 1920s (2004), Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1928–39 (2002), and Modernist Photography from the Daniel Cowin Collection (2005). Her reviews and articles about photography have also appeared in SF Camerawork and Afterimage, among other places. Her most recent publication is The New Woman International, Representations in Photography and Film from the 1870s through the 1960s, co-edited with Elizabeth Otto (Ann Arbor: UMP, 2011).

Ann Schoenfeld  
**Adjunct Associate Professor**  
B.A., University of California, Berkeley; M.A., University of Chicago; Ph.D., City University of New York, Graduate Center; recipient of CUNY Dissertation Fellowship, Pratt Institute Faculty Development Fund grant; lecturer, S.U.N.Y., Purchase; nominator, Joan Mitchell Foundation for Painting and Sculpture; curator, “Get Close,” Marymount Manhattan College gallery; published in Arts Magazine, I.D., Eye.

Dorothy Shepard  
**Adjunct Professor**  
Ph.D., Bryn Mawr College; B.A., Sweet Briar College; M.A., Southern Methodist Univ; Specialist in Medieval Art, especially Romanesque manuscripts; author of Introducing the Lambeth Bible (2007); AAUW

Jack Toolin  
**V**isiting Assistant Professor  
B.F.A., Ohio University; M.F.A. San Jose State University; an artist working in new media, digital imaging, and performance, who also teaches at Polytechnic Institute at NYU and lectures at Rhode Island School of Design and University of California at Berkeley; his work considers contemporary life in light of changing political, economic, and technological landscape.

Borhua Wang  
**Adjunct Assistant Professor**  
B.A., National Taiwan University, Taipei, Taiwan, ROC; M.A., University of Kansas, Lawrence; Ph.D., Columbia University; Wang specializes in Chinese painting and calligraphy and in particular of the Song dynasty. Other areas of research: Contemporary Chinese Art, Buddhist Art of Southeast Asia, and Western art theory. Wang is curator of Contemporary Korean Art, Abstract Chinese Art, Taipei Fine Art Museum. Presented “Pan Yuliang’s Life and Art: Alienation to Freedom of Expression,” CAA, 2001.

Steven Zucker  
**Visiting Associate Professor**  

“I loved being surrounded by artists while I was studying art history. I think it provided a good base of people whose work I was looking at and got to know.”

—David Harper,  
**M.S. History of Art and Design ’06**  
Visual art curator, Brooklyn Academy of Music
Industrial Design

What is industrial design? There’s no one answer, but that hasn’t stopped us from asking the question and pushing the boundaries.

Some faculty members recently answered this way:

“One definition of industrial design is the translation of ideas into form, with all the implications that the notion of translation (both linguistic and geometric) brings with it. In a very positive way, this translation occurs daily in virtually every course in Pratt ID.”

“Design is the expression of culture in objects.”

“Design is the application of the belief that we are responsible for our own environment.”

In its most basic sense, industrial design is a field of artists, designers, and inventors who create the objects we live with every day—from toothbrushes to jumbo jets, from cameras to computers, along with the context of product development in which these objects come into being. At Pratt, the core values of visual abstraction (line, plane, color, form, structure, and volume) and pragmatism (function, materials, processes, sustainability, and marketing) coexist. Our mission is to teach aesthetic value and form development as well as practicality, focusing on the principles of accessibility, responsibility, and creativity. In this carefully balanced environment, tempered by reality and vision, students are encouraged to design the everyday forms of the future.

Our students arrive with a wide range of emerging capabilities: in math and science, in drawing and painting, in model making and sculpture. All find a home in industrial design, where Pratt ID develops students’ individual talents. Faculty members are demanding; all are
experienced educators and professionals, many are principals at world-renowned firms and recipients of prestigious design awards. Together, teachers and students at Pratt explore, challenge, and re-define the forms and inventions with which we live, and the processes of creating them. Both team and individual assignments revolve around problem solving. Students learn to design and execute in resonance with professional practice—from presentation sketches to finished models—ensuring a practical understanding of the entire industrial design process.

With its magnificent collection of top-flight museums, libraries, and galleries, New York is one of the world's centers for design. As such, students learn from both the richness of past culture and the cutting edge of contemporary design. From a professional perspective, students benefit from a full year of portfolio and professional practice classes, with input from working designers. Exposure to the greater New York design scene also happens through the Pratt Show, an annual public showcase of work of graduating students.

Pratt’s Industrial Design program, consistently ranked in the top 10 in the U.S. by DesignIntelligence, also maintains strong ties to industry through corporate-supported programs and internships. Fortune 500 companies are regular sponsors of Pratt ID competitions and studios. It is an education that opens career possibilities that are as unique and as broad as our student body.

The Program’s Structure

Pratt industrial design alumni are designers, artists, craftsmen, educators, entrepreneurs, researchers, and corporate leaders. This diversity comes from a program of study that allows freedom to explore. A variety of studio options are offered to juniors and seniors, including product design (hand tools to future technologies), furniture design (chairs to office systems), transportation design (hovercraft to hybrid cars), exhibit and experience design (museums to restaurants), tabletop design (teapots to teaspoons), and other special topics design courses.

Students take core courses in the freshman and sophomore years, which provide grounding in drawing, color, 3-D, and problem solving. Junior and senior year students choose studios as their interests and skills dictate. The Industrial Design Department also offers study-abroad exchanges in Germany, Scotland, the Netherlands, Israel, and Sweden, and a summer program in Copenhagen. Students complete two to four semesters of digital design studies in computer-aided design (CAD) courses focusing on the foundations of digital design, 3-D modeling, and animation.

Students who have not initially decided on a major will be reviewed at the end of the freshman year for acceptance by the department.

Right: Michael Liu (senior)
Above: 3-D abstraction exercise

Bottom Left: Michael Steiner (junior)

Bottom Right: Masamune Kaji (junior)

Page 155: Masamune Kaji (junior)

Page 156: Top: William Bausback (senior),
Bottom: Onn Namkung (junior)

Page 157: Amber Thompson (senior)
**Industrial Design Faculty**

**Harvey Bernstein**  
Adjunct Professor, CCE  
B.F.A., M.S., Pratt Institute; design consultant whose practice spans the disciplines of interior, industrial, graphic, exhibit, and retail design; clients include JCPenney, Sony, Hallmark, Knoll, Chase, Calvin Klein, Speedo; recipient of numerous design awards: Gold and Silver Awards from IDSA and ID Magazine for product design, as well as awards for lighting design, retail, office, exhibit, and graphic design; exhibited at MoMA, Cooper-Hewitt National Design Museum, and more; published in Architectural Record, Domus, Abitare, International Design, ID, New York Times, Forbes, Journal, Business Week, Metropolis, and the Design Encyclopedia of MoMA.

**Jobe Bobee**  
Visiting Instructor  
B.F.A., University of Michigan; M.I.D., Pratt Institute; worked at IMG-Mercedes Fashion Week in New York for several years, and also has worked with leather products at BBDW in Brooklyn; participated in various exhibitions, including “Model Citizens” at the Chelsea Museum; currently teaches the 3-Dimensional Design course for sophomore students.

**Linda Celentano**  
Adjunct Associate Professor  
B.I.D., Pratt Institute; studies in Denmark; awards: IDEA Award was featured in Business Week magazine, the ID Annual Design Review Awards, The Chicago Athenaeum Good Design Awards, and The Metropolitan Home 2003 and 2004 Modernism Award; publications include Crain’s NY Business, the cover of ID magazine’s Annual Design Review, The New York Times, Time Out New York and internationally acclaimed design books; work includes designing table top, eyewear, housewares, consumer products, cosmetic and surgical device and instrumentation for Nambe, Rosenthal, Alessi, Salton, Corning, Dansk, Copco, Estée Lauder, Knoll, Oxo, Prescriptives, Donna Karan, Black and Decker, Stryker Corporation, and Ace Orthopedics; holds numerous patents and was instrumental in creating The Rowena Reed Kostellow Fund as well as the book, Elements of Design (2002) by Gail Greit Hannah; prior to becoming an independent designer, employed by Smart Design in NYC; currently teaches Three-Dimensional Design.

**Gihyun Cho**  
Adjunct Professor  
M.I.D., Syracuse University; industrial design educator, professional, and writer; has held the position of chief industrial designer at Bell Labs and Lucent Technologies and has served as a design consultant for Goldstar, Samsung America, Ken Carter, Loveland Toy, and the Kohl Group; during his time at Bell Labs he was awarded the AT Excellence Award, Distinguished Member of Technical Staff, Quality Award, and the Golden Thread Award; Cho has been a visiting professor and lecturer at Korea National University of Art, Pratt Institute, CIDM in Taiwan, and The New School; holds seven design patents.

**Lucia DeRespinis**  
Adjunct Professor, CCE  

**Kevin Crowley**  
Visiting Assistant Professor  
B.I.D., Pratt Institute; Lowell Technical Institute, polymer chemistry; has 40 years experience in the design and manufacturing of deep-sea diving equipment, high-level radiation suits, proximity and approach fire suits as well as chemical protective clothing; is also a lifelong shoe designer having designed both performance and fashion shoes for such companies as Converse, FILA, Wilson, Prince, and Keds in the U.S. and Geox and Bloch in Europe.
Steve Diskin  
**Chair**  
B.A. Visual Studies, Harvard College; M. Arch., Harvard University; Ph.D., Ecole Polytechnique Fédérale de Lausanne; began his professional career with the architecture firm of Kenzo Tange in Tokyo, the establishment of his studio in Los Angeles, and the design of the HELIX clock, which is now in the permanent collection of the Cooper-Hewitt National Design Museum; was a professor of advanced product design and founder of the grad ID program at Art Center College of Design in Pasadena; visiting professor at the University of Ljubljana (2002–2010); and visiting professor at the Academy of Art, Architecture, and Design in Prague (2004–2005); has taught and lectured at a number of institutions, notably in Switzerland, Germany, France, Norway, Denmark, Estonia, Poland, Cyprus, Israel, and Turkey.

Peter Erickson  
**Visiting Instructor**  
A professional prop builder who lives in New York City, Erickson works out of a garage workspace in Brooklyn; is a professional maker of all sorts; freelance work includes the fabrication of custom furniture and props for advertising; teaches model-making processes at Pratt.

Assaf Eshet  
**Visiting Assistant Professor**  
B.A., Vital-Tel Aviv Center for Design Studies, Israel; Eshet strives for innovative designs that create a balance between the playful and the functional; his creations are led by his detailed-oriented, whimsical curiosity that allows him to push the boundaries of mediums; projects range from toy design to conceptual art; opened Assaf Eshet Design Studio in 2000, specializing in toy design and inventions for leading toy manufacturers such as Fisher Price and Hasbro; many of his designs are patented and have won numerous prizes, while being enjoyed by children worldwide; lead a notable toy workshop held in Anji, China, in 2000 to research and create eco-friendly toys made of bamboo.

Stephen Faletti  
**Visiting Instructor**  
B.I.D., Pratt Institute; B.E., Mechanical, University of Maryland; a creative problem solver who draws on what could be construed as a freakishly wide knowledge base to address design challenges in their actual contexts; deep understanding of functional and manufacturing systems is coupled with a strong sensitivity toward social, cultural, psychological, and philosophical factors and a profound appreciation of formal and aesthetic characteristics; has worked for Estee Lauder, the Nokia Theatre, NY Designs, and Edge Orthotics.

Patrick Fenton  
**Visiting Instructor**  
B.A., Visual Communications, UCLA; M.F.A., Design, Stanford University; partner at Swayspace, a design studio that tackles a diverse array of design projects for a wide variety of clients; Swayspace collaborates with technology companies, non-profit organizations, hospitals, fashion designers, musicians, professors, artists, and publishers; portfolio includes design logos, marketing collateral, websites, user interfaces, books, CD cases, software packaging, tradeshow booths and building signage.

Kathryn Filla  
**Adjunct Professor, CCE**  
M.I.D., B.I.D., Pratt Institute; post graduate work, Bank Street College Graduate School of Education, M.I.T. Advanced Visual Design Center; educator, artist, designer with professional work in museum education, exhibit, interior, and architectural design; student of Rowena Reed kostellow, founder of the Industrial Design Department, and Dr. William Fogler, recipient of the Distinguished Teacher Award.

Ben Hopson  
**Visiting Instructor**  
B.A., Sculpture, Wesleyan University; M.I.D., Pratt Institute; a designer, artist and educator working in Brooklyn, NY, Hopson is the creator of the discipline of Kinetic Design, which involves the aesthetic design of physical movement; by incorporating elements of Industrial Design, kinetic sculpture, engineering, Interaction Design, and puppetry, the field allows designers to animate products and spaces in new ways; has worked with clients on projects ranging from kitchen gadgets to luggage, from concept cars to lighting; work has been featured in I.D. Magazine, on boingboing.net, wired.com, core77.com, designboom.com, and joshspair.com.

Jeffrey Kapec  
**Visiting Associate Professor**  
B.I.D., Pratt Institute; School of Visual Arts (studied space analysis, wire problem, relationships in abstraction); principal and executive vice president of Tanaka Kapec Design Group, Inc.; from 1980 to present time his work focused on surgical instruments, medical diagnostic equipment, pharmaceutical packaging, drug delivery systems, technical instruments, office equipment, office furniture, and consumer products; he logged hundreds of hours in the OR, viewing surgery with the most renowned surgeons in neuro, ENT, gastro, orthopedic, cardio, open heart, OB/GYN laparoscopic, minimally invasive, and coronary interventional; engaged in new...
product development and industrial design for over 35 years; responsible for design and development of 500+ products of which 60% are placed in medical/surgical device; experience also includes extensive work on new consumer products and equipment design; primary inventor and co-inventor on 35 US utility patents, six patents currently pending, 10 international utility patents; recipient of international design awards and publications; primary goals are: identifying new opportunities for clients; developing new technology, design, and features that enable the product to perform admirably, benefit the user, and connect with realistic manufacturing technology that makes production feasible and cost effective; personal goal is to make beautiful objects that are a joy to look at, touch, and use.

Robert Langhorn
Adjunct Associate Professor
Middlesex Polytechnic; Royal College of Art, London (Design Products); lectured in the Industrial Design Department of the Arts Institute of Bournemouth before moving to New York in 2003; currently teaches Senior Studio as well as Portfolio and Professional Practice to undergraduates; as design director to the Center for Sustainable Design Studies, he leads interdisciplinary teams of students and alumni on live, industry-led projects developing sustainable products and systems.

Meret Lenzlinger
Adjunct Associate Professor
B.A., University of California, Berkeley; M. Arch., Harvard University; originally from Switzerland, she has worked for offices in Boston, San Francisco, and New York, as well as for Herzog & De Meuron in Basel, Switzerland; prior to co-founding LOCAL she was a partner in L+C Studios with Charlie Cannon; has also worked for a boat builder, cabinetmaker, and contractor; teaches Integrative Design at Parsons The New School for Design and Portfolio Design at Pratt Institute.

Mark Lim
Adjunct Professor, CCE
M.F.A. with distinction, Pratt Institute; B.F.A., Seoul National University; Jong S. Lim (a.k.a. Mark Lim); “Glomar Explorer” ship project, First Place Award, Orange County Engineering Council, (1977/1978); engineering specialist at Holmes and Narver Inc.; manager of industrial design research and development and author of design patents (U.S. and Europe) at the Conair Corporation; has exhibited at Gallery Korea; Hyundai Art Gallery.

Joshua Longo
Visiting Instructor
B.I.D. Pratt Institute; in reaction to the restrictive world of commercial design, he began to pursue showing his own work under the moniker “Longoland,” which includes sculpture, furniture, elaborate exhibits, and illustration; he has shown his work throughout the world including the Shelburne Museum in Vermont, the Society of Contemporary Craft in Pittsburgh, Pa., and most recently in Creteil, France for Nouveaux Monstres (Exit Festival); he has been featured in such publications as Surface, Hi-Fructose, and Flaunt and has received news coverage for his work in the states. His commercial clients include Macy's, Bed Bath & Beyond, and A. Aronson.

Scott Lundberg
Adjunct Associate Professor; Assistant Chair
B.S., B.Arch., North Dakota State University; M.I.D., Pratt Institute; a designer and educator who teaches industrial design at Pratt Institute and exhibit design at the Fashion Institute of Technology, he recently became IDSA section vice chair for communicative environments; designed the Gossner College Campanile in Bihar Ranchi, India; a shower shelf based on DARPA technology for Shelfworks; and a display-driven, wine-finding experience for Bottlerocket Wine & Spirit that got an A+ from Zagat.

Michael McMahon
Visiting Assistant Professor
B.I.D., Pratt Institute; computer animator in New York City for over 20 years, whose projects have included numerous 3-D animations for broadcast television, as well as animated simulations of products and prototypes for industry; has taught computer animation to undergraduate and continuing education students at New York University, and also helped to establish the Computer-Aided Industrial Design program at Pratt Institute in the early 1990s; currently on staff as an animator for the ABC/ESPN television network.

John Medley
Technical Coordinator, Visiting Assistant Professor
B.F.A., California State University, Long Beach; technician at Wentworth Institute, Boston, and Otis College of Art, Los Angeles; graphic designer, Master Glass, Newport Beach, California; a carpenter and educator, Medley has been in the Industrial Design program at Pratt Institute since 2008, where he teaches prototyping and manages the department’s shop facilities; his tool of choice is the hand chisel.

Steven Mercurio
Visiting Associate Professor
B.E., M.E. Mechanical Engineering, SUNY Stonybrook; worked for the New York City Transit Authority as a mechanical engineer and later moved into several positions within CADD Edge, Inc., a New York company focused on design services, rapid prototyping, software, training, and seminars for design and engineering solutions; while at CADD Edge, Inc. was active in projects on a one-on-one basis, as well as being involved in full team environments to assist within large design firms; has taught modeling software, its applications and manufacturing processes since 2001, and is known at Pratt for his expertise on SolidWorks; his teaching mission is to directly couple the relationship between the manufacturing process and industrial design through a comprehensive understanding of SolidWorks; by leveraging his many relationships with design firms throughout the Northeast, he is able to convey how design decisions, good and bad, will impact the final, real-world application.

Frank Millero
Visiting Assistant Professor
B.S. Molecular Cell Biology, University of California at Berkeley; M.I.D., Pratt Institute; has worked at the Exploratorium museum in San Francisco (1991–2001) where he developed numerous biology-based exhibits and programs, similar to the way his graduate thesis explored ways of connecting people to the natural world; has taught courses on color and ecological design since 2004; now a practicing designer currently focusing on tableware and table linens.
Katrin Mueller-Russo

ASSOCIATE PROFESSOR

Dipl Des, Industrial Design, Hochschule für Bildende Künste Hamburg, Germany; has practiced with Hoberman Associates as a design director, working on the Hoberman Sphere toy line, on educational applications; and as a consultant collaborating on foldable products for a major children’s product manufacturer; in 1997, she founded Specific Objects Inc., an interdisciplinary, sustainability oriented design practice in New York; her work has been exhibited internationally and her awards include the Ideas Competition Design Plus at the Frankfurt International Fair Ambiente for her hearing aid design; with her partner, she was chosen as a finalist for the Newark Visitors Center competition in 2009.

Brendan Mullins

VISITING INSTRUCTOR

B.F.A., Maine College of Art; studied sculpture and furniture at MCA; creative output includes the construction of residential and commercial interiors, furniture design, exhibition design, various fine arts endeavors as well as being a member of the band Contradia. His works are held in both public and private collections throughout New England.

Judith Nylen

VISITING ASSISTANT PROFESSOR

M.L.S., Pratt Institute; M.F.A., Pratt Institute; B.A., Scripps College; has taught Portfolio and Professional Practices since 2005; has more than 30 years experience reviewing Industrial Design portfolios in her capacity as Director of Career Services, in which she has helped launch and track the successful careers of hundreds of students and alumni; exhibiting photographer and printmaker who has worked in the field of educational exhibition design.

Rebeccah Pailes-Friedman

ADJUNCT ASSOCIATE PROFESSOR

B.F.A., Fashion Design, Pratt Institute; M.I.D., Pratt Institute; Computer Graphics and Graphic Design, School of Visual Arts; Millinery Design, Fashion Institute of Technology; experience as design director of Starter for Nike; Champion Athletic Apparel; C-g by Champion for Target; Fila U.S.A.; accessories designer for Liz Claiborne, art director, Everlast, BUM Equipment, and Nautica kids; freelance product, graphic, and interior designer; has taught fashion and industrial design at Pratt since 1998.

Jeanne Pfordresher

ADJUNCT ASSISTANT PROFESSOR

B.F.A., Industrial Design, B.F.A., Sculpture, Cleveland Institute of Art; experienced in teaching product studios in the undergraduate, graduate, and design research classes; a founding partner of Hybrid Product Design and Development, here projects have included housewares, consumer electronics, personal care, medical devices, and sustainable transportation systems.

Timothy Richartz

ADJUNCT ASSISTANT PROFESSOR

B.I.D., Pratt Institute; professional career includes design for award-winning seating, tables, and case goods, as well as several conceptual design programs; has collaborated with a wide range of contract furniture companies, including Herman Miller, ICF, and Bernhardt; along with his manufactured work, his portfolio contains custom design and fabrication for corporate and private clients, including conceptual seating for Ford Motor Co.’s THINK vehicle and set design for the Sci-Fi Channel.

Russell Robertson

ADJUNCT ASSISTANT PROFESSOR

B.F.A., Cleveland Institute of Art and Design; his focus incorporates a comprehensive balance of academic theory and professional practice; has worked on corporate design staffs in Korea and The Netherlands for Samsung, LG Electronics, and Philips Electronics, and design consultancies such as Brook Stevens Design, Insight PD LLC, ECCO Design, and 4Sight; participates and designs within a wide range of product segments: POP displays, exhibits, recreational sports equipment, medical equipment, agricultural equipment, housewares, personal care products, structural packaging, and home audio/video equipment; a founding partner of Hybrid Product Design + Dev. Inc., which develops innovative product solutions and meaningful experiences for global consumer culture; from 2002–2004, he served as chair of the IDSA/NYC chapter and director of the design magazine POPSICLE, which highlighted NYC design scene and schools; has built curriculum and taught at Pratt for more than 10 years: Sophomore and Junior Design Studio, Experimental Transportation, Drawing for Design, Portfolio and Professional Practice, and Internship courses. Robertson infuses strategic design process with the student’s unique vision, resulting in clear and direct presentations.

Willy Schwenzfeier

VISITING INSTRUCTOR

B.S., Stanford Product Design; partner at Swayspace, who anchors his design process by lending organizational and conceptual clarity to the projects that come through the studio.

Arthur Sempliner

ADJUNCT PROFESSOR, CCE

B.S. Industrial Design, University of Michigan Ann Arbor; M.B.A. Marketing, University of Michigan Ann Arbor; has taught the Production Methods classes in the Industrial Design department for more than 15 years; varied work experiences early on in his career include being a designer at Dorwin Teague and later rising to the position of vice president; president of Construcciones Sempliner in Spain for three years, before founding Chelsea Design Associates in New York; relationship with the Pratt Institute began in 1969 when he was the assistant to Professor Gerald Gulotta, a visual literacy instructor; in 1995 developed and taught two Production Methods courses for the Industrial Design department; is recognized for his vast knowledge and experience in all areas of design and manufacturing; holds over 35 US patents; winner of several awards including first prize at the Popai Show for his Vacuum Coffee Dispensing System; has worked on a large variety of projects in several different fields, including architecture, packaging design, exhibit design, point of purchase, and industrial design.

Martin Skalski

PROFESSOR

M.I.D., Pratt Institute; B.A., University of Toledo; director of Pratt’s Transportation Design Program; teaches transportation design, color theory, three-dimensional design and drawing; received grants from NEA, Ford, General Motors, Honda, Mitsubishi, Subaru, and Daimler Chrysler; directed design projects for Northrup Grumman, BASF/Mearl, Black and Decker, NASA, NEC, Corning, Nissan, Ford, and GM.
Kimberly Snyder
Adjunct Associate Professor
M.F.A., Rhode Island School of Design; B.F.A., B.S., Art Education, Indiana University of Pennsylvania; has taught in the undergraduate department in both Prototypes/Drafting and Furniture Design at Pratt since 2001; her fine art studio work blends furniture with sculpture; exhibitions and awards include Carnegie Museum, Leon Arkus Award for Outstanding Emerging Artist, Erie Museum, Long Gallery at West Chester University, Madelon Powers Gallery at East Stroudsburg University, Harrisburg Galleries Sculpture and Crafts.

Jordan Steckel
Adjunct Professor, CCE
Music and Art High School; Cooper Union; B.F.A. Yale University; two Guggenheim Fellowships (1959–1960); design and fabrication of exhibitions, displays, prototypes for Tiffany’s, Bonwit Teller, IBM, Lever Bros., Revlon, Henry Dreyfuss; commissioned cast bronze entranceway doors for the Statue of Liberty; various sculpted medals and awards; sculptures for hotels, restaurants, banks, ships, churches, synagogues, private residences; taught design at SVA (1963–1970); presently teaches 3-D design in Pratt Foundation Department (since 1984); also 3-D design, drawing, and moldmaking in the Industrial Design Department (since 1992).

Karen Stone
Adjunct Associate Professor, CCE
B.S., Ohio State University; M.I.D., Pratt Institute; studied at Oxford University, England; director of design for Knoll, Inc., with responsibility for the design of Knoll Showrooms, exhibits, and trade shows worldwide; brought sustainable design, new materials, and technologies to Knoll product design and established direction for new finishes for Knoll products, where she began her career in 1991; her award winning work with Knoll has been noted in ID, Domus, Interiors, Inside Design Now, and other publications; previously senior designer at Bonnell Design Associates (New York) where she worked on showroom designs, exhibits, interiors, and signage for clients, including Interface, Guilford, Teknion, Steelcase, Design Tex, ModernAge, Shearson Lehman Hutton Plaza, and Mellon Bank; showroom designer for Sunar Hauserman (1984 to 1988), working with consultants such as Frank Gehry, Sottsass Associati, and Michael Graves Architects; began her career as an interior designer with Dyer/Brown (Boston) and Symmes, Maini and McKee (Cambridge, Mass.); has worked on the design of stage sets for regional theater and enjoys abstract painting; her formal training in music and music performance throughout her childhood, has had a tremendous influence on her current work in design; her passion for experimenting with spatial relationships and objects in space developed at an early age.

Irvin Tepper
Adjunct Professor, CCE
M.F.A., University of Washington; B.F.A., Kansas City Art Institute; works held in many museum collections around the world including the Victoria and Albert Museum, London Museum of Contemporary Art, Kunstmuseum Bern, Switzerland, and the Los Angeles County Museum of Art; his work is the subject of a book, When Cups Speak: Life with the Cup—A Twenty-Five Year Survey (San Jose State University, 2002).

Jonathan Thayer
Associate Professor
B.I.D., Pratt Institute; in his professional design work, he has developed projects in lighting, furniture, and housewares but remains focused in the field of structural packaging, where he has been awarded nine U.S. utility patents for technology developed on behalf of the New Venture Packaging Department of the Estee Lauder Corporation, where he has held a position for well over a decade and is the recipient of international awards for innovation in cosmetic packaging; in his capacity as full time professor, he has taught a range of classes including Drafting and Prototypes, Production Methods, 3-D Abstraction, Solidworks, and Sophomore, Junior, and Senior Studio; named one of the country’s most admired educators by DesignIntelligence magazine (2006); has stewarded numerous industry projects at Pratt and is currently developing collaborative internship opportunities between corporations and the ID department.

William Jeffrey Tolbert
Adjunct Associate Professor
B.S. Biology, Millsaps College; B.F.A., Museum Art School; M.F.A., Yale University; a visual artist living in Brooklyn, N.Y. who has taught at Maryhurst College, Yale University, Parsons The New School for Design, Pratt Institute, and The Cooper Union; from 1993–2000, was the president and owner of ArtPanel Inc., which manufactured high-quality wood supports for fine artists; since 2006, has been project manager for the Way2Go tandem car project, a revolutionary, lightweight fuel-efficient vehicle for the transportation industry; has exhibited his work in New York and across the country; in 2010, worked with Philip Riley at Skink Ink Editions to create a portfolio of Giclée prints, which were featured in a group exhibition at Skink Ink Editions.

Ignacio Urbina Polo
Associate Professor
M.S. Product Engineering, Universidad Federal de Santa Catarina, Brazil; Venezuelan industrial designer with over 20 years of experience specializing in the field of bionics: he has worked on consumer products, street furniture, signage systems, exhibition design, and visual communication systems for many companies, manufacturers, institutions and government agencies; in the late 1980s worked at the prestigious Brazilian Laboratory of Industrial Design on Florianopolis Island where he had the opportunity to work in many different and diverse product design projects, as well as support his passion of surfing the waves; in 1999, while living in Caracas, he co-founded Metaplug, a multidisciplinary design firm and workshop; worked as an industrial designer in the foundation of La Estancia Art Center in Venezuela and the Andean Amazon Pavilion at the Aichi World Expo 2005 in Japan; formerly associate professor and director of Prodiseño, School of Visual Communication and Design in Caracas, where he was involved in academic projects and research in minimal structures, consumer products, interface and information design, and thesis projects; co-publisher of Objetual, a website focusing on design issues in Venezuela, he has published design articles in both national newspapers and specialized magazines; participates in projects and activities as advisor member of the Ibero-American Design Biennial in Madrid.
Tanya Van Cott
VISITING ASSISTANT PROFESSOR
B. Arch., Pratt Institute; M.I.D., Pratt Institute; an award-winning architect and industrial designer, who received both degrees from Pratt Institute, she has dedicated her career to interdisciplinary design, seeking out projects that span her interests in psychology, theory, structure, color, detail, materiality, and especially whimsy, to create unique design solutions; established her own architecture and design practice after working as a project architect with Pentagram Design, NYC; recently completed her first work of fiction, a novel written for every man and especially every woman, called Woman Be Cool; writing and performing the spoken word publicly has led to a renewed interest in teaching, where all her fascinations and training come together.

Scott VanderVoort
ADJUNCT ASSISTANT INSTRUCTOR
B.I.D., Pratt Institute; teaches IND 3-D I, II, III, IV and Space Analysis I & II courses to both undergraduate and graduate students; has served as a guest lecturer on 3-D abstraction at the Samsung Art and Design Institute in Seoul, South Korea, and given presentations on the benefits and applications of this design theory; his professional experience is complemented by senior design director positions with clients like Coca Cola, FAO Schwarz, Mercedes-Benz, Ernst & Young, and Pfizer Pharmaceuticals; founded LIFTnewyork project, which closely collaborates with architects, developers, artists, and designers to engage viewers in a larger dialogue about our sense of space, motion, and meaning.

Rebecca Welz
ADJUNCT PROFESSOR, CCE
Boston Museum School; B.A., Empire State College; Welz is a sculptor represented by June Kelly Gallery in New York and galleries on the west coast; recipient of Pollock Krasner and ED Foundation grants; recipient of a fellowship at Urban Glass; founder of Association of Women Industrial Designers (AWID), mounting first exhibition of product design by women in the U.S., “Goddess in the Details”; published book on exhibition.

Joel Wennerstrom
ADJUNCT ASSOCIATE PROFESSOR
B.I.D., Kent State University; M.I.D., Pratt Institute; an industrial designer with 20 years experience designing consumer and industrial products in both the corporate and consulting environments; currently specializing in baby strollers and other juvenile products; besides being an industrial designer and educator, he is a dedicated musician and woodworker.

Henry Yoo
ADJUNCT PROFESSOR, CCE
B.B.A., University of Wisconsin, Madison; M.I.D., Pratt Institute; has worked for BMW, Boeing, Chrysler, Pepsi, Proctor and Gamble, General Mills, Gucci, Herman Miller, McNeil Associates, Philip-Morris, Samsung, Timex, Victoria’s Secret, Warner Brothers, YSL, and Zegna.

“Pratt not only nurtured my talent and taught me to be a competent design professional, it also gave me a way of life, an enriching approach that has served me well in any creative endeavor.”

—Greg Dinallo, B.I.D. ’62, Producer, screenwriter, and author

“The years I compiled at Pratt, I thought of as the initial development phase of my work.”

—Tom Patti, B.I.D. ’67, M.I.D. ’69, Artist, designer, and innovator
Studying interior design at Pratt is an adventure enhanced by being in New York City, the interior design capital of the United States. Students enrolled in this challenging course of study are prepared for a career in a profession with enormous potential. Pratt’s Interior Design program was ranked second in the U.S. by DesignIntelligence 2011 and is accredited by the Council for Interior Design Accreditation (CIDA). Pratt’s was one of the first programs in interior design education in the country and continues to be a leading innovator in the discipline. Our alumni have made significant contributions to the quality and character of our built environment for decades, and it is certain that tomorrow’s graduates will continue to make an environmentally mindful impact on our culture and sense of place.

The Interior Design program is an architecturally oriented program with emphasis on spatial design rather than surface embellishment. All aspects of space—scale, proportions, configuration, and light sources, as well as textures, materials, and colors—are studied in relation to their effect on the human spirit. Students begin their interior design studies in the sophomore year, working in a stimulating studio setting where the learning is collective, cooperative, and competitive. Students work closely in small groups with their professor on projects that develop in size and complexity through the six semesters of design studio. The senior year culminates with a thesis project; students develop a body of research on a particular issue of the interior in the fall which they then develop as a design project in the spring.

Students are encouraged to take advantage of the many courses offered at Pratt that will enable them to fully develop their interests and talents. Studio electives may be chosen from any department in the Institute; an enormous menu of courses is available for the pursuit of individual interests. Interested students can apply to spend the spring term of the junior year at the Danish International School (DIS) studying
interior architecture in Copenhagen. The program at DIS includes extensive study tours throughout Scandinavia.

Students are integrated into the professional world through professional practice coursework and internships that serve to prepare students for certification. Pratt students create important relationships in school and become part of the larger alumni network when they graduate. Teamwork in the studio has been known to develop into successful business partnerships. At Pratt, interior design education is a combination of poetry and technology, aesthetics and problem solving, and creativity and skills enhancement in an atmosphere of social awareness and responsibility.

Our curriculum covers all aspects of interior design, beginning with the fundamentals of drawing, right through to the complexities of building construction, architectural drawing, computer graphics, professional practice, and contract administration. The students’ experience is enhanced by a balance of intellectual exploration, practical experience in the design studio, and the development of skills needed to become successful professionals. On some design projects, students work with actual clients to fulfill their real space and programming needs.

The Program’s Structure

B.F.A. IN INTERIOR DESIGN

Students have the opportunity to study interior design as an integral element of the built environment: shaping space as well as planning and furnishing it. Light, color, form, and space are the classic elements of interior design with which students work in a series of design studies and related courses. At Pratt, students focus on a variety of interior design projects that grow more complex as the curriculum proceeds.

Students begin their study of interior design in the sophomore year upon completion of a required year in Foundation Studies. Individuals interested in transferring to Pratt from other institutions are also encouraged to apply. The structure of the program, in which dedicated students thrive, prepares graduates for a leadership role in a growing profession. Economic analysis of future construction activity indicates that interior design will be a predominant professional field for the foreseeable future. To support our commitment to technological excellence, personal laptop computers are required for all undergraduate students. For more information, please refer to http://www.pratt.edu/academics/academic_resources/technology_resources/laptop/interior/.

MINOR IN INTERIOR DESIGN

The Department of Interior Design offers a 16-credit minor to undergraduate Architecture, Construction Management, and Industrial Design students, or interested students with a related background. Students may apply to the minor after meeting with the chair of Interior Design, as early as the first semester of the sophomore year. Determination of studio level to take INT-301, -302, or -401 will be based upon a review of the student’s transcript and portfolio. The completion of the minor will be noted on the student’s transcript but will not be shown on the diploma.

“Pratt was an amazing, amazing experience in my life. We had top faculty that inspired us. I use the foundation that I received at Pratt, but I take it in many different directions.”

—Samuel Botero, B.F.A.
Interior Design ’68,
Renowned interior designer; principal, Samuel Botero Associates, Inc.
Doreen Adengo  
**Visiting Assistant Professor**  
B.S., Catholic University; M. Arch., Yale University; RA; project architect, Gruzen Samton Architects, currently working on the design and construction of affordable housing, educational, and government projects; one of her projects recently won a design excellence award from the U.S. General Services Administration; previously worked for Robert A.M. Stern Architects of New York City, Adjaye Associates of London, and Ellerbe Becket of Washington, D.C.

Eric Ansel  
**Visiting Assistant Professor**  
B.F.A., Rhode Island School of Design; M.F.A., School of the Art Institute of Chicago; M. Arch., Pratt Institute; has worked as an architect at Cooper Robertson and Partners and at Selldorf Architects; as project architect, recently completed a two-year renovation of a historic two-family building in lower Manhattan; his paintings have been exhibited in New York and Atlanta.

Tarek Ashkar  
**Visiting Assistant Professor**  
B.A., University of California, Berkeley; M. Arch., Harvard University; principal, Tarek Ashkar Studio.

Harvey Bernstein  
**Adjunct Professor**  
B.F.A., M.S., Pratt Institute; consultant on interior, industrial, graphic, exhibit, and retail design; clients include JC Penney, Sony, Hallmark, Knoll, Chase, Calvin Klein, American Crafts Museum, Speedo, Warnaco, and Franklin Mint; past chair, NY. Industrial Design Society of America (IDSA); awards include gold/silver IDSA (product), Lumen, (lighting), *Interior Magazine* (retail, office, exhibit), AIAG (graphics), Roscoe, (furniture), and I.D. Magazine; exhibited at MoMA, Cooper-Hewitt National Design Museum, Gallery 91, AIGA, ADC, and ICST.

Mary Burke  
**Adjunct Associate Professor**  
B.A., Fordham University; M.S. Columbia University; B.Arch., City College School of Architecture; RA; directs Burke Design & Architecture PLLC in a broad range of architecturally based residential, hospitality, and commercial projects; registered architect who has practiced in the field of interior design and architecture for over 35 years; previously held leadership roles in prominent architecture firms including Cetra Ruddy, Gruzen Samton LLP, HOK, Swanke Hayden Connell, and Tihan International; led KPF Interior Architects’ Singapore office, designing major interior spaces for the headquarters of United Overseas Bank, designed by Kenzo Tange; then set up her own Singapore practice, Burke Design, providing interior architecture services throughout Asia and Australia; serves as vice president for design excellence of the AIA New York Chapter, after a five-year stint as the chair of the chapter’s Interiors Committee; former board member of the New York Chapter of IIDA, and is the 2012 chair of the Advisory Group for the Interior Architecture Knowledge Community of the AIA; serves annually as a juror in the Best of NeoCon competition in Chicago, and is a frequent contributor to design publications.

Meri Bourgard  
**Adjunct Professor, CCE**  
A.A., Suffolk Community College; B.A., Hunter College; M.F.A., Pratt Institute; Vermont Council on the Arts Grant recipient; work included in public and private collections nationwide and in Europe.

Jennifer Broutin  
**Visiting Associate Professor**  
B. Arch., University of Miami; M.S.A.A.D, Columbia University; LEED AP; partner, Fluxxlab; designer with professional experience in architecture, exhibition design, and architectural publication, who has worked with such diverse groups as The Metropolitan Museum of Art, Eyebeam Art & Technology Center, Arquetectonica International, and *Volume Magazine*; recipient of the Spark Design Award, the SARA New Architectural Product Award, and the Well-Tech Technology Prize; has been featured on the show *Invention Nation* and *The G Word*, both on the Discovery Science Channel, in addition to short documentaries for *GOOD Magazine* and Eyebeam Art and Technology Center, where she was an artist in residence; recipient of grants for the research and exhibition of her work awarded by New York University, City University of New York, and 01SJ Biennale.

Mateo Antonio de Cardenas  
**Visiting Assistant Professor**  
B. Arch., Cooper Union; M. Arch., Architectural Association.
Ike Cheung  
**Visiting Assistant Professor**  
B.Arch., Pratt Institute; LEED AP; formerly senior designer and design director at HOK and TPG Architecture respectively; currently at Haworth as a senior workplace design strategist collaborating with clients to integrate their business needs, workplace knowledge, and applied design to deliver knowledge-based interior architecture workplace solutions; recent projects include Penguin Publishing Headquarters in New York City, Mullen Advertising Headquarters in Boston, and Marchon Eyewear Headquarters in Long Island; has been featured in publications such as *The New York Times*, *Contract* magazine, *Interior Design* magazine, *Real Estate Weekly*, *OfficeInsight* and IIDA Newsletter.

Melissa Cicetti  
**Visiting Assistant Professor**  
B.A., M. Arch., University of Pennsylvania; RA; principal, studio Cicetti architect pc; noteworthy projects include the Reece Murphy Residence in Cutchogue, NY, various projects for Richard and Clara Weyergraf Serra, and the Brant Foundation Art Study Center in Greenwich, Conn. (in conjunction with Gluckman Mayner Architects), where she was a project manager; former lead architect on all retail projects for fashion designer Helmut Lang, many of which won multiple awards; also a successful photographer/artist, whose book *Marking the Land* (University of New Mexico Press, 2005) is a photographic essay exploring the interaction between land forms in the Southwest and the human-made interventions upon them; photographic works have been exhibited internationally, including at Ryerson University in Toronto and Go Fish Gallery in New York City.

James Conti  
**Adjunct Associate Professor**  
B.F.A., Youngstown State University; M.F.A., Ohio State University; principal, Jim Conti Lightworks; clients include the N.Y.C. Department of Transportation, Battery Park Conservancy, Alliance for Downtown New York, and Great Park in Orange County, California; awards include the IES Lumen Award, Glowing Topiary Garden, IALD, IES, AIA award for Bronx Charter School for the Arts.

Anita Cooney  
**Chair**  
B.A., Brown University; B. Arch., Pratt Institute; LEED AP; principal, acoo design, llc. whose work includes residential and commercial interiors and restaurant design; previously, co-founder of AC2, a multidisciplinary design studio, whose notable works included commercial and residential interiors as well as product design; regular participant of and serves on the board of the educational organization DesignInquiry, a transdisciplinary educational organization devoted to researching design issues in intensive team-based gatherings; her work has been published in *Interior Design* and *I.D.* as well as in several design annuals.

Carol Crawford  
**Adjunct Assistant Professor**  
M.S., Pratt Institute; NY. Certified Interior Designer; professional member ASID, IIDA, USGBC; since 1997, Carol Crawford Environments, Inc. has combined sustainable interior design with fine art for residential, commercial and healthcare clients; her creative work in mixed media construction, photography, lithography and drawing has been shown in solo and group exhibitions in the U.S., Canada, Europe, and Japan.

Wendy Cronk  
**Visiting Assistant Professor**  
B.A., Washington University; M. Arch., Harvard University, RA; the work of Wendy Cronk Architect includes new construction, interior design, custom furniture design, and graphic design; her award-winning graphic design work was published in *HOW* magazine and *Two-Color Graphics,* and her design for a lighting fixture made out of a re-used industrial object was featured in the exhibition “Artists Create Light”, previously worked predominantly in the offices of Tsao & McKown and Toshiko Mori Architect; her design contributions were most notably recognized in A+U for the Taghkanic Residence for Toshiko Mori Architect.

Ron Eng  
**Visiting Assistant Professor**  
B.S.A.D., M. Arch., Massachusetts Institute of Technology; RA; director of design at Formactiv Architecture Design. Technology. P.C. since 1999, completing projects at scales ranging from retail boutiques, galleries, and townhouses to large mixed-use and institutional projects primarily in the New York City area, though other sites have ranged from the Hollywood Hills to the Bund in Shanghai; prior to founding Formactiv, he worked in the offices of Rafael Vinoly Architects, Davis Brody Bond and Greenberg-Farrow Architects.

Philip Farrell  
**Adjunct Professor**  
B.F.A., M.S., Pratt Institute; in practice since 1978 with Farrell Design Associates, a firm that offers a broad range of professional services in both residential and commercial design; major organizations that have commissioned his firm include Citibank, Warner/Amex Communications, MCTV, Intelligent Office Franchise, Air France, Sony, Revlon, and AT&T; illustrated or contributed to a number of books, including *Construction Materials For Interior Design* (Watson-Guptill, 1989), *Commonsense Design* (Charles Scribner), *Interiors For The Handicapped* (Pantheon Press), and *Putting It All Together* (Charles Scribner), and *Space Planning Basics* (John Wiley and Sons, 1992).

David C. Foley  
**Visiting Professor**  
B.A., University of Pittsburgh; M.A., University of Illinois, Chicago; M. Arch., University of Norte Dame; RA; registered architect with expertise in the luxury retail and residential markets, whose studio, UR Design, also provides urban design services for urban and rural communities.

Antonio Furgiuele  
**Adjunct Assistant Professor**  
B. Arch., Syracuse University; has been teaching at Pratt’s School of Architecture and Department of Interior Design since 2006; has also taught at The City College School of Architecture as well as Parsons The New School for Design; founded the O/S Group, a collaborative design practice based in Brooklyn, in 2007.

Pavlina Gantcheva  
**Visiting Assistant Professor**  
B. Civil Eng., University of Architecture and Civil Engineering, Sofia, Bulgaria; B. Arch., Pratt Institute; M.S., Columbia University.
Jennifer Hanlin

**ADJUNCT ASSOCIATE PROFESSOR**

B.A., Princeton University; M. Arch., Harvard University; Technical University, Berlin; principal, Cooper Hanlin, her own interiors’ practice started in 2003, which is known for its emphasis on a collaborative relationship with clients; has designed residential, office, retail, and gallery projects as well as custom furnishings; previously developed her interior design skills at Gabellini Sheppard Associates, NY, where she earned the 2002 best of competition award from the International Interior Design Association (IIDA) for her work as project architect for the Jil Sander, London flagship store; currently collaborating with Cooper Joseph Studios on retail and residential design as their interior design principal.

John Heida

**VISITING ASSISTANT PROFESSOR**

B.S., University of Montana; B. Arch., California College of the Arts.

Moira Henry

**VISITING ASSISTANT PROFESSOR**

B.S., University of Illinois, Urbana-Champaign; M. Arch., Southern California Institute of Architecture.

Claudia Hernandez

**VISITING ASSISTANT PROFESSOR**

B. Arch., California State Polytechnic; M.S., Columbia University in the City of New York; Plain Space Inc., Architecture and Design.

Stephen Horner

**VISITING ASSISTANT PROFESSOR**

B.A., University of Sussex, England; M.A., Parsons School for Design; principal, MediumBase Design and a founding member of the lighting think tank, phoscope which promotes ecphotal systems for 21st-century nightscapes, and advances critical photostudies as well as the conventions of lighting practice and education; has also worked for Tillett Lighting Design and L’Observatoire International where he worked on award-winning projects such as The Highline and Alice Tully Hall and the Juilliard School at Lincoln Center.

Aki Ishida

**VISITING PROFESSOR**

B.A., University of Minnesota; M.S., Columbia University; RA; LEED AP; founder, Aki Ishida Architect PLLC, a research-based design practice; previously, associate for over four years at James Carpenter Design Associates, a studio focused on artistic and technical use of glass; has also worked at Rafael Vinoly Architects and at I.M. Pei Architect; also teaches design studios at Rhode Island School of Design and has taught at Parsons New School of Design and Konkuk University in Seoul, Korea; through these schools, she has successfully run collaborative design projects in partnership with corporations and non-profit organizations, including Memorial Sloan-Kettering Cancer Center, 93 Nevins Street, Starwood Hotels, and The 4th Bin; her research has been supported by the Graduate Kinne Travelling Fellowship from Columbia University; Stewardson Keefe LeBrun Travel Grant from the American Institute of Architects New York Chapter, and a fellowship from The MacDowell Colony.

Eric Kachelhofer

**VISITING PROFESSOR**

A commercial artist since 1977, with more than 15 years experience in the computer graphics field, he has worked in advertising, publishing, and in the comic industry.

Sheryl Kasak

**VISITING ASSOCIATE PROFESSOR**

B.F.A., B. Arch., Rhode Island School of Design; M.S., Columbia University; founder, Interim Design, an architecture and interior design practice based upon her undergraduate thesis “An Interim Architecture,” which addressed the 35 Year War in Lebanon and the proceeding redevelopment of the center of Beirut; her practice focuses on the communication of information through spatial design and the notion that we are all living in an interim state, one which is constantly evolving and reacting to our surroundings and our lives; has worked for I.M. Pei and Rafael Vignoly; represents Atelier Christian de Portzamparc in New York for U.S. projects; held the winning entry for the international theoretical competition Unbuilt Architecture with her Lightning House design in 1994 and has been published several times in Abstract, The Columbia University annual design publication.

Margaret Kirk

**VISITING INSTRUCTOR**

B. Arch., Syracuse University; M. Arch., Pratt Institute; studied in Florence and travelled throughout Italy; has worked for numerous architecture firms in Minneapolis and New York since 1998 and currently works with Khanna Schultz in Brooklyn, NY on projects in New York City and Maharashtra, India; has also volunteered in community design workshops and participated in numerous research projects and competitions.

Komal Kehar

**VISITING ASSISTANT PROFESSOR**

B.A., Concordia University; M. Arch., Parsons School of Design; project manager, SPaN LLC, New York, N.Y.

Vanessa Keith

**VISITING ASSISTANT PROFESSOR**

B.A., Columbia University; M. Arch., University of Pennsylvania; principal, Studio Tekadesign.

Margaret Kirk

**VISITING ASSISTANT PROFESSOR**

B.Arch., M. Arch., Syracuse; B.Arch., M. Arch., Pratt Institute. Ms. Kirk holds a has worked for numerous architecture firms in Minneapolis and New York since 1998 and currently works with Khanna Schultz in Brooklyn, NY on projects in New York City and Maharashtra, India. In the past, she has volunteered in community design workshops as well as in research projects and competitions.

Eugene Kwak

**VISITING ASSISTANT PROFESSOR**

B. Arch., Carnegie Mellon University; M.S., Columbia University; LEED AP; educator, architect, and an urban designer who works for Dattner Architects, focusing on technology-based green and sustainable public work including New Housing New York Legacy Project; his entry for the Reinventing Grand Army Plaza Competition was selected as one of the top 30 ideas to be included in a public exhibition, and his entry for Intersections: The Grand Concourse Beyond 100 also earned an Honorable Mention.
Annie Kwon  
**VISITING ASSISTANT PROFESSOR**
B.A., Rhode Island School of Design; M.S., Columbia University; principal, Serge Studio.

Scott Larrabbee  
**VISITING ASSISTANT PROFESSOR**

Jason Livingston  
**VISITING ASSISTANT PROFESSOR**
B.A., University of Miami; M.F.A., New York University; LC; IES; IALD; principal, Studio T+L, LLC and an accomplished lighting designer in architecture and theatre with over 20 years of experience; projects range from offices and libraries to historic buildings and unique installations; his work has been profiled in Lighting Design + Application and Lighting & Sound America; awards include a Lumen Citation and an International Illumination Design Award; he was a 2010 finalist in the ESTA Rock Our World Awards.

Jennifer Logun  
**VISITING ASSISTANT PROFESSOR**
B.A., Gettysburg College; M. Arch., University of Florida.

Kimberly Loken  
**VISITING ASSISTANT PROFESSOR**
B.S., The Catholic University; M. Arch., University of Texas at Austin; RA; associate, Beyer Blinder Belle Architects & Planners, involved in all phases of project development with a particular emphasis on historic preservation and urban revitalization; projects of note include: a new museum in Antwerp, Belgium; focused on European emigration to North America; design and supervision of two lobby retrofits and new custom bronze artwork which won a SARA/NY Award; a feasibility study for 9th Street Station for the Port Authority of New York and New Jersey; the development of PATH Stations Design Guideline, Empire State Building Restoration, and a new six-unit condominium in Tribeca; previous architectural work has included the design of a new animal hospital in an existing building in Austin, Texas; has also worked as an art director for independent feature films, including Splice of Life, A Yeti In The City, Holidays With Heather, and Samuel Demango.

Cam Lorendo  
**ADJUNCT ASSOCIATE PROFESSOR**
B.A., Parsons the New School for Design; design career as a carpenter and a contractor, which has proven invaluable in providing a working knowledge of methods and materials to his practice; principal work has been in the furniture industry where he has had extensive experience with Knoll, Herman Miller, Steelcase, Vecta, and DesignTex for whom he has worked nationally designing office systems display, showrooms, market events, new product introductions, and trade shows; commercial practice covers a broad spectrum of projects including office interiors, trading firms, advertising agencies, and restaurants; residential work has spanned the gamut from apartments to single-family homes in numerous locations throughout the United States.

William Mangold  
**ADJUNCT ASSOCIATE PROFESSOR**
B.A., B. Arch., Rhode Island School of Design; M. Phil., Ph.D., CUNY Graduate Center (in process); has taught at Pratt since 2007, and is also an adjunct at Hunter College and Moore College of Art; as a Ph.D. candidate in the Environmental Psychology program at CUNY Graduate Center his research looks at the role institutions play in architectural production and utopian visions for transforming the social and spatial environment; he has had various papers accepted for publication and is currently preparing an edited volume bringing together key readings related to space and place; as a designer, he has worked on a number of renovation and adaptive reuse projects, including the ongoing renovation of an 1872 row house where he lives with his family.

T. Camille Martin  
**VISITING ASSISTANT PROFESSOR**
M.A., Washington University; B.A., Miami University; principal, TCM Studio, Brooklyn, NY.

Anthony Mekel  
**ADJUNCT ASSOCIATE PROFESSOR**
B.Arch., Pratt Institute; professional career has focused on corporate interior design with an expertise in the application of digital design tools for the process; has worked as a senior designer and project manager at Mancini-Duffy, The Phillips Group, and most recently at HOK.

Francine Monaco  
**ADJUNCT ASSOCIATE PROFESSOR**
B.Arch., University of Cincinnati; RA; registered architect in New York, Pennsylvania and New Jersey, whose work includes projects in the United States and Europe; more than 25 years experience in architecture as well as interior design; her early work as a project architect for a highly respected architectural firm designing homes and apartments was followed in 1989 by a position as project architect for the in-house design department of the Guggenheim Museum; as a member of the museum’s planning team her focus was in orchestrating several design projects of the museum’s expansion in New York City; she designed and supervised the creation of administrative office space within newly excavated space at the original Frank Lloyd Wright museum building; over the years, she has pursued a mixture of residential and non-residential work; her increasing focus on the intersection between architecture and interior design led her to establish D’Aquino Monaco in 1997 with Carl D’Aquino; she was inducted into the Interior Design Hall of Fame in 2007.

Julie Moskovitz  
**VISITING ASSISTANT PROFESSOR**
B.A., University of Michigan Ann Arbor; M. Arch., University of Pennsylvania; LEED AP; her Brooklyn-based practice concentrates on modern, clean spaces incorporating eco-friendly technology and materials; Fabrica7B works with community-based groups, nonprofits, and others to create innovative programming and spaces for their projects; she currently is working on several actors’ residences in N.Y.C.; work published in Wired, New York magazine, and Topos; her collaborative project for artist studios and a residence won a 2006 NYC Green Building Competition award; in 2005, her office won a Kalil Fellowship for Smart Design from Parsons and in 2006, she was named a finalist in the Williamsburg Waterfront State Park Competition; in 2007, she traveled to South America to study courtyards and outdoor spaces through the AIA Stewardson Keefe Lebrun Travel Grant.

Stephen Mullins  
**VISITING ASSISTANT PROFESSOR**
B.Arch., The Cooper Union; M.A., Architectural Association; principal, Metre Design, Inc.; senior project manager, D’Aquino Monaco, New York, NY.
Robert Nassar
VISITING ASSISTANT PROFESSOR
B.F.A., Syracuse University; principal, Robert Nassar Design, New York, N.Y.

Joseph E. Nocella
VISITING ASSISTANT PROFESSOR
B.S., University of Missouri; M. Arch, The University of Kansas; RA, AIA, LEED AP; practicing architect, focusing on BIM technologies, since 1996; previously worked for architectural firms SOM, HOK, NBBJ, and FXFowle.

Tetsu Ohara
VISITING ASSISTANT PROFESSOR
B. Arch., University of California, Berkeley; Certificate of Architecture, Harvard University; principal designer, SpatialDesignStudio, Inc. in N.Y.C.; has engaged in design projects in both the East and West ranging from product design, exhibition design, interior design, to architectural services; recently published project includes Japan Brand “Unfolding” exhibition with Japanese Ministry of Trade at Felissimo Design House in Manhattan.

Brian Osborn
VISITING ASSISTANT PROFESSOR
B.L.A., California Polytechnic State University; M. Arch., Pratt Institute; founder of BOTH Landscape and Architecture, Inc. located in New York City; also teaches landscape architecture at Rutgers University.

Jon Otis
PROFESSOR
B.A., Moravian College; M.S., University of Massachusetts; principal, OIA – Object Agency, a multidisciplinary design studio and design strategy agency, whose work ranges from interior architecture and design, exhibition design, branding and visual communications, product design and consulting; clients have included Tandus Flooring, George Nakashima Woodworker, Scotts Inc., Vitra Design Museum, Corning Glass, Contract Design, Tuva Looms, and World Moto Cross; recipient of Fulbright and Lusk fellowships to Italy; named Most Admired Educator in Interior Design in DesignIntelligence in 2009.

Andrew Pettit
ADJUNCT ASSOCIATE PROFESSOR
B. Arch., Pratt Institute; RA; principal, Andrew L. Pettit, Architect; firm’s work encompasses many residential and renewal projects from single family homes and brownstone restorations to multi-family dwelling complexes; projects completed or in process include renovated lofts, commercial offices, and custom residences as well as industrial adaptive re-use projects and restaurants, a night-club, and other hotel and hospitality lifestyle designs, commercial retail outlets, and high end design fashion shops; clients include several corporate groups from General Electric Plastics Division to a major international publishing firm, an international insurance company, a private legal firm, and a specialty paper goods manufacturer; restored Memorial Hall on Pratt’s Brooklyn campus with Philip Farrell.

Salvatore Raffone
VISITING ASSISTANT PROFESSOR
B.S., Northeastern University; M. Arch., Harvard University; RA; associate, Skidmore, Owings & Merrill, where he began in 2000; projects include Terminal 4 at JFK International Airport; Seven World Trade Center, John Jay College of Criminal Justice, Lotte Super Tower (Seoul), and Mt. Sinai Center for Science and Medicine; focus has been on bringing technical clarity to the design process on complex projects; previously worked for various firms in the Boston area, including Chan Krieger and Associates, Office dA, and Machado Silvetti.

Woodson Rainey
VISITING ASSISTANT PROFESSOR
B.F.A., B. Arch., University of Utah.

Denise Ramzy
VISITING ASSISTANT PROFESSOR
B.A., Williams College; M.S. RED, Columbia University; M.I.D., University of the Arts, LEED AP; designer whose work bridges multiple disciplines within the built environment; after working in architecture and real estate development, she recently established Field Dimension, a research-based practice focused on sustainable urban redevelopment; also teaches at New York University and Parsons The New School for Design; a LEED AP BD+C, she serves as a volunteer for the U.S. Green Building Council, advising on their educational and research initiatives; also curates Design Diversions, a series of design-related tours and events in and around New York City.

Christian Rietzke
VISITING ASSISTANT PROFESSOR
Diplom-Ingenieur, University of Applied Sciences, Münster, Germany; M. Arch., Pratt Institute; project manager, McKay Architecture/Design; has designed several single family residences located in the area of New Paltz, NY, informed by the principles of sustainability and has managed the construction of several full building conversions in Lower Manhattan and Newark, New Jersey; has worked for a variety of firms in Germany, Sweden, and Spain on large scale hotels, shopping centers, and industrial complexes; work has been published in Domus and ICON Magazine.

Gustav Rohrs
PROFESSOR
B. Arch., M.I.T.; worked in the offices of Werner Both, BDA, Essen, Germany; later served for extended periods as project architect in the offices of Edward Larrabee Barnes and then, Richard R. Moger; in the mid-1970s, set up his own cabinet shop while teaching architecture and design part-time at Parsons, Orange County Community College, and NYIT; in 1979 began teaching at Pratt Institute and in 1986 was appointed chair of the Interior Design department, a position he held until 1997, at which point he joined the full-time faculty.

Edward Russell
ADJUNCT ASSISTANT PROFESSOR
B.A., Wichita State University; M.F.A., Parsons the New School for Design; president, Lighting Workshop, Inc.; LEED, IES.

Mary-Jo Schlachter
VISITING ASSISTANT PROFESSOR
B.S., M. Arch., University of Pennsylvania; RA; USGBC committee member; co-founder, d3, an organization committed to advancing innovative positions in art, architecture, and design by providing a collaborative environment for artists, architects, designers, and students from throughout New York City though a program of exhibitions, events, competitions, and publications; prior to independent practice as
Jina Y. Son
VISITING ASSOCIATE PROFESSOR
B.S., University of Cincinnati; Meshinc, New York, NY; RA.

Elizabeth Stoel
VISITING ASSOCIATE PROFESSOR
B.A., Princeton University; M.A., Harvard University; LEED AP; writer and designer based in Brooklyn, N.Y.; currently works at Rogers Marvel Architects and also pursues her own independent projects and research; work focuses on creating performative, project-specific, and sustainable relationships between interior and exterior, and ranges in type and scale from interiors to landscapes and public art; contributor to ArchitectureBoston magazine and is a project editor at PRAXIS Journal of Writing and Building; selected as a semi-finalist in the National Ideas Competition for the Washington Monument Grounds in February 2011; her proposal for a National Flood Park on the site showcases a proactive response to the issue of increased flooding from global warming on a national stage, in the heart of Washington, D.C.

Sarah Strauss
VISITING ASSOCIATE PROFESSOR
B.A., Duke University; M.A., Yale University; founder, BigPrototype (2004), a practice that operates at the intersection of design and building, harnessing interests in making, testing, research, and play, with offices in Brooklyn, NY. and Rincon, Puerto Rico; also founded LittlePrototype, a furniture and product design company located in Brooklyn, and Collider, an installation art project with Lia Halloran that travels between New York City and Los Angeles.

Brent Stringfellow
VISITING ASSISTANT PROFESSOR
B.A., University of Pennsylvania; M.A., Harvard University; RA; LEED AP; project architect, Ennead Architects, New York City.

Myonggi Sul
PROFESSOR
B.A., Valparaiso University; M.S., Pratt Institute; interior designer in New York City for over 20 years; principal, Myonggi Sul Design, which provides interior design services to corporations, high end residences, and major architectural firms; previous appointments include director of interior design at Marcel Breuer Associates, and work as an associate at GN Associates/Carol Groh and Associates, where her creative skills and leadership were instrumental in the firm’s recognition as the 1988 Designer of the Year by Interiors magazine; has taught at both Hongik University and Gunguk University in Seoul, Korea, as a visiting professor.

Karim Tehve
ASSISTANT CHAIR, VISITING ASSOCIATE PROFESSOR
B.Arch., Harvard University RA; architect and founder, KT3DLC. (2001), a small interdisciplinary practice pursuing projects in architecture, interiors, multimedia design and site-specific art; awards include a 2009 Building Brooklyn Award and a 2009 Lumen Citation and Regional Award (with Linnea Tillett) for This Way, a permanent light installation under the Brooklyn Bridge; recent projects include affordable housing, high-end residential projects, retail, and hospitality designs.
include a test-kitchen for Every Day with Rachael Ray magazine and collaboration with Linnea Tillett Lighting Design on a permanent light installation in Winnipeg, Manitoba.

Jack Travis

ADJUNCT ASSISTANT PROFESSOR
B. Arch., Arizona State University; M. Arch., University of Illinois, Urbana-Champaign; RA; since establishing his namesake design studio in 1985, has completed proposals or has been involved in over 100 projects of varying scope and size; to date, the firm has completed several residential interiors projects for such notable clients as Spike Lee, Wesley Snipes, and John Saunders of ABC Sports; commercial and/or retail interiors clients have included Giorgio Armani, Cashmere Cashmere, and the Sbarro family of the famed pizza parlors; Travis encourages investigation into Black history where appropriate and includes forms, motifs, materials, and colors that reflect this heritage in his work; interests have broadened in recent years to include design issues not only concerning cultural content but sustainability in environmental design as well as alternative educational practices that seek to insure the entrance of more students of color into the profession; editor, African American Architects: In Current Practice, (Princeton Architectural Press, 1991) the first publication to profile the work of black architects in the United States; in 2004, he received his Fellowship in the AIA, and in 2006 was inducted into the Council of Elders of the National Organization of Minority Architects (NOMA), the highest honor that each organization bestows upon its individual members.

Becky Vas

VISITING ASSISTANT PROFESSOR
B.A., Amherst College; M. Arch., Harvard University; RA, LEED AP; has worked for a number of offices on a large variety of projects including residential, office, and commercial work for Studio-ST Architect, Alex Scott Porter Design, Macrae-Gibson Architects, and Leroy Street Studio; recipient, while teaching at Boston Architectural College, of a 2003 Edco Grant to create and teach a workshop and seminar on the history and design of wallpaper in the context of smart building skins, digital printing, and installation art.

Timothy Ventimiglia

VISITING ASSISTANT PROFESSOR
B. Arch., M. Arch., Cornell University; as a senior designer at Ralph Appelbaum, Associates Inc., has directed and collaborated with architects, planners, and consultants for exhibitions and museums such as the Smithsonian Arctic Studies Center in Anchorage, Alaska; SC Johnson: Fortaleza Hall in Racine, Wisconsin; Chemical Heritage Foundation Museum in Philadelphia; Grand Teton National Park Visitor Center in Jackson Hole, Wyoming; the Lepidoptera Galleries of the Florida Museum of Natural History in Gainesville, Florida; Corning Museum of Glass Innovation Center; and the Intel Museum in Santa Clara, California; master planning for parks and memorials includes the Federal Hall National Memorial in New York; the Pennsylvania Academy of Natural Sciences in Philadelphia; the Los Angeles State Historic Park; the University of Arizona Science Center in Tucson; and the Utah Museum of Natural History in Salt Lake City; has also spoken extensively on the design of museums in various venues.

William Watson

VISITING ASSISTANT PROFESSOR
B.A., Princeton University; M. Arch., University of Texas at Austin; principal, Castro Watson, whose work includes residential and design build projects as well as winning entries to design competitions; Speak Up for Small Farms, Stored Potential Competition, in Omaha, Nebraska, was the winning entry in 2010.

Henry Weintraub

VISITING ASSISTANT PROFESSOR
B.A., University of Michigan in Ann Arbor; M. Arch., Harvard University; professional work has included residential, town house renovations to rooftop additions, to office and gallery renovations for offices such as Ennead, Spivak Architects, and Daniel Rowen Architects.

Corey Yurkovich

VISITING ASSISTANT PROFESSOR
B. Arch., Kent State University; M.S., Harvard University; a New York-based designer working at the intersection of architecture, exhibition design, product and furniture development, and brand environments; has a wide variety of design and production experiences—from initial creative strategy through to construction management and hands-on fabrication—which have provided him the opportunity to work closely with a range of clients and collaborators; currently seeks to integrate traditional craft-based production methods with advanced digital fabrication to produce projects and experiences that are conceptually rich, rigorously designed, and efficiently constructed.

Michael Zuckerman

ADJUNCT ASSOCIATE PROFESSOR
B.S., B. Arch., City College of New York; RA, LEED AP; principal, G.V.Z. Architects; recent work includes projects for Saint Ann’s School, Enterprise Lighting Sales, Arcus Foundation, Harlem United, The Bellhouse, as well as many residential clients; prior work included designing lobbies for residential co-ops and retail stores and collaborating on restaurants, residences, and offices with Judith Stockman and Associates, The George Office, and Richard Bloch Architect; has designed custom light fixtures and furniture during the course of various projects; formerly, project architect, project manager, and senior designer with the firm of Jack L. Gordon Architects (1974–1983), responsible for many projects of varying scope and complexity including building renovations and new construction.

“It was important to me to be in an environment that embraced diversity, but it didn’t hurt that the interior design program at Pratt was ranked #1 in the country.”

Photography

How do you see the world? Through your iPhone? Your digital camera? A view camera? Do you record where you come from or where you want to go? In a world where taking photos is available to everyone, how do you develop your own personal vision and make it unique?

New York City is the center of the photography world. We give students the techniques, the tools, and the intellectual stimulation—in other words, the freedom to create powerful, meaningful images. Our methods work. Just ask our alumni who have gone on to work for publications such as *The New York Times*, *Harper’s Bazaar*, and *National Geographic*. Graduates of the program have gone on to pursue careers as photo editors, freelance editorial photographers, gallerists, and professors of the medium, to name a few. Our graduates are in demand precisely because they are trained as professionals.

New York City has an abundance of internship opportunities for photo students. Past students have interned with well-known fine art and commercial photographers such as Gregory Crewdson, Annie Leibovitz, Mary Ellen Mark, Joyce Tenneson, Sheila Metzner, Bruce Weber, and David LaChappelle.

The key to our program is access. With working photographers as teachers, students have access to some of the best photographers in New York City. Our photography faculty includes Guggenheim and Emmy winners, fine art book publishers, high-end commercial photographers, and artists whose work can be found in the collections of The Metropolitan Museum of Art, MoMA, and the Whitney Museum of American Art.

Accessibility to facilities and equipment is extremely important. Photography facilities include lighting...
The photography department at Pratt was one of the best things that ever happened to me.”

—Lynn Zelevansky, B.F.A.’71, Henry J. Heinz II Director of Carnegie Museum of Art, Pittsburgh

“It was because of Pratt that I became a photographer. Through Pratt I not only learned and found my source of nourishment and creative field, but I also learned about life.”

—Sylvia Plachy, B.F.A. Graphic Arts and Illustration ’65, Internationally renowned photographer

The Program’s Structure

The Department of Photography is committed to the education of artist/professionals who have acquired a comprehensive understanding of the artistic and professional options inherent in the field. The curriculum is designed to create a broad-based knowledge of photography from traditional photographic techniques to the digital darkroom, including aesthetics, history, and artistic and professional practice. Development of a personal creative identity begins with a highly structured sophomore curriculum after the common freshman foundation year and concludes with a guided and self-defined senior project. This approach is intended to facilitate the transition from student to independent artist/professional. Unlike many other schools, completion of the curriculum culminates in an individual exhibition in the on-campus departmental gallery, as well as a group show in DUMBO, Brooklyn’s art community. Small class sizes help to promote a strong sense of community in the intimate setting of Pratt’s Brooklyn campus. Like a small town within a big city, we look to give students their own voice, so they can employ it in whichever direction they choose.

Bachelor of Fine Arts in Photography

With emphasis on artistic development coupled with critical thinking, historical analysis, and communication skills, the Department of Photography prepares students to become successful artists and professionals. Graduates are expected to demonstrate excellence in artistic vision, professional skills, innovation, and a contextual understanding of their work in a contemporary culture.
Photography Faculty

James Costanzo  
**Adjunct Associate Professor**  
M.A., University of Iowa; M.F.A., University of Iowa

Ian Delaune  
**Digital Lab Manager, Visiting Instructor**  
M.F.A., School of Visual Arts; B.A., New York University; Certificate International Center of Photography.

Deborah Garwood  
**Visiting Assistant Professor**  
M.F.A., Hunter College, City University of New York; interdisciplinary artist based in New York, has exhibited sculpture, photography, video, sound, drawing, prints, and artist’s books since 1980; also active as a critic and independent scholar, she has contributed papers to several international conferences on the subject of French astronomical history in relation to photography and to French authors.

Thiéry Gourjon  
**Adjunct Instructor**  

George Hirose  
**Adjunct Associate Professor**  
B.A., Bard College; M.F.A. Pratt Institute; exhibited in United States and Japan, including Lower Manhattan Cultural Council, Henry Street Settlement, DTW Gallery, Multimedia Gallery, NY Historical Society, and Ernden Fine Art Gallery, Mass.

Shahrzad Hovsepian  
**Visiting Assistant Professor**  
M.F.A., School of the Art Institute of Chicago; B.F.A., University of Toledo; exhibitions of photographs include Monique Meloche Gallery, Chicago, Momenta Art, Brooklyn, Charest Weinberg Gallery, Miami.

Peter Kayafas  
**Adjunct Associate Professor**  

Sardi Klein  
**Visiting Instructor**  
Cert. 3, School of Visual Arts; professional photographer and photography instructor for the past 35 years, whose commercial photography clients include artists, authors, actors, musicians, corporate executives, publishing companies and public relations firms; also a personal events photographer for many families in NYC.

Robert Kozma  
**Adjunct Associate Professor**  
B.F.A. State University of New York, Purchase; has exhibited at Midtown Y Gallery, Carimar Gallery, and Port Washington Library; Guggenheim Fellow.

Martin Lennon  
**Photography Technician, Visiting Instructor**  
M.F.A., Pratt Institute; B.F.A., Tyler School of Art at Temple University.

Joshua Lutz  
**Visiting Assistant Professor**  

Ann Mandelbaum  
**Adjunct Professor**  
Paul McDonough
ADJUNCT ASSOCIATE PROFESSOR
New England School of Art; exhibited at Massachusetts Institute of Technology and Rochester Institute of Technology; staff photographer for JCOA Records; work held in Museum of Modern Art Permanent Collection; recipient of Guggenheim and NEA awards.

Julie Pochron
ADJUNCT ASSISTANT PROFESSOR

Stephanie Powell
VISITING ASSISTANT PROFESSOR
M.F.A., School of the Art Institute of Chicago; B.F.A., University of Oregon; exhibitions include Daniel Cooney Fine Art, New York; Grace Institute, New York; Schaefer's Landing, Brooklyn; and Armory Show (Raid Projects L.A.), New York.

Tori Purcell
ACTING ASSISTANT CHAIR
M.F.A., Savannah College of Art and Design; B.A., Vanderbilt University; exhibitions include NARS Foundation, Brooklyn; Leu Center for the Visual Arts, Nashville; Seigfred Gallery at Ohio University; and Root Division, San Francisco.

Aura Rosenberg
ADJUNCT ASSOCIATE PROFESSOR
M.A., Hunter College; B.A., Sarah Lawrence College; Whitney Museum of American Art, Independent Student Program; her photographs have been exhibited in Germany, France, Switzerland, Belgium, Ireland, Austria, New York, and Los Angeles, and have been published and reviewed in Artforum, Artscribe and the Guggenheim Magazine.

Accuracy Shepp
VISITING ASSISTANT PROFESSOR

Anne Turyn
ADJUNCT PROFESSOR
B.F.A., Antioch College; M.F.A., S.U.N.Y. at Buffalo; M.A., C.U.N.Y. Graduate Center; photographs in the collections of the Museum of Modern Art (NYC), the Metropolitan Museum of Art (NYC), the Walker Art Center, the George Eastman House, Center for Creative Photography, Los Angeles County Museum of Art, the San Francisco Museum of Modern Art, and others.

Sarah Van Ouwerkerk
PROFESSOR
B.A., B.S., University of Wisconsin; M.F.A., Pratt Institute; work has appeared on CNN and in Architectural Digest, Vogue, and The New York Times; has exhibited at New Museum, Channel 13, National German TV, NBC, Emmy Award, CNN, Brooklyn Museum, and the Whitney Museum of American Art.

Ellen Wallenstein
ADJUNCT ASSOCIATE PROFESSOR
M.F.A., Pratt Institute; B.A., State University of New York at Stony Brook; NYFA Award.

“I’ve always been grateful to Pratt for helping me in an area I love.”

—JANET M. ANDERSON,
B.F.A., GRAPHIC ARTS AND ILLUSTRATION ’60,
Retired design and production manager, University Press of Virginia
School of Liberal Arts and Sciences

Liberal Arts and Sciences courses enhance all-important skills of writing, speaking, and good thinking. Courses in the humanities, mathematics and sciences, and social sciences form the core of students’ general education. The School of Liberal Arts and Sciences offers courses in astronomy, botany, chemistry, communications, cultural history, creative writing, cultural studies, ecology, English, foreign languages, gender studies, humanities, mathematics, music, performance, philosophy, physics, psychology, science, and social science.

Pratt also offers instruction at the introductory level in Italian, Spanish, German, French, and Chinese. Students for whom a language is a program requirement have a priority in registration. Other students may select six credits in a single language for liberal arts elective credit.

The School of Liberal Arts and Sciences also provides English language support for international students in the Intensive, full-time Certificate of English Proficiency, and Summer Certificate Programs (IEP, CEP, and SCP). The courses in these programs help students to prepare for academic and studio courses by incorporating elements of literature with critical theories and examinations of the visual arts. The SCP is strongly recommended for students with TOEFL scores below 600 (PbT). Students who complete the SCP program are not required to take the placement exam.

Our Liberal Arts and Sciences faculty members are creative writers, composers, and performers, as well as scholars, critics, and scientists. They help students find meaning in the traditional disciplines.
of history, literature, science, and philosophy; explore emerging approaches to multiculturalism, gender studies, and popular culture; and provide a humanistic context for the flights of imagination that result in art and design.

The mission of the School of Liberal Arts and Sciences is to enable students to explore areas of knowledge and to reflect critically and creatively on aesthetic forms and on intellectual and cultural practices. Graduates can conduct research, substantiate arguments, and communicate in the broadest possible sociohistorical, literary, and scientific contexts. The school’s primary goal is for its students to make continuing contributions as critical thinkers and creative professionals.

Students in a Performance Studies course participating in a show, titled *Iris*
Critical and Visual Studies creates a community of artists, writers, and scholars in which teaching and learning take place on the cutting edge of cultural innovation.

Critical and Visual Studies is a B.A. program for the imaginative student who wants to combine the rigor of the liberal arts with the openness and experimentation of the creative arts.

CritViz, as the program is often called, transforms the traditional meaning of “liberal arts and sciences,” bringing vitality and practical application to intellectual and artistic practice. At the core of the program is the belief that the integration of theoretical knowledge and practical experience is crucial to learning. Here, anything created by people—from street art to political systems, from international media to the global economy—is a potential subject of study from a wide variety of perspectives. The program creates an interdisciplinary framework that allows students to explore the artistic, social, and political meanings of cultural and aesthetic production.

THE LIBERAL ARTS CONTEXT

The student’s academic program combines the core curriculum with a generous variety of electives in the liberal arts and sciences, as well as in architecture, art history, art and design, and planning. Students build a foundation in many classic and innovative texts of philosophy, the social sciences, and the humanities, and in the writings of contemporary thinkers who are of special importance to Critical and Visual Studies. They study world civilizations and literatures, effective writing and scientific thinking, as well as social and political thought.

Pratt’s Critical and Visual Studies program teaches students to be critical, articulate, well read, intellectually flexible, and culturally savvy. The program provides students with:

CHAIR
Gregg M. Horowitz
ss@pratt.edu

ASSISTANT TO THE CHAIR
Sophia Straker-Babb

CRITICAL AND VISUAL STUDIES COORDINATOR
Ric Brown
bbrow993@pratt.edu

COORDINATOR OF ACADEMIC ADVISEMENT
Erich Kuersten
ekuersten@pratt.edu

OFFICE
Tel: 718-636-3567 | Fax: 718-399-4575
www.pratt.edu/cs
a critical and historically informed understanding of how culture is made and lived within neighborhoods and cities, and across national borders.

competency in a range of techniques for research, analysis, and communication.

the ability to develop and integrate written, oral, visual, spatial, and kinesthetic expression through student-initiated projects.

opportunities to extend the integration of theory and practice and make links between academic work and the working world through internships in cultural institutions, especially nonprofit arts and public service agencies.

The Critical and Visual Studies curriculum allows students the opportunity to take electives in the traditional studio arts and in new media. Students work in textual and visual media, honing their writing skills and also working experimentally to integrate the verbal and visual, creating new combinations of word and image.

The faculty in Critical and Visual Studies is committed to a wide range of intellectual styles and critical engagements. Our faculty members have diverse teaching and research interests, including cinema and documentary film; cultural studies; media studies; globalization; imperialism; colonialism and postcolonialism; critical theory; race, class, gender and sexuality; history and historiography; literature and creative writing; theater and performance studies; philosophy; sociology; ethnography; landscape and space; environmental studies; and the history and sociology of science and technology. Area specialties include Latin America, Africa, North America, the Middle East, and South Asia.

Pratt’s location in New York City allows students and faculty to participate in a dynamic array of cultural events and institutions. Students in Critical and Visual Studies immerse themselves in the intellectual life of New York City, and participate in a wide array of public programming organized by the faculty of Critical and Visual Studies.

Events underscore the program’s emphasis on the public world of art, culture, and social life, and include the following:

Film screenings are designed to be provocative forums for current issues and timely debates. Filmmakers accompany their film screenings and address interested students after the screenings, making for lively discussions that extend beyond the classroom.

Field trips organized by faculty of the Critical and Visual Studies program provide opportunities to see current museum and gallery exhibitions; to network with artists, architects, designers, critics and curators; and to engage with the city at large.

Showcase conferences are small conferences organized around the projects of junior and senior Critical and Visual Studies majors and involve faculty and the larger student community. These smaller presentations and discussions are a chance for students to get to know the work of peers and to gain perspective on their own intellectual development.

The Program’s Structure

The Core: Freshman, Sophomore, and Junior Years

The centerpiece of the program is the core curriculum comprising introductory courses in visual studies, critical studies, and intermediate courses that integrate the two in specific cultural and historical contexts. The core also includes “praxis” courses that fully integrate theory and practice in the critical investigation of all the different forms of human expression: social, artistic, and scientific. Beginning with grounding in critical theory in the early semesters, the core courses build toward individual projects that test theoretical knowledge as cultural practice. From there, students branch off into elective areas ranging from globalization to sustainability, from cinema to urban studies.
THE SENIOR YEAR: INTERNSHIPS AND THE SENIOR THESIS

A required internship provides invaluable opportunities to make connections for the professional world and postgraduate study. The internship is the culmination of the program’s emphasis on real-world experience, grounded in the previous semesters of study and practice. Under the supervision of a faculty member, students identify individual internship opportunities, primarily in New York City arts and cultural organizations. Preparation for the experience includes everything from the creation of an up-to-date résumé and cover letter and other workplace skills, to reflection on the social and political contexts in which the internship organization is embedded.

The final year in Critical and Visual Studies enhances a student’s sense of independence, self-reflection, and confidence to make a difference in the world. Students are required to write a thesis and to participate in weekly meetings in which they give and receive peer critiques, in addition to readings and conferences with the supervising faculty member. The senior thesis, which is the end product of this experience, hones students’ abilities to express and argue their ideas and to make a new sense of the cultural world.

BACHELOR OF ARTS IN CRITICAL AND VISUAL STUDIES

The Critical and Visual Studies program’s mission is to prepare students to think critically and act creatively in the cultural world through lively and demanding engagement with cultural objects and institutions. Curricular and co-curricular activities provide students with a critical and historically informed understanding of how culture is made and lived; the ability to develop and integrate written, oral, visual, spatial, and kinesthetic expression through student-initiated projects; and opportunities to further integrate theory and practice and make links between academic work and the working world through internships in cultural institutions.

“Pratt taught me to be self-motivated, to think outside the box, and to adapt to change.”

—SAMY BRAHIMY, B. ARCH. ’80, Co-owner, IBEC Building Corp.
A writer writes. There is simply no other way to learn. It’s hard and humbling but tremendously exhilarating. As an aspiring writer you already know this. That’s what drew you to Pratt’s writing program.

Unlike liberal arts curricula, Pratt’s writing program is not for students of writing but aspiring creative writers. Pratt’s program takes full advantage of two local facts of life: the hothouse work ethic of Pratt’s other studio programs and New York City, the literary capital of the United States (and arguably the world). Both allow Pratt to attract a writing faculty that is without parallel. Our professors are all working professional writers, happy to share their experience.

This four-year undergraduate program leads to a Bachelor of Fine Arts in Writing. The attainment of this goal requires serious and sustained commitment. In contrast to traditional colleges, in which a major is often declared only in the third year of study, writing majors at Pratt begin an intensive concentration on creative writing in the first term of their freshman year and gradually expand it over the course of the program.

Writing studios form the core of the curriculum. Here students concentrate on producing fiction, poetry, plays, and creative nonfiction. In the first year, while the assignments are often creative in nature, the primary focus of the studios is on word choice, grammar, and the honing of a forceful clarity of expression; in the second year, narrative and poetic forms come to the fore; in the third year, students are encouraged to specialize in genres that will culminate in their senior theses: book-length original works of prose, poetry, or an experimental form—the composition and polishing of which take center stage in the fourth-year studios.

Beginning in the sophomore year, special topic writing tutorials provide students with the opportunity to work closely...
with accomplished writers in areas such as artists’ books, short stories, poetry, satire, feature and editorial journalism, screenplays, and drama. On Friday afternoons, literary agents, poets, editors, novelists, journalists, and humorists come to campus to discuss their work with students during Writers’ Forum. Each year a well-known author is chosen to be the program’s Writer in Residence.

The overall emphasis on the practice of writing is reinforced throughout by courses in literature, cultural studies, science, and history. A solid grounding in these disciplines is crucial to real achievement in the written word. Moreover, with an eye to sharpening students’ analytical and argumentative skills, a two-semester sequence called Critical Thinking and Writing is a requirement of the freshman year. To ensure that writing majors explore the rich courses available in the Institute, a minimum of nine elective course credits must be taken in the School of Art and Design or the School of Architecture.

Finally, the internships, typically taken in the spring of the junior year, give students invaluable opportunities for work experience at places such as The Village Voice, Saturday Night Live, Vibe magazine, and A Public Space, as well as nonprofit arts organizations such as St. Mark’s Poetry Project, Ugly Duckling Presse, and the Dia Foundation.

Bachelor of Fine Arts in Writing

The Writing Program’s goal is the creation of well-rounded writers. At the heart of the curriculum are the Writing Studios, through which students progress from word choice, grammar and clarity of expression, to more advanced narrative and poetic forms and specialized genres, culminating in the creation of a book-length work of prose, poetry, or experimental form. The practice of writing is reinforced by studies in literature, cultural studies, science, and history.
There are so-called skill mills. And there is Pratt. We educate the whole person.

Pratt provides a well-rounded education in the liberal arts that encompasses Humanities and Media Studies, Mathematics and Science, and Social Science and Cultural Studies. In addition, the Institute supports international students in gaining the English language skills they need to pursue their education and to interact as vital members of the community.

**HUMANITIES AND MEDIA STUDIES**

The Humanities and Media Studies Department offers a variety of courses—freshman English, literature, communications, music, theater, film, foreign languages, and creative writing. What unites them, giving them continuity, is the department’s mission: to recognize and foster the relationship between visual and written texts; to instill...
within students critical thinking, reading, and writing skills that will inspire them in their professional lives for intellectual and creative growth; and to promote understanding and appreciation for the diverse cultures within the U.S. and throughout the world.

MATHMATICS AND SCIENCE
The mission of the Department of Mathematics and Science is threefold. The first is to acquaint students with scientific methodologies, critical thinking, and the history of scientific thought. The second is to address the interface between science and art, architecture, and design, whether it is through the physics of light, the chemistry of color, the biology of form, or the mathematics of symmetry. The third is to educate students so that they can respond intelligently and critically to today’s new developments in science and technology and make informed decisions regarding current scientific matters that affect public policy issues and ethics.

SOCIAL SCIENCE AND CULTURAL STUDIES
The Department of Social Science and Cultural Studies trains students to bring critical and analytical skills to bear on the social world and on their professional and artistic work. Through the perspectives of social science, history, philosophy, and cultural studies, students explore the cultural achievements of humankind and the social forces that have influenced the development of culture and human personality. A core curriculum develops understanding of historical relationships among world cultures, ideas, and institutions. Electives provide interdisciplinary approaches and intellectual diversity that foster critical examination of the political, social, and economic forces at work in the processes of cultural production.

The department offers a minor in Cultural Studies, an interdisciplinary field that seeks to understand the diversity of human experience in both its contemporary and historical aspects. It examines the material expressions—objects, communities, bodies, institutions, environments—of social life. Students minoring in Cultural Studies strengthen their grasp of the dynamics of power and knowledge by developing their ability for critical analysis. Courses transgress the boundaries of traditional disciplines to develop a clearer understanding of how fields of human knowledge, modes of understanding, and creative expression change over time. The minor consists of three core courses: Cultural Studies (SS-330); Methods of Cultural Analysis (SS-430); and Controversies in Cultural Theory (SS-510). Students take three additional recommended electives (3 credits each) for a total of 18 credits.

Undergraduate Liberal Arts Requirements

PROFESSIONAL CURRICULA
At least 25 percent of the credit requirements for all baccalaureate degrees is the ultimate responsibility of the School of Liberal Arts and Sciences. The specific requirements are:

1. a minimum of six credits in English: English 101 (3 credits) and English 103 (3 credits). Students must pass English 101 and 103 with a grade of C or better. English 101, which must be taken in the student’s first semester at the Institute, is a prerequisite for all liberal arts courses.

2. a minimum of six credits in cultural history. Students must complete the CH 300 and CH 400 sequence.

3. a minimum of six credits in the social sciences or philosophy.

4. a minimum of six credits in science and/or mathematics.

5. a minimum of 10 credits in the liberal arts as electives.

FOREIGN LANGUAGE INSTRUCTION
Students must take the two-semester sequence in order to qualify for credit. A grade will be assigned at the end of the second semester for both semesters.
Resources in the School of Liberal Arts and Sciences

INTENSIVE ENGLISH PROGRAM

The Intensive English Program (IEP) provides academic English language instruction to matriculated graduate and undergraduate students. In addition, two certificate programs run under the IEP’s umbrella: the full-time Certificate (CEP) and Summer (SCP) programs. The mission of all programs in the IEP is to support successful matriculation of international students by providing appropriate English language instruction. Internal assessment and advisement ensure students’ proper placement in English language courses, as well as successful matriculation and degree attainment. The curriculum includes art, design, and architecture content and is enhanced by direct exposure to related cultural experiences and language-learning technology.

Pratt Institute and the School of Liberal Arts and Sciences welcome international students and offer an array of programs and services to improve English-language skills and academic readiness. All international students with TOEFL scores below 600 (PbT), 250 (CBT), or 100 (iBT)—including transfer students—whose first language is not English must demonstrate proficiency in English by taking an English Placement Test upon arriving at the Institute. The Intensive English Program (IEP) in the Language Resource Center on Pratt’s Brooklyn campus administers the test.

This placement test consists of a reading test, a writing test, and a personal interview with an IEP faculty member. Students assessed at the exempt level of English proficiency satisfy their Intensive English requirement and may enroll in all Institute courses without restriction. Students who are assessed as being in need of English instruction must register in consecutive Intensive English courses (including summer IEP classes should they wish to take other Institute courses during those sessions) until they achieve exempt status based on IEP exit proficiency criteria.

Students who, upon entering Pratt, are assessed below Level 5 may be required to join the full-time CEP Program. Students who have registered for three (fall and spring) semesters are considered “at risk.” Students who have registered for four (fall and spring) semesters and who do not assess at the exempt level may be required to withdraw voluntarily from Pratt or register for the full-time CEP Program.

Good communication skills are essential to academic success at Pratt Institute. Instruction in the IEP emphasizes language use for general academic and specific purposes in the professions in which Pratt specializes: art, design, architecture, and information and library science. IEP faculty are trained and experienced in teaching English as a second language, as well as in integrating art and design content into their courses. Our classes are small (eight to twelve students per session), and enrolled international students benefit from their use of the Language Resource and Writing and Tutorial Centers for additional language learning practice.

For information on the Test of English as a Foreign Language (TOEFL) requirements at Pratt Institute, please refer to the catalog listing for particular schools and departments. New international students are strongly encouraged to enroll in IEP summer courses in order to be fully prepared for the academic requirements of their degree programs.

THE CERTIFICATE OF ENGLISH PROFICIENCY PROGRAM

The Certificate of English Proficiency (CEP) program at Pratt Institute is a one-year English-language program located at our Brooklyn, New York campus. Students whose TOEFL scores fall below the admission minimums established by Institute degree programs may apply to the CEP for full-time English-language instruction. At the end of the two-semester program of English study, those students completing CEP coursework receive a certificate of English language proficiency.

Courses focus on speaking, listening, reading, and writing within the context of art and design, as well as TOEFL preparation. For more information on Pratt’s Intensive and Certificate English programs, contact IEP administrative offices at 718-636-3450, visit the IEP website at www.pratt.edu/iep or email IEP at cep@pratt.edu.
LABORATORIES AND COMPUTER FACILITIES

The science laboratories (chemistry, physics, biology), located in the Activities Resource Center, are interdisciplinary research facilities. Sophisticated instruments and equipment are available, and undergraduates are encouraged to use them under faculty supervision. Computer facilities are available for use by all students of the Institute. Specialized facilities are employed in the sciences.

WRITING AND TUTORIAL CENTER

The Writing and Tutorial Center provides free tutoring for all Pratt students in English, math, physics, art history, and other academic areas. Special assistance is provided for students for whom English is a second language. Small-group and regularly scheduled one-on-one conversation sessions are also offered. The Center also offers periodic workshops in word processing, résumé writing, presentation skills, thesis preparation, and other topics suggested by faculty and students.

The Writing and Tutorial Center staff consists of a director, faculty and staff tutors, and trained student peer tutors. The director coordinates scheduling and appointments in all areas. Any faculty member, staff member, or adviser may recommend students who need assistance.

The Writing and Tutorial Center is located in North Hall 101 (opposite the bank). Daily schedules are posted at the beginning of each semester and at the beginning of Pratt’s summer sessions.
Andrew Barnes  
DEAN OF THE SCHOOL OF LIBERAL ARTS AND SCIENCES

Gloriana Russell  
ASSISTANT TO THE DEAN, INTENSIVE ENGLISH

Erich Kuersten  
ACADEMIC ADVISEMENT COORDINATOR

Intensive English

Natasha Dwyer  
ASSISTANT TO THE DIRECTOR

Rachid Eladlouni  
COMPUTER-ASSISTED LANGUAGE LEARNING (CALL) COORDINATOR; LECTURER, INTENSIVE ENGLISH  
B.A. Ibn Tofail University (Morocco); M.A. Hunter College.

Cynthia Elmas  
LECTURER, INTENSIVE ENGLISH  
Master of Arts in TESOL Hunter College, B.A. in French Literature from Rutgers University, where she also studied Art History at the graduate level. She has over 15 years experience of teaching ESL to adults in New York and was also Assistant Editor for the multi-disciplinary journal, RES: Anthropology and Aesthetics for 8 years. In addition to ESL, she is also a dancer who performs regularly in the New York area.

Laura Elrick  
VISITING INSTRUCTOR; LECTURER, INTENSIVE ENGLISH; TUTOR  
B.A., Arts Rhetoric and Communication, University of Southern California; Laura Elrick teaches in the English and Humanities Department and the Intensive English Program. She has published two books of poetry and numerous essays on contemporary literature and politics, and regularly performs her work nationally. She holds a B.A. in Rhetoric and Communication from the University of Southern California and is currently pursuing a Masters in Liberal Studies at the CUNY Graduate Center in Manhattan. Her interests include the intersection between poetics and the production of social space, spatiality and scale.

Dana Gordon  
CEP COORDINATOR; LECTURER, INTENSIVE ENGLISH  
M.A., University of California Berkeley; Nada Gordon has two decades of experience teaching English as a Second Language, including eleven years in Tokyo, Japan. She is the author of Folly (Roof Books); Are Not Our Loving Heifers Sleeeker than Night Swollen Mushrooms? (Spuyten Duyvil), foreign bodie (Voces Puerulae); V. Imp (Faux Press); and with Gary Sullivan, Swoon (Granary Books).

Thomas Healy  
LECTURER, INTENSIVE ENGLISH  
M.A., University of Ireland; Thomas has an M.A. in English Literature from the National University of Ireland, and a certificate in TEFL from the Galway Language Centre, Ireland. He has studied at the Takabijustu School of Art, Tokyo and the Massachusetts Institute of Art, Boston. He has taught English in Ireland, Japan and the U.S. Since 1992. Thomas has worked on a number of curriculum development projects, involving English for Academic Purposes in Japan and Korea, English Language Training for the Beijing Olympic Games 2008, and in middle schools in the People’s Republic of China. He has conducted in-service teacher training in Japan, Korea, Taiwan, Thailand and Brazil. With Ken Wilson, he is the author of First Choice, an integrated skills coursebook published by Oxford University Press.

Helen McNeil  
LECTURER, INTENSIVE ENGLISH  
Master of Arts in TESOL. New York University Helen earned her ESL certificate from the New School in Social Research in 1990. She taught in the summer program at Nanjing University, China in 1993. She won her MA in Tesol from New York University in 1998 while teaching in their intensive English program. She has also taught in Columbia University and La Guardia Community College. She has been teaching in the IEP for the past six years at Pratt. She is currently singing in a chorus which performs in Carnegie Hall in 2007.

Jennifer Ostrega  
LECTURER, INTENSIVE ENGLISH  

Eric Rosenblum  
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B.A., Ohio University; M.F.A., Syracuse University; Eric’s fiction and non-fiction have appeared in *Guernica Magazine*, the *Chicago Tribune* and the *Chicago Reader*. He teaches Freshman English and ESL at Pratt.

Nancy Seidler  
**DIRECTOR, INTENSIVE ENGLISH**

Bachelor of Arts, Brooklyn College; Master of Arts in TESOL, Monterey Institute of International Studies. She was an exchange student at the University of Paris and taught at the Sichuan Union University in China. She has been working at Pratt since 1999, where, in addition to administering various aspects of the IEP and CEP, she has taught in the Intensive English Program and the English Department and has tutored in the Writing and Tutorial Center. During all this time, she has learned a great deal about art, design and architecture, and has wholly enjoyed working with the international students at Pratt!

Gloria Steil  
**LECTURER, INTENSIVE ENGLISH; VISITING INSTRUCTOR; TUTOR**

B.A., University of California Berkeley; M.A., New York University; Gloria received her B.A. in Legal Studies from the University of California, Berkeley, and MA in Education/TESOL from New York University. She has over 8 years of teaching experience. Prior to joining the English and Humanities and the Intensive English departments at Pratt, she taught English in Tokyo for the Japanese Ministry of Education; a summer intensive course in English literature and composition in Seoul; and English literature at the College of New Rochelle, SUNY Westchester; Medgar Evers College, Hostos Community College, and Borough of Manhattan Community College.

**Humanities and Media Studies**

Donald Andreasen  
**VISITING INSTRUCTOR**

M.F.A., New School; Don earned his Masters of Fine Arts degree in Playwriting from the Actors Studio, New School University. He has had one-act plays produced at the HERE Theatre and Access Theatre in New York City and was co-writer of a short film produced by Fox Searchlab Pictures. Don has also worked as a voice-over artist doing various commercial work in addition to network television.

Saul Anton  
**VISITING ASSISTANT PROFESSOR**

Eleanor Bader  
**ADJUNCT INSTRUCTOR**

B.A., New York University; M.S.W., Hunter College of CUNY. In addition to teaching at Pratt, Professor Bader also teaches at Kingsborough Community College of CUNY and writes for publications including *The Brooklyn Rail*, *Libilth, Library Journal*, *The Progressive*, and *New York Law Journal*. She co-authored *Targets of Hatred: Anti-Abortion Terrorism* (Palgrave Macmillan, 2001) and has received writing awards from both *Library Journal* and the Independent Press Association of NY.

Emily P. Beall  
**ADJUNCT ASSISTANT PROFESSOR**

Professor Beall’s academic interests include 20th- and 21st-century experimental poetry and poetics, with a focus on experimental writing by women. A poet herself, she is also interested in the intersections of poetics and modern dance, and the ways that such intersections generate concepts of space, meaning, and the body.

Jonathan Beller  
**PROFESSOR**

B.A., Columbia University; Ph.D., Duke University; Interests: Media Theory, Marxism, Critical Race Theory, Cinema, Media Archaeology, Decolonization, Aesthetics and Politics, Feminism, Third Cinema, Philippine Culture and Politics.

Caterina Bertolotto  
**VISITING ASSOCIATE PROFESSOR**

Laurea in Pedagogia, University of Turin, Italy: Caterina Bertolotto, a graduate of the University of Turin, Italy, has received 8 certificates in different language teaching methodologies in both Italy and in New York, as well as a Distinguished University Teaching Award from The New School. She is the author of 4 books, 2 audio and 2 PowerPoint CDs. She has also taught seminars to language teachers and undergraduates at The New School, Sarah Lawrence College, Montclair State University, Eugene Lang and Baruch College.

Warren Burdine  
**VISITING ASSISTANT PROFESSOR**

Philip Carroll  
**VISITING INSTRUCTOR**

Peter Chamedes  
**VISITING ASSISTANT PROFESSOR**

Peter Chamedes is a person with ‘60s values and an abiding love of literature and art. Following a doctorate in English Literature (poetry), family obligations redirected him into an extended career in advertising. This was at last succeeded by a return to scholarship and pedagogy. His students have ranged from at-risk adolescents to aspiring artists (including many remarkable Pratt scholars). His consuming interests include his two babies, poetry, contemporary art, and African art.

Priya R. Chandrasekaran  
**VISITING INSTRUCTOR**

Younna Chhlala  
**VISITING INSTRUCTOR**

Ellen Conley  
**ADJUNCT ASSISTANT PROFESSOR**

M.S., Wagner College; B.A., Penn State; MTMS ASCP, Jefferson Medical College; Ellen Conley is a published writer of four books with national reviews: *The Chosen Shore* (Univ. Calif. Press), *Bread and Stones* (Mercury House), *Soon to Be Immortal* (St. Martin’s Press) and *Soho Madonna* (Avon Original Fiction).
Kathryn Cullen-DuPont
Adjunct Assistant Professor

Don Doherty
Visiting Instructor; Tutor
B.A., Hunter College, City University of New York; M.A., New York University; Don Doherty has been an instructor at Pratt since 1996, teaching Freshman Composition and Literature and English as a Second Language. He did Foundation Year at Pratt before moving into a Liberal Arts program at Hunter College, so Pratt was his first home-away-from-home. His interests include writing short fiction, writing and producing music, video production, animation, collage and drawing. He rides an Alien Workshop deck with Tensor trucks and Darkstar wheels. His YouTube account is papakilatube.

Steven Doloff
Professor; Lecturer, Intensive English
B.A., State University of New York At Stony; Mphil., City University of New York Graduate Center; Ph.D., City University of New York Graduate Center; TESOL Certificate, Columbia University Teachers College; Steven Doloff was named a Pratt Institute Distinguished Professor (2001–02) and received the Institute’s Student Government Association Faculty Excellence Award in 1990.

Helen Easterly
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Laura Elrick
Visiting Instructor; Lecturer, Intensive English; Tutor
B.A., University of Southern California; Laura Elrick teaches in the English and Humanities Department and the Intensive English Program. She has published two books of poetry and numerous essays on contemporary literature, culture, and politics, and regularly performs her work nationally. She holds a B.A. in Rhetoric and Communication from the University of Southern California and is currently pursuing a Masters in Liberal Studies at the CUNY Graduate Center in Manhattan. Her interests include the intersection between poetics and the production of social space, spatiality and scale.

Elizabeth Fow
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Sacha E. Frey
Visiting Instructor

John Gendall
Visiting Instructor

Daniel Gerzog
Associate Professor
Daniel Gerzog (B.A. ’53, M.A. ’54, A.B.D. ’58, NYU) is Associate Professor of English and Humanities and has been teaching at Pratt since 1959. He is currently working with his second generation of fledgling artists, designers and architects, introducing them to the joys and stimulations of good reading and clear expression. He also supervises thesis corollary statements in the MFA program.

Elizabeth Grinnell
Visiting Assistant Professor
M.F.A., Brown University; B.A., Mills College; E. Tracy Grinnell is the author of Some Clear Souvenir (O Books, 2006) and Music or Forgetting (O Books, 2001). She is the founding editor of Litmus Press, a nonprofit publisher of new American poetry and works in translation.

Amy Guggenheim
Adjunct Associate Professor
Amy Guggenheim is a filmmaker and writer. Her work in theater and film focuses on violence, intimacy, and sexuality, and has been presented internationally with support from the New York State Council on the Arts, the American Embassy, Fulbright Foundation, Mellon Fund, and others. Her work has been published in American Letters and Commentary, and in the Italian literary journal Storie. Her 2008 artistic residency in Japan—in development for her first feature film—relates to her work as founder of the Center for Artistic Engagement.

Christian Hawkey
Associate Professor
Professor Hawkey is the author of three award-winning books of poetry, including The Book of Funnels (Wave Books, 2004), which won the 2006 Kate Tufts Discovery Award, Hour Hour (Delirium Press, 2005), and Citizen Of (Wave Books, 2007). His poems have appeared in Conjunctions, Volt, Denver Quarterly, Tin House, Crowd, BOMB, Chicago Review, and Best American Poetry. He has received awards from the Academy of American Poets and the Poetry Fund, and in 2006 he received a Creative Capital Innovative Literature Award. In 2008, he was a DAAD Artist-in-Berlin Fellow.

Kwame Heshimu
Visiting Instructor; Tutor
B.A. in English (with a specialization in writing), New York University; Kwame Heshimu grew in the shadow of the Blue Mountain. Son of a Cuban expatriate, and with a mother who was a descendant of Jamaican maroons, he spent his childhood in one of the most inaccessible communities on the island. His grandfather, a saxophonist with dance bandleader Ray Coburn, frequently accompanied Rastafarian drummers. Kwame not only became enthralled with the music, but with the Rastafarian vocabulary, or Iyaric, an intentionally created dialect of English, reflecting their desire to take forward language and confront Babylon system. His romance with word, sound, and power had begun.
Jeffrey Hogrefe  
**Adjunct Assistant Professor**  
B.A., UC Berkeley; Jeffrey Hogrefe is an author, architectural critic, and coordinator of Pratt School of Architecture’s Writing Program: Language/Making. He is a studio critic at Parsons the New School for Design, Cooper Union, and Columbia; a contributor to Harper’s, the New Yorker, Smithsonian, New York Observer, Washington Post and Vanity Fair; and the author of O’Keeffe: The Life of An American Legend, a biography focused on the artist’s rights of seclusion and personal identity politics.

Kathleen Hopkins  
**Associate Professor**  
B.A., University of Colorado, Boulder; M.A., California State University; Kathleen Hopkins, Associate Professor, is a former Director of Intensive English, Chair of the Department of English and Humanities and the first Director of the Writing for Publication, Performance, and Media program. She has served as Faculty Trustee to the Pratt Board of Directors.

Samantha Hunt  
**Associate Professor**  
M.F.A., Warren Wilson Coll; Samantha Hunt is the author of two books, The Seas—for which she was awarded a National Book Foundation award for writers under 35—and The Invention of Everything Else, a novel about the life of Nikola Tesla. Her stories have appeared in the New Yorker, McSweeney’s, A Public Space, Cabinet, Seed Magazine and on the radio program This American Life.

Dexter Jeffries  
**Adjunct Instructor**  
B.A., Queens College, City University of New York; M.A., City College of New York; Ph.D., City University of New York, Graduate Center; Dexter Jeffries was born and raised in New York City. In between his academic studies he was a taxi driver and served in a United States Army combat engineer battalion in West Germany. Jeffries came to Pratt in 1993, and in 1996, in conjunction with the Media Arts department, he produced and directed the documentary film, What’s Jazz? In 2003, Kensington Press published his autobiographical memoir, Triple Exposure: Black, Jewish and Red in the 1950s. Jeffries lives in Brooklyn.

Sean Kelly  
**Visiting Instructor**  
B.A., Loyola College University of Montreal

David D. Kim  
**Visiting Instructor**

Rachel Levitsky  
**Adjunct Assistant Professor**  
Professor Levitsky’s first full-length volume, Under the Sun, was published by Futurepoem books in 2003. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics. She is also the author of five chapbooks of poetry, Dearly (a+bend, 1999), Dearly 356, Cartographies of Error (Leroy, 1999), The Adventures of Yaya and Grace (Potes Poets, 1999), 2(1×1) Portraits (Baksun, 1998), and a series of poetry plays.

Ellen Levy  
**Visiting Associate Professor**

Ira Livingston  
**Chair, Humanities and Media Studies**  
Ph.D., Stanford University; Ira Livingston’s primary field is cultural theory. He is the author of Between Science and Literature: An Introduction to Autopoetics (2006) and Arrow of Chaos: Romanticism and Postmodernity (1997), and coeditor of Posthuman Bodies (1995, with Judith Halberstam) and Poetry and Cultural Studies: A Reader (2009, with Maria Damon).

Jennifer Miller  
**Associate Professor**  
Circus Amok founder and artistic director Jennifer Miller has been working with alternative circus forms, theater, and dance, and for over twenty years. Her work with Circus Amok was awarded a “Bessie” in 1995 and an OBIE in 2000. Circus Amok is the subject of a French documentary film, Un Cirque a New York 2002 and Brazilian documentary, Juggling Politics 2004. She has taught at Cal Arts, NYU, and UCLA.

Tracie Morris  
**Associate Professor**  
Ph.D., New York University; M.F.A., Hunter College, City University of New York; Tracie Morris is an interdisciplinary poet who has worked extensively as a sound artist, writer and multimedia performer. Her installations have been presented at the Whitney Biennial and the Jamaica Center for Arts and Learning. She holds an M.F.A. in poetry from Hunter College and a Ph.D. in Performance Studies from New York University.

Negar Mottahedeh  
**Professor**

Cecilia Muhlstein  
**Visiting Instructor; Tutor**  
Cecilia Muhlstein was born in Texas, but grew up in Los Angeles. Her work and interests reside in fiction, critical theory, art, and eco-poetics. Her current work can be found in the pages of NYArts magazine and in the archives of Safe-T-Gallery.

Mendi Lewis Obadike  
**Assistant Professor**  
Ph.D., Duke University.

Robert Obrecht  
**Adjunct Assistant Professor**  
B.A., Sarah Lawrence Coll; TESOL Certificate, Columbia University Teachers College; Obrecht was born in New York City in 1951. His compositions have premiered in New York at Lincoln Center’s State Theater and Alice Tully Hall, the Brooklyn Academy of Music, Merkin Hall and LaMama E.T.C., among others. He has scored exhibition videos for the Museum of Modern Art, the Museum of Natural History, the Jewish Museum and the Queens Museum of Science. His theme song for the Disney/Henson “Bear in the Big Blue House” is broadcast worldwide. Obrecht has been teaching at Pratt since 1988.

Rosemary Grebin Palms  
**Associate Professor**  
B.A., College of St. Teresa (MN), English; M.A., University of Texas—Austin, English; Ph.D., University of Texas—Austin, American Literature; Rosemary Grebin Palms was born in Minnesota; she has been a New Yorker since 1970 and on the Pratt faculty since 1973.
Kristin A Pape

**Adjunct Assistant Professor**

Jean-Paul Pecqueur

**Visiting Instructor**

M.F.A., University of Washington; B.A., Evergreen State College; Jean-Paul Pecqueur is a poet and writing instructor who has published poems, critical reviews, and essays in a number of national publications. He has taught creative writing, critical writing, and literature courses at The University of Washington and The University of Arizona’s Poetry Center. Jean-Paul has been teaching Introduction to Literary and Critical Studies courses at the Pratt Institute since 2006. His first book of poems, *The Case Against Happiness*, was the winner of Alice James Books’ Kinerth Gensler award in 2006.

Alba Potes

**Visiting Assistant Professor**

D.M.A. in Composition, Temple University; Alba Potes was born in Colombia. Her compositions have been performed by the Montreal Chamber Orchestra, National Symphony of Colombia, Darmstadt 2000 Internationale Ferienkurse für Neue Musik, the Institute for New Music in Freiburg, The New York New Music Ensemble, and by music festivals in Latin-America, South Korea, Germany, Canada and USA. Connected to her creative work based on Spanish literature, she has also taught Spanish in CUNY and Columbia University. She teaches music at The Mannes College of Music, College Preparatory Division.

Margaux L R Poueymirou

**Visiting Assistant Professor**

Evan Rehill

**Visiting Instructor**

Eric Rosenblum

**Visiting Instructor; Lecturer, Intensive English**

B.A., Ohio University; M.F.A., Syracuse University; Eric Rosenblum holds a B.A. in English from Ohio University and an M.F.A. in Fiction Writing from Syracuse University. Eric’s fiction and non-fiction have appeared in Guernica Magazine, the Chicago Tribune and the Chicago Reader. His fiction and non-fiction have appeared in Guernica Magazine, the Chicago Tribune and the Chicago Reader. His fiction and non-fiction have appeared in Guernica Magazine, the Chicago Tribune and the Chicago Reader.

Carole Rosenthal

**Visiting Professor**

B.A., Penn State; M.A., New York University; M.A., Graduate Faculty of the New School for Social Research; Carole Rosenthal is the author of a short story collection in which characters’ inner lives collide explosively with external reality. Her fiction has been translated into eleven languages and dramatized for radio and television networks, including Italy’s RAI and South Africa’s Springbok Broadcasting. Widely anthologized, she teaches modern and contemporary ideas in literature and film at Pratt. She is also a former psychotherapist whose art work has appeared in shows and magazines.

Sandra Ruiz

**Visiting Instructor**

Sydney Scott

**Visiting Assistant Professor**

Sydney Scott is a Ph.D. Candidate in Media Studies and holds an MA in Communication Studies. Her philosophies: “Life may be painful, but learning doesn’t have to be”; “Whoever walks away with the most candy wins”; and “Love is far more pragmatic than it’s cracked up to be” (stolen from Ally McBeal). Her interests include art, theatre, comedy, TV/film, Seinfeld, Knicks, Yankees, bagels, black coffee, pizza, black and white cookies and anything else that’s totally New York.

Heidi Singer

**Visiting Instructor**

Heidi Singer holds a Ph.D. from CUNY Graduate Center (1983) in German Languages and Literatures, an M.A. in German from Syracuse University (1973), and a B.A. in Psychology from San Francisco State University (1969). She has taught at Queensborough College (1981–1991) and Hunter College (1986–2000) and at The New School (since 1995) and Pratt (since 2001). She was a translator for The Rockefeller Archive Center, translated numerous books and articles, and wrote a book for *Living Languages: German all the Way* (Crown, 1994).

Sharon Snow

**Visiting Instructor**

B.A., Vassar College; Master of Arts, French Literature, Columbia University; spent her junior year in Paris, and following graduation, received a fellowship to study at the University of Lausanne, Switzerland. After receiving her Masters in French at Columbia, she worked at an art gallery and for the United Nations. She taught at Manhattan’s Hewitt School for 14 years and is now visiting instructor at Pratt and at St. Joseph’s College.

Ethan Spigland

**Associate Professor**

B.A., Yale University; M.F.A., New York University; Matrise, University of Paris VIII; has made numerous films and media works including: *Luminosity Porosity*, based on the work of architect Steven Holl, *Elevator Moods*, featured in the Sundance Film Festival, and *The Strange Case of Balthazar Hyppolite*, which won the Gold Medal in the Student Academy Awards.

Gloria Steil

**Visiting Instructor**

B.A., University of California, Berkeley; M.A New York University. Professor Steil has also taught English in Tokyo for the Japanese Ministry of Education; a summer intensive course in English literature and composition in Seoul; and English literature at the College of New Rochelle, Medgar Evers College, Hostos Community College, and Borough of Manhattan Community College.

Barbara Turoff

**Adjunct Assistant Professor**

Ph.D., New York University; Laurea, Universita di Bologna

Suzanne Verderber

**Associate Professor**

B.A., Dartmouth College; Ph.D., Univ of Pennsylvania; Suzanne Verderber’s teaching and research focus on the relationship between subjectivity and power, and on the relation between pre-modern periods (medieval, Renaissance, Baroque) and contemporary concerns. Specific fields of study include politics, literature, art, critical theory, philosophy, religion, and psychoanalysis.

Christopher Vitale

**Assistant Professor**

B.A., State University of New York Binghamton; Ph.D., New York University; His areas of specialization include continental philosophy, comparative modernist literary and cultural studies, psychoanalysis, queer studies, theories of race and ethnicity, radical political thought,
and film and film theory. Currently, he is writing a book about complexity studies and theories of networks. He has taught at NYU, UC Berkeley, and Hunter College.

Elizabeth Williams  
**ADJUNCT ASSOCIATE PROFESSOR**  
M.F.A., Columbia University; B.A., Middlebury College.

Laurie Woodard  
**VISITING ASSISTANT PROFESSOR**

Thaddeus Ziolkowski  
**COORDINATOR, THE WRITING PROGRAM; PROFESSOR**  

**Mathematics and Science**

Damon Chaky  
**ASSISTANT PROFESSOR**  
Ph.D., Rensselaer Polytechnic Institute; B.S., Rensselaer Polytechnic Institute; Dr. Chaky’s research focuses on the sources, transport and fate of pollutants in the urban environment, particularly that of New York City. He regularly teaches Ecology for Architects, Toxics and the elective course Science and Society.

Barbara Charton  
**ADJUNCT INSTRUCTOR**  
B.A., Brooklyn College; M.S., Pratt Institute; M.L.S., Pratt Institute; Adv. Cert., Pratt Institute; Barbara Charton is still doing chemistry and extending it in several new directions—into art conservation and environmental studies.

Marvin Charton  
**PROFESSOR**  
Ph.D., Stevens Institute of Technology, 1962; M.A., Brooklyn College, 1956; B.S., College of the City of New York, 1953

Eleonora Del Federico  
**ASSOCIATE PROFESSOR**  
Ph.D., University of Massachusetts at Amherst, 2000; Licenciada (equivalent to MS degree), University of Buenos Aires, Argentina, 1991

Anatole Dolgoff  
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Margaret Dy-So  
**ASSISTANT TO THE CHAIR**

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B.S., Integrative Biology and History, University of California, Berkeley; Ph.D. candidate in Ecology and Evolution, Stony Brook University.

Jon Hagen  
**VISITING ASSOCIATE PROFESSOR**  
B.S., Physics, Stanford University; M.S., Physics, University of Idaho; Ph.D., Electrical Engineering, Cornell University.

Christopher Jensen  
**ASSISTANT PROFESSOR**  
B.A., Pomona College; Ph.D., Stony Brook University; he teaches courses in Ecology, Human Evolution, and the Biology of Cooperation. He is active in Sustainable Pratt’s efforts to bring ecologically-conscious practices to our campus and beyond. Those activities are complemented by his research, which focuses on the stability of systems of interacting organisms.

Cindie Kehlet  
**ASSOCIATE PROFESSOR**  
Ph.D., M.S., University of Aarhus; Dr. Kehlet teaches Introductory Science and the Chemistry of Pigments. Her research interests are in the field of Conservation Science.

Steve Kreis  
**VISITING ASSOCIATE PROFESSOR**

Richard Leigh  
**VISITING ASSOCIATE PROFESSOR**  
B.A., Oberlin College; Ph.D., Columbia University; PE (Mechanical), New York State LEED AP; Practiced laser spectroscopy at City College of NY and l’Ecole Normale Superieure (Paris); joined Brookhaven National Laboratory and switched to energy analysis and development of energy-efficient technologies; taught full time at Pratt 1987–93; back to BNL, acquired NYS Professional Engineering license; then into the nonprofit sector first as Senior Engineer at the Community Environmental Center, making existing and new buildings more energy efficient in the NYC metro area, now as director of advocacy and research at the Urban Green Council, (NY Chapter of the US Green Building Council, managers of LEED), working to improve energy efficiency in building codes and on worker education.
Joel Levitt  
**Adjunct Professor**  
B.S.E.E.; M.S.E.E., Columbia U Sch Engr; M.A.(Physcs), Columbia University; Professional Degree (E.E.), Columbia U Sch Engr; He is the Director of the Anxiety and Hypoglycemia Relief Institute and the Chairman of The Engineering in Medicine and Biology Society (New York chapter), part of the non-profit IEEE. He has lectured at Rockefeller U and elsewhere on software and health (anxiety and hypoglycemia).

Tiffany Liu  
**Lab Technician**

Ágnes Mócsy  
**Assistant Professor**  
Ph.D., University of Minnesota; M.Sc., University of Bergen, Norway; Dr. Mócsy performs research on the fundamental nature of matter, specifically on the interactions of subatomic particles within the nucleus of the atom. She has held research positions at the Niels Bohr Institute, Copenhagen; Theoretical Physics Institute, Frankfurt; and Brookhaven National Laboratory. Dr. Mócsy teaches Introductory Physics and Astronomy.

Carole Sirovich  
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Ph.D., New York University; M.S., New York University; B.S., Brooklyn College.

Gerson Sparer  
**Professor**  
B.S., Brooklyn College; M.S., Courant Institute; Ph.D., Courant Institute.

Oscar Strongin  
**Visiting Assistant Professor**  
Ph.D., Columbia University; Independent Consulting Geologist engaged in oil/gas development as well as environmental impact of extraction of unconventional fossil fuel resources; also served as Energy Consultant to U.S. House of Representatives Committee on Energy and Commerce.

Vincent Tedeschi  
**Visiting Instructor**

James Wise  
**Visiting Instructor**  
B.A., Hunter College; M.A., Brooklyn College.

Daniel Wright  
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Ph.D., Stanford University; M.S., University of California, San Diego; B.S., Pennsylvania State University.

Social Science and Cultural Studies

Sameetah Agha  
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Francis Bradley  
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B.A., Simons Rock College of Bard; M.A., Syracuse University; M.Phil., Ph.D., Graduate Center, City University of New York.

Josiah Brownell  
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B.A., Western Michigan University; M.A., London School of Economics; J.D., University of Virginia Law School; Ph.D. Political Science, School of Oriental and African Studies, University of London.

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**Adjunct Instructor**  
B.A., New York University; M.A., Yale University.

Mareena Dareedia  
**Visiting Instructor, Cinema Studies**  
B.F.A., York University; M.F.A., Pratt Institute.

Cristina Dragomir  
**Visiting Instructor, Politics**  
B.A., Babes-Bolyai University; M.A. Babes-Bolyai University; A.B.D., New School University.

Lisabeth During  
**Associate Professor, Philosophy**  
B.A., Wesleyan University; MTh., King College, Universitiy of London, London, U.K.; Ph.D., Trinity College, Cambridge University, Cambridge, U.K. Research interests include European philosophy from 1780–1980, aesthetics and the philosophy of the arts, dance and performance art, Weimar Germany, theology and antiquity, literary theory, and classical film theory. She has published on French Surrealism, feminism, the 19th century novel, Hegel, and film, especially the work of André Bazin. Her current project is a book on the history and representation of chastity. Before coming to Pratt she taught for 15 years in the Philosophy Department of the University of New South Wales.

Barbara Duarte Esgalhado  
**Visiting Instructor, Psychology**  
B.A., Rutgers University; Ph.D., Columbia University.
John Frangos  
**Adjunct Assistant Professor, History**  
B.A., M.A., Queens College; M.A., C.W. Post Campus, Long Island University; Ph.D., New York University.

David Goodman  
**Assistant Professor, History**  
B.A., Sarah Lawrence College; M.A., New School University; Ph.D., Indiana University.

Monica A. Grandy  
**Visiting Instructor, Psychology**  
B.A., Sarah Lawrence College; Ph.D., City University of New York.

Nelson Hancock  
**Visiting Assistant Professor, Anthropology**  
Ph.D., Columbia University; B.A., City University of New York.

Mitchell Harris  
**Adjunct Assistant Professor, History**  
B.F.A., SUNY-Purchase; M.A., M.Phil., City University of New York.

Gabriel Hernández  
**Visiting Instructor, History**  
B.A., City College of New York; A.B.D., SUNY-Stony Brook.

Ann Holder  
**Associate Professor, History**  
B.A., Hampshire College; Ph.D., Boston College.

Estelle Horowitz  
**Professor Emerita**

Gregg M. Horowitz  
**Professor, Chair**  
B.A., Sarah Lawrence College; M.A., Boston University; Ph.D., Rutgers University.

May Joseph  
**Professor, Global Studies**  
B.A., M.A., Madras Christian College; M.A., Ph.D., University of California, Santa Barbara.

Shelley Juran  
**Professor, Psychology**  
B.A., M.A., Brooklyn College; Ph.D., City University of New York.

Josh Karant  
**Adjunct Assistant Professor, Philosophy, Food Studies**  
B.A., Pomona College; M.A., New School; M.A., Rutgers University; Ph.D., University of Maryland.

Samiha Matin  
**Visiting Instructor, Cultural Studies**  
B.A., Rutgers University; M.A., Teachers College, Columbia University; Ph.D., New York University.

John McGuire  
**Adjunct Instructor, Philosophy**  

Peter Nekola  
**Adjunct Associate Professor, History**  
B.A., St. Olaf College; M.A., Ph.D. candidate, New School for Social Research.

Darini Nicholas  
**Adjunct Instructor, Anthropology**  
B.A., University of Louisville; M.A., Goddard College (Kentucky); Ph.D. candidate, New School University.

Irving Perlman  
**Professor, History**  
B.A., Brooklyn College; M.B.A., J.D., New York University.

Robert Richardson  
**Adjunct Assistant Professor, Philosophy**  
B.A., Wheaton College; M.A., Ph.D. Candidate, Pennsylvania State University.

Uzma Z. Rizvi  
**Assistant Professor, Anthropology and Urban Studies**  
B.A., Bryn Mawr College; M.A., Ph.D., University of Pennsylvania.

Adam Rosen-Carole  
**Visiting Instructor, Philosophy**  
B.A., Vanderbilt University; M.A., Ph.D., New School University.

John Santore  
**Professor, History**  
B.A., M.A., Temple University; Ph.D., Columbia University; Pratt Institute Distinguished Professor Award 1993–1994.

Zachary Sapolsky  
**Visiting Instructor, Psychology**  
B.A., University of Rochester; M.A., Ph.D., Long Island University.

Ritchie Savage  
**Visiting Instructor, Sociology**  

Jeff Surovell  
**Adjunct Assistant Professor, History**  
B.A., M.A., Ph.D., Columbia University.

Kumru Toktamis  
**Adjunct Assistant Professor, Sociology**  
B.A., Middle East Technical University, Ankara, Turkey; M.A., Ph.D., The New School University.

Basil Tsiokos  
**Visiting Instructor, Theory and Practice**  
B.A., Stanford University; M.A., New York University.
Sal A. Westrich  
**Professor, History**  
B.A., City College of New York; M.A., University of Wisconsin; M.A., Harvard University; Ph.D., Columbia University.

Justin Williams  
**Visiting Instructor, History**  
B.A., Columbia College; A.B.D., SUNY-Stony Brook.

Rebecca Winkel  
**Visiting Assistant Professor, Psychology**  

Iván Zatz Díaz  
**Associate Professor, Globalization**  
B.A., State University of New York, Purchase; M.F.A., New York University; Ph.D. Graduate Center, City University of New York.

Jonathan Beller  
**Professor**  
B.A., Columbia University; Ph.D., Duke University; Interests: Media Theory, Marxism, Critical Race Theory, Cinema, Media Archaeology, Decolonization, Aesthetics and Politics, Feminism, Third Cinema, Philippine Culture and Politics.

B. Ricardo Brown  
**Associate Professor, Cultural Studies**  
B.A. Simons Rock College of Bard; M.A., Syracuse University; M.Phil., Ph.D., Graduate Center, City University of New York.

David Goodman  
**Assistant Professor, History**  
B.A., Sarah Lawrence College; M.A., New School University; Ph.D., Indiana University.

Nelson Hancock  
**Visiting Assistant Professor, Anthropology**  
Ph.D., Columbia University; B.A., Princeton University.

May Joseph  
**Professor, Global Studies**  
B.A., M.A., Madras Christian College; M.A., Ph.D., University of California, Santa Barbara.

Peter Nekola  
**Adjunct Associate Professor, History**  
B.A., St. Olaf College; M.A., Ph.D. candidate, New School University.

Ethan Spigland  
**Associate Professor**  
B.A., Yale University; M.F.A., New York University; Matrise, University of Paris VIII; has made numerous films and media works including: *Luminosity Porosity*, based on the work of architect Steven Holl, *Elevator Moods*, featured in the Sundance Film Festival, and *The Strange Case of Balthazar Hippolite*, which won the Gold Medal in the Student Academy Awards.

Kumru Toktamis  
**Adjunct Assistant Professor, Sociology**  
B.A., Middle East Technical University, Ankara, Turkey; M.A., Ph.D., The New School University.

Suzanne Verderber  
**Associate Professor, Humanities and Media Studies**  
B.A., Dartmouth College; Ph.D., Univ of Pennsylvania; Suzanne Verderber’s teaching and research focus on the relationship between subjectivity and power, and on the relation between pre-modern periods (medieval, Renaissance, Baroque) and contemporary concerns. Specific fields of study include politics, literature, art, critical theory, philosophy, religion, and psychoanalysis.

Christopher Vitale  
**Assistant Professor**  
B.A., State University of New York Binghamton; Ph.D., New York University; His areas of specialization include continental philosophy, comparative modernist literary and cultural studies, psychoanalysis, queer studies, theories of race and ethnicity, radical political thought, and film and film theory. Currently, he is writing a book about complexity studies and theories of networks. He has taught at NYU, UC Berkeley, and Hunter College.

Iván Zatz-Díaz  
**Associate Professor, Globalization**  
B.A., State University of New York, Purchase; M.F.A., New York University; Ph.D. Graduate Center, City University of New York.

**The Writing Program**

Katherine Baldwin  
**Visiting Instructor**

Priscilla Becker  
**Visiting Instructor**  

Anselm Berrigan  
**Visiting Assistant Professor**  
Anselm’s books of poetry include Some Notes on My Programming (2006), Zero Star Hotel (2002), and Integrity & Dramatic Life (1999), all published by Edge Books. A serial poem, “Have A Good One,” is being brought out by Cy Press in 2008. He was Artistic Director of The Poetry Project at St. Mark’s Church from 2003–2007, where his duties included hosting the weekly Wednesday Night Reading Series. He co-edited The Collected Poems of Ted Berrigan (University of California Press, 2005) and is the current poetry editor at The Brooklyn Rail.
Popahna Brandes  
**Visiting Assistant Professor**  
B.A., Oberlin College; M.F.A., Brown University; Popahna’s recent fiction can be found in *Tarpaulin Sky*. Other works of prose, translation, film, and music have appeared in *The Encyclopedia Project* and *Pocket Myth*. She was a fiction editor for the late literary journal, 3rd bed; plays cello with My Invisible; and runs an annual writing workshop in the book village of Montolieu, France.

Bliss Broyard  
**Visiting Instructor**  
B.A., University of Vermont; M.F.A., University of Virginia. Professor Broyard’s collection of stories, *My Father, Dancing* (Knopf, 1999), was a New York Times notable book of the year. She is also the author of the family memoir *One Drop: My Father’s Hidden Life—A Story of Race and Family Secrets* (Little, Brown, 2007), named a best book of the year by the *Chicago Tribune*.

Gabriel Cohen  
**Visiting Lecturer**  
B.A., Wesleyan University; Gabriel Cohen is the author of five novels and a nonfiction book and has written for *The New York Times*, *Poets & Writers*, *Shambhala Sun*, *Gourmet.com*, *Time Out New York*, and many other publications. He has taught fiction and nonfiction writing at New York University, mentors writing students at the New School, and lectures and gives workshops frequently. His website is www.gabrielcohenbooks.com.

Jon Cotner  
**Visiting Instructor**  
B.A., Humanities, Shimer College; M.A., St. John’s College; Ph.D. candidate in Poetics, SUNY Buffalo. Professor Cotner is co-author of *Ten Walks/Two Talks* (Ugly Duckling Presse, 2010) and has worked on a collaboration titled *Conversations over Stolen Food* and projects for *The Believer*, the BMW Guggenheim Lab, Elastic City, and the Poetry Society of America.

Trinnie Dalton  
**Visiting Assistant Professor**  
M.F.A., Bennington College; Trinnie Dalton has authored and/or edited five books: *Wide Eyed* (Akashic), *Sweet Tomb* (Madras Press, 2010), and *A Unicorn Is Born* (Abrams, 2007) are works of fiction. *Dear New Girl or Whatever Your Name Is* (McSweeney’s, 2005) and *Mythym* (Picturebox, 2008) are art compilations. She currently teaches writing workshops at Pratt, a bookarts studio course at NYU, and is on the M.F.A. Fiction faculty at Vermont College of Fine Arts.

Steven Doloff  
**Professor, Lecturer in Intensive English**  
B.A., State University of New York, Stony Brook; Steven was named a Pratt Institute Distinguished Professor (2001–2002) and received the Institute’s Student Government Association Faculty Excellence Award in 1990.

John Glassie  
**Visiting Instructor**  

David Gordon  
**Visiting Instructor**  
M.F.A., Writing, M.A., English and Comparative Literature, Columbia University; David Gordon was born in New York City. He attended Sarah Lawrence College and has worked in film, fashion, and publishing. His first novel, *The Serialist*, was published by Simon and Schuster in March 2010.

James Hannaham  
**Adjunct Assistant Professor**  
M.F.A., University of Texas; B.A., Yale University; James Hannaham’s first novel, *God Says No* (McSweeney’s, 2009), was a finalist for a Lambda Book Award, named an honor book by the American Library Association’s Stonewall Book Awards, a semi-finalist for a VCU Cabell First Novelist Award, and made the shortlist for the Green Carnation Prize in the UK. His stories have been published in *The Literary Review*, *Open City*, *JMWW*, *One Story*, and will soon appear in *Fence*. His criticism and journalism have appeared in *The Village Voice*, *Spin*, and Salon.com, where he was on staff, and have been reprinted in *Best African American Essays 2009* and *Best Sex Writing 2009*. He has received fellowships from The MacDowell Colony, Yaddo, The Blue Mountain Center, The Constance Saltonstall Foundation for the Arts, Chateau de Lavigny, Fundación Valparaiso, Bread Loaf, and a NYFFA Fellowship in Fiction.

Ryan Fischer-Harbage  
**Visiting Assistant Professor**  
B.A., Kalamazoo College; M.F.A., Bennington College. Professor Fischer-Harbage, a literary agent who runs The Fischer-Harbage Agency, represents several New York Times bestselling authors and has placed books with all major publishers in the U.S. and the U.K. He previously served as an editor at Simon & Schuster, Little, Brown & Company as well as The Penguin Group (U.S.A.).

Christian Hawkey  
**Associate Professor**  
Professor Hawkey is the author of three award-winning books of poetry, including *The Book of Funnels* (Wave Books, 2004), which won the 2006 Kate Tufts Discovery Award, *HourHour* (Delirium Press, 2005), and *Citizen* (Wave Books, 2007). His poems have appeared in *Conjunctions*, *Volt*, *Denver Quarterly*, *Tin House*, *Crowd*, * BOMB*, *Chicago Review*, and *Best American Poetry*. He has received awards from the Academy of American Poets and the Poetry Fund, and in 2006 he received a Creative Capital Innovative Literature Award. In 2008, he was a DAAD Artist-in-Berlin Fellow.

Jason Helm  
**Visiting Assistant Professor**  
M.F.A., Creative Writing, Sarah Lawrence College; Jason’s first book, *Exposure*, a YA sci-fi fantasy novel, is currently on the market. He is at work on a collection of short stories about mid-nineties gutterpunk culture in Minneapolis.

Samantha Hunt  
**Associate Professor**  
M.F.A., Warren Wilson College; Samantha Hunt’s second novel *The Invention of Everything Else* (Houghton Mifflin Harcourt, 2008) was a finalist for the Orange Prize and winner of the Bard Fiction Prize. Her first novel, *The
Seas (Picador, 2005) won a National Book Foundation award for writers under 35. Hunt’s work has appeared in The New Yorker, McSweeney’s, A Public Space, Cabinet, Esquire, jubilat, The Believer, Blind Spot, Tin House, New York Magazine, on the radio program This American Life and in a number of other fine publications.

Mary-Beth Hughes
VISITING ASSISTANT PROFESSOR

Sean C. Kelly
VISITING INSTRUCTOR
B.A., University of Montreal; Sean was editor of National Lampoon and a founding editor of Heavy Metal. He has been a staff writer for Saturday Night Live, and as a free-lance writer he has written for numerous television productions and for periodicals, including Bazaar, Colors, Interview, Playboy, Spy, The Village Voice and The New York Times. He is the author and editor of numerous books and anthologies.

Rachel Levitsky
ADJUNCT ASSISTANT PROFESSOR
Professor Levitsky’s first full-length volume, Under the Sun, was published by Futurepoem books in 2003. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics. She is also the author of five chapbooks of poetry, Dearly(A+ben, 1999), Dearly 356, Cartographies of Error (Leroy, 1999), The Adventures of Yaya and Grace (PotesPoets, 1999), 2x1) Portraits (Baksun, 1998), and a series of poetry plays.

Robert Lopez
VISITING PROFESSOR

Laura Minor
VISITING INSTRUCTOR
M.A., University of Florida; M.F.A., Sarah Lawrence College; Laura Minor is a Brooklyn-based poet, professor, and singer/songwriter. Her work has most recently appeared in Sixers Review, Lungfull, JMWW: A Journal of Quarterly Writing, and Minus/Stanford University. She has released two international and critically acclaimed records, “Salesman’s Girl” for Hightone Records (2002) and “Let Evening Come,” (Ocean of Sound Recordings, 2009). Her prize–winning chapbook is forthcoming on Pudding House Press and her second solo record is forthcoming on Ocean Sound Recordings in spring 2011. She is currently publishing towards her first collection of poems, “The Ossicles;” and plans to pursue a Ph.D. in women’s studies and fine arts at Rutgers University in fall 2011.

Tracie Morris
ASSOCIATE PROFESSOR
B.A., M.F.A., Hunter College; M.A., New York University. Tracie Morris is a multidisciplinary poet, performer, and scholar who works extensively as a sound artist, writer, band leader, and actor. Her installations have been presented at the Whitney Biennial, Ronald Feldman Gallery, the Jamaica Center for Arts and Learning, and the New Museum. She recently completed her latest poetry manuscript, “Rhyme Scheme” and is working on an academic work, “Who Do with Words” on the significance of philosopher J.L. Austin. She is also developing two audio projects: an untitled CD with music with her band and another CD in collaboration with composer Elliott Sharp.

Anna Moschovakis
VISITING ASSISTANT PROFESSOR
B.A., University of California, Berkeley; M.F.A., Bard College. She is the author a book of poems, I Have Not Been Able to Get Through to Everyone, and a translator of poetry, fiction, and theory from the French. She is also an editor, designer, and printer at Ugly Duckling Presse, a nonprofit publishing collective based in Brooklyn. She is pursuing graduate studies in Comparative Literature at the CUNY Graduate Center.

Cecilia Muhlstein
VISITING INSTRUCTOR, TUTOR
California State University, Los Angeles. Cecilia was born in Texas, but grew up in Los Angeles. Her work and interests reside in fiction, critical theory, art, and eco-poetics. Her current work can be found in the pages of NVArts magazine and in the archives of Safe-T-Gallery.

John O’Connor
VISITING INSTRUCTOR

Shelly Oria
VISITING INSTRUCTOR
B.A., Tel Aviv University; M.F.A., Sarah Lawrence College. Professor Oria’s fiction has appeared in McSweeney’s, Quarterly West, cream city review, and fivechapters. She is a recipient of the 2008 Indiana Review Fiction Prize among other awards and curates the monthly series “Sweet! Actors Reading Writers.”

Nelly Reifler
VISITING ASSISTANT PROFESSOR
B.A., Hampshire College; M.F.A. Sarah Lawrence College; She authored See Through (Simon & Schuster, 2006). Her work has appeared in many publications including McSweeney’s, Bomb, Post Road, Jubilat, Taxi, Black Book and Nerve.com. Her plays have been performed in the U.S. and Australia, and she is the recipient of honors including a Henfield Prize and a Rotunda Gallery Emerging Curator grant.

Eric Rosenblum
VISITING INSTRUCTOR; LECTURER, INTENSIVE ENGLISH
B.A., English, Ohio University; M.F.A., Creative Writing-Fiction, Syracuse University; Eric’s fiction and non-fiction have appeared in Guernica Magazine, the Chicago Tribune and the Chicago Reader.
Jonathan Santlofer  
**VISITING INSTRUCTOR**  
B.F.A., Boston University School of the Arts; M.F.A., Pratt Institute; Santlofer is the author of five bestselling crime novels, short stories in many anthologies and collections, winner of the Nero Wolfe Award for Best Crime Novel, co-author/contributor to The Dark End of the Street anthology (Bloomsbury USA, 2010); recipient of two National Endowment for the Arts grants, Rome Prize, and on the board of directors of Yaddo, the oldest arts community in the United States.

Todd Shalom  
**VISITING INSTRUCTOR**  
B.S., Boston University; M.F.A., California College of the Arts. Founder of Elastic City walking tours, Professor Shalom works with text, sound, and image. He collaborates with performance artist/director Nigel Smith; together, as Perimso, they conceive and stage interactive rituals in public and private environments. His solo work includes improvisational music performances, soundwalks, poetry readings, installations, photography, and sleepovers. He is an active member of the New York Society for Acoustic Ecology.

Justin Taylor  
**VISITING ASSISTANT PROFESSOR**  

Holly Tavel  
**VISITING INSTRUCTOR**  
B.A., The New School; M.F.A., Brown University; recipient of a 2009 Fulbright Scholarship in Creative Writing to the Czech Republic.

Ellery Washington  
**VISITING ASSISTANT PROFESSOR**  
D.E.U.G., Sorbonne University, Paris, France. Ellery Washington’s writing has appeared in the French publication Nouvelles Frontières, Out Magazine, The Berkeley Fiction Review and various literary anthologies, including Griots Beneath the Baobab (IBWA Press), Geography of Rage (RGB Publisher), and State by State (Harper Collins). He is a recipient of the PEN Center West—Rosenthal Emerging Voices Fellowship and the IBWA Best Short Fiction Award.

Thaddeus Ziolkowski  
**COORDINATOR, THE WRITING PROGRAM; PROFESSOR**  

Gina Zucker  
**VISITING ASSISTANT PROFESSOR**  
B.A., Washington University; M.F.A., New School; Gina Zucker has published fiction and nonfiction in magazines and journals such as Tin House, Salt Hill, The Chicago Sun-Times, The New York Post, Elle, Glamour, GQ, Rolling Stone, Redbook, and Cosmopolitan, as well as on various online journals. Her writing has been anthologized in two collections: ALTARED (Vintage, 2007) and BEFORE (Overlook Press, 2006). She is a recipient of a Vermont Studio Center Fellowship and a New School Merit Scholarship.
Academic Degrees Overview

Enrollment in other than registered or otherwise approved programs may jeopardize a student’s eligibility for certain student aid awards.

Undergraduate Programs

**SCHOOL OF ARCHITECTURE**
- Architecture B. ARCH. 0202
- Construction Management B. P.S. 0201
- Construction Management B.S. 0201
- Building and Construction A.A.S. 5317

**SCHOOL OF ART AND DESIGN**
- Graphic Design/Illustration A.A.S. 5012
- Painting/Drawing A.A.S. 5610
- Digital Design and Interactive Media A.O.S. 5012
- Graphic Design A.O.S. 5012
- Illustration A.O.S. 5012
- Art and Design Education B.F.A. 0831
- Art History B.A. 1003
- Communications Design B.F.A. 0601
- Digital Arts B.F.A. 1009
- Fashion Design B.F.A. 1009
- Film B.F.A. 1010
- Fine Arts B.F.A. 1001
- History of Art and Design B.A. 1003
- Industrial Design B.I.D. 1009
- Interior Design B.F.A. 0201
- Photography B.F.A. 1011

**SCHOOL OF LIBERAL ARTS AND SCIENCES**
- Critical and Visual Studies B.A. 4903
- Writing B.F.A. 1599

**COMBINED DEGREE PROGRAMS**
- Art and Design Education B.F.A./M.S. 0831

Graduate Programs

**SCHOOL OF ARCHITECTURE**
- Architecture (first-professional) M. ARCH. 0202
- Architecture (post-professional) M.S. 0202
- Architecture and Urban Design M.S. 0205
- City and Regional Planning M.S. 0206
- Facilities Management M.S. 0201
- Historic Preservation M.S. 0299
- Urban Environmental Systems Management M.S. 0206

**SCHOOL OF ART AND DESIGN**
- Art and Design Education (init./prf. certification) M.S. 0831
- Art and Design Education (professional certification) M.S. 0831
- Art Therapy and Creativity Development M.P.S. 1099
- Art Therapy with Special Needs Children M.P.S. 1099
- Arts and Cultural Management M.P.S. 0599
- Communications Design M.S. 0601
- Communications Design M.F.A. 1009
- Dance/Movement Therapy M.S. 1099
- Design Management M.P.S. 0599
- Digital Arts M.F.A. 1009
- Fine Arts M.F.A. 1001
- History of Art and Design M.S. 1003
- Industrial Design M.I.D. 1009
- Interior Design M.S. 0201
- Museum Studies ADV. CRT. 1003
- Package Design M.S. 1009

*continued on next page*
Graduate Programs, *continued*

**SCHOOL OF INFORMATION AND LIBRARY SCIENCE**

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<td>M.S.</td>
<td>1601</td>
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<td>Library and Information Science: Library Media Specialist</td>
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<tr>
<td>Archives Certificate Program</td>
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<tr>
<td>Library and Information Studies</td>
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<tr>
<td>Library Media Specialist</td>
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**SCHOOL OF LIBERAL ARTS AND SCIENCES**

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<th>Program</th>
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<td>Media Studies</td>
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<td>0601</td>
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**COMBINED DEGREE PROGRAMS**

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<td>Library and Information Science/Digital Arts</td>
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<td>Library and Information Science/Law</td>
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<td>Planning/Law</td>
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<td>M.S./M.S.</td>
<td>1009/1601</td>
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### B.Arch in Architecture

#### Semester 1
- **ARCH-101** Design I ............................................. 5
- **ARCH-111** Representation 1 ................................... 3
- **ARCH-131** Technics .................................................. 3
- **ARCH-151** History and Theory of Architecture 1 .......... 3
- **HMS-101B** Introduction to Literary and Critical Studies I 3

**Credit subtotal** ................................................. 17

#### Semester 2
- **ARCH-102** Design II ........................................ 5
- **ARCH-112** Representation 2 ................................... 3
- **ARCH-152** History and Theory of Architecture 2 .......... 3
- **MSCI-110** Introductory Physics/Chemistry ................... 3
- **HMS-103B** Introduction to Literary and Critical Studies II 3

**Credit subtotal** ................................................. 17

**Semester 3**
- **ARCH-201** Intermediate Design I ......................... 5
- **ARCH-211** Representation 3 ................................... 3
- **ARCH-231** Statics and Strength of Materials ................. 3
- **ARCH-251** History and Theory of Architecture 3 .......... 3
- **ARCH-261** Architectural Materials .......................... 3

**Credit subtotal** ................................................. 17

**Semester 4**
- **ARCH-202** Intermediate Design II ......................... 5
- **ARCH-232** Structures: Steel .................................... 3
- **ARCH-252** History and Theory of Architecture 4 .......... 3
- **MSCI-271** Ecology for Architects ............................ 3

**Credit subtotal** ................................................. 17

**Semester 5**
- **ARCH-301** Comprehensive Design I ....................... 5
- **ARCH-331** Structures: Concrete ............................. 3
- **ARCH-361** Building Environment ............................. 3
- **CH-300** World Civilizations I ................................ 3

**Credit subtotal** ................................................. 17

**Semester 6**
- **ARCH-302** Comprehensive Design II ....................... 5
- **ARCH-362** Building Services .................................. 3
- **ARCH-363** Architectural Assembly Systems ................. 3
- **CH-400** World Civilizations II ................................ 3

**Credit subtotal** ................................................. 17

**Semester 7**
- **ARCH-401** Advanced Design I ................................ 5
- **ARCH-461** Urban Planning I .................................... 3
- **ARCH-462** Construction Documents .......................... 3

**Credit subtotal** ................................................. 17

**Semester 8**
- **ARCH-402** Advanced Design II .............................. 5
- **ARCH-463** Professional Practice .............................. 3
- **ARCH-464** Construction Documents .......................... 3

**Credit subtotal** ................................................. 17

**Semester 9**
- **ARCH-403** Advanced Design III ............................ 5
- **ARCH-465** Degree Project: Research ......................... 3
- **ARCH-466** Construction Documents .......................... 3

**Credit subtotal** ................................................. 17

**Semester 10**
- **ARCH-467** Professional Practice ............................ 3
- **ARCH-501** Degree Project: Design Studio ................. 5
- **ARCH-503** Degree Project: Design Studio ................. 5

**Credit subtotal** ................................................. 17

**Total credits required** ........................................ 170
# B.S. in Construction Management

## Semester 1
- **CM-111** Graphic Presentation 3
- **CM-131** Construction: Wood and Masonry 3
- **CM-151** History of Construction Technology I 2
- **HMS-101A** Intro to Literary and Critical Studies I 3
- **HMS-101A** Social Science/Philosophy 3
- **MSCI-300** Calculus I 3

**Credit subtotal**: 15

## Semester 2
- **CM-112** Architectural Drawing 3
- **CM-132** Construction: Concrete and Steel 3
- **CM-152** History of Construction Technology II 2
- **HMS-103A** Intro to Literary and Critical Studies II 3
- **MSCI-280** Environmental Science 3
- **MSCI-301** Calculus II 3

**Credit subtotal**: 17

## Semester 3
- **CM-201** Introduction to Construction Management 3
- **CM-231** Structural Design Methods I 3
- **CM-233** Mechanical and Electrical Equipment I 3
- **PHYS-131** Physics I 3
- **COM-301** Reports and Correspondence 3
- **CH-300** World Civilizations I 3

**Credit subtotal**: 17

## Semester 4
- **CM-232** Structural Design Methods II 3
- **CM-234** Mechanical and Electrical Equipment II 3
- **CM-242** Site Development 3
- **PHYS-132** Physics II 3
- **COM-304** Speech and Interpersonal Communications 2
- **CH-400** World Civilization II 3

**Credit subtotal**: 17

## Semester 5
- **CM-321** Computer Applications I 2
- **CM-331** Specifications Management Elective 3
- **CM-341** Principles of Design Professional Elective 3
- **CM-343** Construction Cost Analysis Management Elective 3

**Credit subtotal**: 16

## Semester 6
- **CM-322** Computer Applications II 2
- **CM-342** Design Analysis Professional Elective 3
- **CM-344** Value Management Management Elective 2

**Credit subtotal**: 16

## Semester 7
- **CM-401** Construction Management I Management Elective 6
- **CM-461** Building Codes and Zoning 2
- **CM-471** Construction Law Professional Elective 3

**Credit subtotal**: 17

## Semester 8
- **CM-402** Construction Management II Management Elective 3
- **CM-499** Capstone Professional Elective 3

**Credit subtotal**: 15

**Total credits required**: 132
## A.A.S. in Building and Construction

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## Construction Management Minor

### Required Courses
- CM-201 Introduction to Construction Management
- CM-401 Construction Management I
- CM-402 Construction Management II

### Additional Courses Must Be Taken From the Following
- CM-321 Computer Applications I
- CM-322 Computer Applications II
- CM-331 Specifications
- CM-343 Construction Cost Analysis
- CM-344 Value Engineering
- CM-440 Construction Safety Management
- CM-461 Building Codes and Zoning
- CM-462 Restoration & Renovation
- CM-463 Real Estate Development
- CM-471 Construction Law
- HMS-307 Intro to Management

For a total of 18 credits minimum with a grade of C or better.
### Architectural Theory and Technology Minor

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<td>Construction Documents I</td>
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Any combination for a total of 15 credits, with a grade of C or better.

*with the permission of the Undergraduate Architecture Chair

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### B.F.A. in Art and Design Education

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Credit subtotal: 15

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Credit subtotal: 13

Total credits required: 134
### B.F.A./M.S. in Art and Design Education

See graduate bulletin for graduate course descriptions.

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<th>SEMESTER 5 (FALL)</th>
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<td>ADE-420 The Art of Teaching Art and Design</td>
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### B.F.A. in Communications Design (Emphasis in Illustration)

#### Semester 1
- **FDC-143** Drawing I: Figure and General 4
- **FDC-157** 3-D Design I 3
- **FDC-163** Light/Color/Design I 3
- **FDC-180** 4-D Design I 2
- **HA-115** Survey of Art I 3
- **HMS-101A** Introduction to Literary and Critical Studies I 3

**Credit subtotal** 18

#### Semester 2
- **FDC-144** Drawing II: Figure and General 4
- **FDC-158** 3-D Design II 3
- **FDC-164** Light/Color/Design II 3
- **FDC-181** 4-D Design II 2
- **HA-116** Survey of Art II 3
- **HMS-103A** Introduction to Literary and Critical Studies II 3

**Credit subtotal** 18

#### Semester 3
- **COMD-201** Visual Communication I 2
- **COMD-211** Design Procedures I 2
- **COMD-215** Typographic Design I 2
- **COMD-221** Illustration I 2
- **COMD-231** Communications Imaging I 2
- **COMD-235** Illustration Methods and Media I 2
- **HA-215** Survey of Art: 19th Century 2
- **Social Science/Philosophy** 3

**Credit subtotal** 17

#### Semester 4
- **COMD-202** Visual Communication II 2
- **COMD-212** Design Procedures II 2
- **COMD-216** Typographic Design II 2
- **COMD-222** Illustration II 2
- **COMD-232** Communications Imaging II 2
- **COMD-236** Illustration Methods and Media II 2
- **HA-216** Survey of Art: 20th Century 2
- **Math/Science** 3

**Credit subtotal** 17

#### Semester 5
- **COMD-321** Illustration III 2
- **TECH-227** Illustration: New Media I or Art History Elective 2
- **COMD-345** Children's Books I 2
- **CH-300** World Civilizations I 3
- **Studio Elective** 4
- **Liberal Arts Elective** 4

**Credit subtotal** 17

#### Semester 6
- **COMD-322** Illustration IV 2
- **TECH-228** Illustration: New Media II or Studio Elective 4
- **COMD-346** Children's Books II 2
- **CH-400** World Civilizations II 3
- **Studio Elective** 4
- **Liberal Arts Elective** 6

**Credit subtotal** 17

#### Semester 7
- **COMD-401** Senior Project 8
- **Social Science/Philosophy** 3
- **Studio Elective** 4

**Credit subtotal** 15

#### Semester 8
- **COMD-402** Senior Project 8
- **Math/Science** 3
- **Studio Elective** 4

**Credit subtotal** 17

**Total credits required** 134

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### B.F.A. in Communications Design (Emphasis in Advertising Art Direction)

#### Semester 1
- **FDC-143** Drawing I: Figure and General 4
- **FDC-157** 3-D Design I 3
- **FDC-163** Light/Color/Design I 3
- **COMD-345** Children's Books I 2
- **CH-300** World Civilizations I 3
- **ENGL-101** Introduction to Literary and Critical Studies I 3

**Credit subtotal** 18

#### Semester 2
- **FDC-144** Drawing II: Figure and General 4
- **FDC-158** 3-D Design II 3
- **FDC-164** Light/Color/Design II 3
- **FDC-181** 4D Design II 2
- **HA-115** Survey of Art I 3
- **ENGL-103** Introduction to Literary and Critical Studies II 3

**Credit subtotal** 18

#### Semester 3
- **COMD-201** Visual Communication I 2
- **COMD-211** Design Procedures I 2
- **COMD-215** Typographic Design I 2
- **COMD-221** Illustration I 2
- **HA-215** Survey of Art: 19th Century 2
- **Social Science/Philosophy** 3
- **Studio Elective** 2

**Credit subtotal** 17

#### Semester 4
- **COMD-202** Visual Communication II 2
- **COMD-212** Design Procedures II 2
- **COMD-216** Typographic Design II 2
- **COMD-222** Illustration II 2
- **COMD-232** Communications Imaging II 2
- **HA-216** Survey of Art: 20th Century 2
- **Math/Science** 3
- **Studio Elective** 2

**Credit subtotal** 17

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# B.F.A. in Communications Design (Emphasis in Graphic Design)

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Total credits required: 134
B.F.A. in Digital Arts

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### B.F.A. in Fashion Design

#### Semester 1
- FASD-107 Light/Color/Design I 2
- FASD-111 Textiles I 2
- FASD-113 Drawing: Figure & Form 2
- FASD-117 Fashion Construction I 2
- FASD-133 Construction Techniques I 2
- HMS-101A Introduction to Literary and Critical Studies I 3
- HA-115 Survey of Art I 3
- **Credit subtotal**: 18

#### Semester 2
- FASD-110 Fashion Studio I 2
- FASD-112 Textiles II 2
- FASD-114 Fashion Illustration I 2
- FASD-118 Fashion Construction II 2
- FASD-134 Construction Techniques II 2
- HMS-103A Introduction to Literary and Critical Studies II 3
- HA-116 Survey of Art II 3
- **Liberal Arts Elective**: 2
- **Credit subtotal**: 18

#### Semester 3
- FASD-213 Fashion Illustration II 2
- FASD-217 Fashion Design I 2
- FASD-219 Draping I 4
- FASD-233 Tailoring Techniques 2
- HA-215 Survey of Art: 19th Century 2
- HD-207 History of Costume Design 3
- **Math/Science**: 3
- **Credit subtotal**: 17

#### Semester 4
- FASD-208 Clothing in the 20th Century 2
- FASD-214 Fashion Illustration II 2
- FASD-218 Fashion Design II 2
- FASD-220 Draping II 4
- FASD-385 Fashion Illustration IV 2
- HA-216 Survey of Art: 20th Century Art 2
- **Social Science/Philosophy**: 3
- **Credit subtotal**: 17

#### Semester 5
- FASD-303 Design Studio: Knitwear 2
- FASD-305 Design Studio: Cocktail Dresses 2
- FASD-307 Design Studio: Swimwear 2
- FASD-324 Sustainable Practices Design I 2
- FASD-386 Fashion Illustration V 2
- **Social Science/Philosophy**: 3
- **Studio Elective**: 2
- **Liberal Arts Elective**: 3
- **Credit subtotal**: 18

#### Semester 6
- FASD-304 Design Studio: Lingene 2
- FASD-306 Design Studio: Activewear 2
- FASD-308 Design Studio: Sportswear 2
- FASD-318 Fashion Design III 2
- FASD-325 Sustainable Practices Design II 2
- **Math/Science**: 3
- **Studio Elective**: 2
- **Liberal Arts Elective**: 3
- **Credit subtotal**: 18

#### Semester 7
- FASD-401 Senior Thesis I 4
- FASD-441 Portfolio Development 2
- CH-300 World Civilizations I 3
- **Studio Elective**: 4
- **Liberal Arts Elective**: 2
- **Credit subtotal**: 15

#### Semester 8
- FASD-402 Senior Thesis II 4
- FASD-480 Internship IV 4
- CH-400 World Civilizations II 3
- **Studio Elective**: 2
- **Credit subtotal**: 13

Total credits required: **134**

### B.F.A. in Film

#### Semester 1
- FDC-143 Drawing I: Figure and General 4
- FDC-163 Light/Color/Design I 3
- PHOT-101 Photography I 2
- FILM-109 Video I 2
- **HA-115 Survey of Art I**: 3
- **HMS-101A Introduction to Literary and Critical Studies I**: 3
- **Credit subtotal**: 17

#### Semester 2
- FDC-144 Drawing II: Figure and General 4
- FDC-164 Light/Color/Design II 3
- PHOT-102 Photography II 2
- FILM-141 Film I 2
- **HA-116 Survey of Art II**: 3
- **HMS-103A Introduction to Literary and Critical Studies II**: 3
- **Credit subtotal**: 17

#### Semester 3
- FILM-242 Film II 2
- FILM-290 Project Development 2
- FDC-157 3-D Design I 3
- **Social Science/Philosophy**: 3
- **Studio Elective**: 5
- **Credit subtotal**: 17

#### Semester 4
- FILM-209 Video II 2
- FILM-281 Graphics and the Moving Image 2
- FDC-158 3-D Design II 3
- **HA-215 Survey of Art: 19th Century**: 2
- **Social Science/Philosophy**: 3
- **Studio Elective**: 5
- **Credit subtotal**: 17

#### Semester 5
- FILM-212 Ways of Seeing Cinema 2
- FILM-301 Junior Project I 3
- FILM-303 Junior Workshop I 3
- CH-300 World Civilizations I 3
- **Studio Elective**: 4
- **Liberal Arts Elective**: 3
- **Credit subtotal**: 18
## B.F.A. in Fine Arts

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**Credit subtotal**: 19

**Total credits required**: 134

*Courses followed by the notation (CERAMICS) represent studio choices appropriate for completing an emphasis in Ceramics. Courses followed by the notation (JEWELRY) represent studio choices appropriate for completing an emphasis in Jewelry.*
### B.F.A. in Fine Arts (Emphasis in Ceramics)

**Semester 5**
- SCJ-307 Ceramics III 4
- FAU-341 Fine Arts Seminar III or 2
- FAU-342 Fine Arts Seminar IV, or
- FAU-343 Fine Arts Seminar III: Sculpture, or
- FAU-344 Fine Arts Seminar IV: Sculpture, or
- CH-300 World Civ I 3
- Math/Science 3
- Art His Elective 2
- Tech Elective 2
- Studio Elective 2
- Credit subtotal 18

**Semester 6**
- SCJ-308 Ceramics IV 4
- DRWG-305 Drawing III or 2
- DRWG-311 Life Study III 2
- CH-400 World Civ II 3
- Studio Elective 6
- Liberal Arts Elective 3
- Credit subtotal 18

**Semester 7**
- SCJ-407 Ceramics V 4
- FAU-441 Fine Arts Seminar V 2
- Social Science/Philosophy 3
- Studio Elective 2
- Liberal Arts Elective 3
- Credit subtotal 14

**Semester 8**
- SCJ-408 Ceramics VI 4
- Studio Elective 6
- Liberal Arts Elective 4
- Credit subtotal 14

**Total credits required** 134

### B.F.A. in Fine Arts (Emphasis in Drawing)

**Semester 5**
- PTG-305 Painting III, or 2
- PTG-311 Life Study III 2
- DRWG-301 Drawing Installation, Fall, or 2
- DRWG-305 Drawing III, or
- DRWG-307 Drawing III: Expanded Field, or
- DRWG-311 Life Study III, or
- DRWG-321 Illustration and Symbolic Imagery 2
- FAU-341 Fine Arts Seminar III 2
- CH-300 World Civilizations I 3
- Math/Science 3
- Art History Elective 2
- Studio Elective 2
- Credit subtotal 18

**Semester 6**
- PTG-306 Painting IV, or 2
- PTG-312 Life Study IV, or 2
- PTG-314 Intensive Painting: Life Study 4
- DRWG-302 Drawing Installation, Spring, or 2
- DRWG-306 Drawing IV, or
- DRWG-308 Drawing IV: Expanded Field, or
- DRWG-312 Life Study IV, or
- DRWG-321 Illustration and Symbolic Imagery 2
- FAU-345 Junior Seminar: Jewelry 2
- CH-400 World Civilizations II 3
- Studio Elective 4
- Tech Elective 2
- Liberal Arts Elective 3
- Credit subtotal 18

**Semester 7**
- DRWG-405 Drawing V 4
- FAU-442 Fine Arts Seminar IV 2
- CH-400 World Civilizations II 3
- Studio Elective 4
- Liberal Arts Elective 3
- Credit subtotal 14

**Semester 8**
- DRWG-406 Drawing VI 4
- FAU-445 Senior Seminar: Jewelry 2
- Social Science/Philosophy 3
- Studio Elective 2
- Liberal Arts Elective 3
- Credit subtotal 14

**Total credits required** 134

### B.F.A. in Fine Arts (Emphasis in Jewelry)

**Semester 5**
- SCJ-315 Jewelry III 4
- DRWG-310 Rendering for Jewelry II 2
- CH-300 World Civ I 3
- Math/Science 3
- Art History Elective 2
- Tech Elective 4
- Credit subtotal 18

**Semester 6**
- SCJ-316 Jewelry IV 4
- FAU-345 Junior Seminar: Jewelry 2
- CH-400 World Civ II 3
- Studio Elective 4
- Tech Elective 2
- Liberal Arts Elective 3
- Credit subtotal 18

**Semester 7**
- SCJ-415 Jewelry V 4
- CH-400 World Civilizations II 3
- Studio Elective 4
- Liberal Arts Elective 3
- Credit subtotal 14

**Semester 8**
- SCJ-416 Jewelry VI 4
- FAU-445 Senior Seminar: Jewelry 2
- Social Science/Philosophy 3
- Studio Elective 4
- Liberal Arts Elective 4
- Credit subtotal 14

**Total credits required** 134
### B.F.A. in Fine Arts (Emphasis in Painting)

#### Semester 5
- PTG-307 Jr. Intensive Painting, or
- PTG-307 Jr. Intensive Painting: Life Study 4
- DRWG-301 Drawing Installation, Fall, or
- DRWG-305 Drawing III, or
- DRWG-307 Drawing III: Expanded Field, or
- DRWG-311 Life Study III, or
- DRWG-321 Illustration and Symbolic Imagery 2
- FAU-341 Fine Arts Seminar III 2
- CH-300 World Civilizations I 3
- Math/Science 3
- Art History Elective 2
- Studio Elective 2
  
  **Credit subtotal** 18

#### Semester 6
- PTG-308 Jr. Intensive Painting, Spring, or
- PTG-308 Jr. Intensive Painting: Life Study 4
- DRWG-302 Drawing Installation, Spring, or
- DRWG-305 Drawing IV, Spring, or
- DRWG-308 Drawing IV: Expanded Field, or
- DRWG-312 Life Study IV, or
- DRWG-321 Illustration and Symbolic Imagery 2
- FAU-342 Fine Arts Seminar IV 2
- CH-400 World Civilizations II 3
- Studio Elective 2
- Liberal Arts Elective 3
  
  **Credit subtotal** 18

#### Semester 7
- PTG-405 Painting V 4
- FAU-441 Fine Arts Seminar V 2
- Social Science/Philosophy 3
- Studio Elective 2
- Liberal Arts Elective 3
  
  **Credit subtotal** 18

#### Semester 8
- PTG-406 Painting VI 4
  
  **Credit subtotal** 14

**Total credits required** 134

### B.F.A. in Fine Arts (Emphasis in Printmaking)

#### Semester 5
- PRNT-203 Intaglio I, or
- PRNT-204 Lithography I, or
- PRNT-211 Silkscreen I, or
- PRNT-212 Relief I, or
- PRNT-303 Intaglio II, or
- PRNT-304 Lithography II, or
- PRNT-311 Silkscreen II, or
- PRNT-312 Relief II 4
- DRWG-307 Drawing III: Expanded Field 2
- FAU-347 Junior Seminar: Prints and Collaboration 2
- CH-300 World Civilizations I 3
- Math/Science 3
- Art History Elective 2
- Studio Elective 2
  
  **Credit subtotal** 18

#### Semester 6
- PRNT-303 Intaglio II, or
- PRNT-304 Lithography II, or
- PRNT-311 Silkscreen II, or
- DRWG-302 Drawing Installation, Spring, or
- DRWG-308 Drawing IV: Expanded Field 2
- FAU-342 Fine Arts Seminar IV 2
- CH-400 World Civilizations II 3
- Studio Elective 2
- Liberal Arts Elective 3
  
  **Credit subtotal** 18

#### Semester 7
- PRNT-405 Senior Printmaking I 4
- FAU-441 Fine Arts Seminar V 2
- Social Science/Philosophy 3
- Studio Elective 2
- Liberal Arts Elective 3
  
  **Credit subtotal** 14

#### Semester 8
- PRNT-406 Senior Printmaking II 4
- Studio Elective 6
- Liberal Arts Elective 4
  
  **Credit subtotal** 14

**Total credits required** 134

### B.F.A. in Fine Arts (Emphasis in Sculpture)

#### Semester 5
- SCJ-305 Sculpture III, or
- SCJ-305 Sculpture III: Senior Intensive 4
- FAU-343 Fine Arts Seminar III: Sculpture 2
- CH-300 World Civilizations I 3
- Math/Science 3
- Art History Elective 2
- Studio Elective 2
  
  **Credit subtotal** 18

#### Semester 6
- SCJ-306 Sculpture IV 4
- SCJ-306 Sculpture IV: Senior Intensive 4
- FAU-344 Fine Arts Seminar IV: Sculpture 2
- CH-400 World Civilizations II 3
- Math/Science 3
- Art History Elective 2
- Studio Elective 4
- Liberal Arts Elective 3
  
  **Credit subtotal** 18

#### Semester 7
- SCJ-405 Sculpture V Senior Intensive 4
- FAU-441 Fine Arts Seminar V 2
- Social Science/Philosophy 3
- Studio Elective 2
- Liberal Arts Elective 3
  
  **Credit subtotal** 14

#### Semester 8
- SCJ-406 Sculpture VI Senior Intensive 4
- Studio Elective 6
- Liberal Arts Elective 4
  
  **Credit subtotal** 14

**Total credits required** 134
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B.I.D. in Industrial Design

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**SEMESTER 8**

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### B.F.A. in Interior Design

#### Semester 1
- FDC-143: Drawing I: Figure and General, 4 credits
- FDC-157: 3-D Design I, 3 credits
- FDC-163: Light/Color/Design I, 3 credits
- FDC-180: 4-D Design I, 2 credits
- HA-115: Survey of Art I, 3 credits
- HMS-101A: Introduction to Literary and Critical Studies I, 3 credits

**Credit subtotal:** 18 credits

#### Semester 2
- FDC-144: Drawing II: Figure and General, 4 credits
- FDC-158: 3-D Design II, 3 credits
- FDC-164: Light/Color/Design II, 3 credits
- FDC-181: 4-D Design II, 2 credits
- HA-116: Survey of Art II, 3 credits
- HMS-103A: Introduction to Literary and Critical Studies II, 3 credits

**Credit subtotal:** 18 credits

#### Semester 3
- INT-201: Design I, 4 credits
- INT-215: Construction Systems, 2 credits
- INT-216: Color and Materials, 2 credits
- INT-223: Architectural Drawing I, 2 credits
- HA-215: Survey of Art: 19th Century, 2 credits
- CH-300: World Civilizations I, 3 credits
- Math/Science, 3 credits

**Credit subtotal:** 18 credits

#### Semester 4
- INT-202: Design II, 4 credits
- INT-221: Lighting Design I, 2 credits
- INT-224: Architectural Drawing II, 2 credits
- INT-560: CADD I: Autocad, 2 credits
- HA-216: Survey of Art: 20th Century, 2 credits
- CH-400: World Civilizations II, 3 credits
- Social Science/Philosophy, 3 credits

**Credit subtotal:** 18 credits

#### Semester 5
- INT-301: Design III, 4 credits
- INT-315: Building Construction I, 2 credits
- INT-323: Presentation Techniques, 2 credits
- INT-517: Furniture Design, 2 credits
- HD-360: History of Interior Design, 2 credits
- Math/Science, 3 credits
- Studio Elective, 2 credits

**Credit subtotal:** 17 credits

#### Semester 6
- INT-302: Design IV, 4 credits
- INT-316: Building Construction II, 2 credits
- INT-332: Environmental Theory I, 2 credits
- INT-561: CADD II: 3-D Max, 2 credits
- Social Science/Philosophy, 3 credits
- Studio Elective, 2 credits
- Liberal Arts Elective, 3 credits

**Credit subtotal:** 18 credits

#### Semester 7
- INT-401: Design V, 4 credits
- INT-403: Directed Research, 2 credits
- INT-415: Working Drawings I, 2 credits
- INT-424: Portfolio Development, 2 credits
- Liberal Arts Electives, 4 credits

**Credit subtotal:** 14 credits

#### Semester 8
- INT-402: Design VI: Thesis, 4 credits
- INT-416: Working Drawings II, 2 credits
- INT-431: Professional Practice, 2 credits
- Studio Electives, 2–3 credits
- Liberal Arts Elective, 3 credits

**Credit subtotal:** 13 credits

**Total credits required:** 134

### Interior Design Minor

Take 16 credits from the list of classes below. Be sure that one of the Design Studio (INT 202, 301, 302, 401) is a part of the 16 credits.

- INT-216: Color and Materials, 2 credits
- INT-221: Lighting Design I, 2 credits
- INT-456: Special Projects, 2–3 credits
- INT-501: NeoCon, 3 credits
- INT-517: Furniture Design, 2 credits
- INT-525: Sustainable Design, 2 credits
- INT-532: Textile Design, 2 credits
- INT-571: Retail Design, 2 credits
- INT-572: Residential Design, 2 credits

At least one of the following courses must be part of the 16 credits:

- INT-202: Design II, 4 credits
- INT-301: Design III, 4 credits
- INT-302: Design IV, 4 credits
- INT-401: Design V, 4 credits

Interested students should meet with the chair of the Department of Interior Design to review previous experience and study relative to the courses in the minor. Selection of studio level (INT-301, 302, 401) should be made in consultation with the chair.
### B.F.A. in Photography

#### Semester 1
- FDC-143 Drawing I: Figure and General 4
- FDC-163 Light/Color/Design I 3
- PHOT-101 Photography I 2
- FILM-109 Video I 2
- HA-115 Survey of Art I 3
- HMS-101A Introduction to Literary and Critical Studies I 3
  - **Credit subtotal**: 17

#### Semester 2
- FDC-144 Drawing II: Figure and General 4
- FDC-164 Light/Color/Design II 3
- PHOT-102 Photography II 2
- FILM-141 Film I 2
- HA-116 Survey of Art II 3
- HMS-103A Introduction to Literary and Critical Studies II 3
  - **Credit subtotal**: 17

#### Semester 3
- FDC-157 3-D Design I 3
- PHOT-201 Photography III 2
- PHOT-250 Photography: Digital I 2
- PHOT-265 Photography: Color I 2
- HA-215 Survey of Art: 19th Century 2
- HA-337 Photography I: 1839 to WWII 2
- CH-300 World Civilizations I 3
  - Studio Elective 2
  - **Credit subtotal**: 18

#### Semester 4
- FDC-158 3-D Design II 3
- PHOT-266 Photography: Color II 2
- PHOT-303 Photography: B/W Printing 2
- PHOT-320 Photography Studio I 2
- HA-216 Survey of Art: 20th Century 2
- HA-338 Photography II: 1946 to present 2
- CH-400 World Civilizations I 3
  - Studio Elective 2
  - **Credit subtotal**: 18

#### Total credits required: 134

### A.O.S. in Graphic Design

#### Semester 1
- ASFD-143A Drawing I: Figure 2
- ASFD-143B Drawing I: General 2
- ASFD-168 Light/Color/Design I 2
- ASFD-210 Design History: Communications 2
- ASGR-101 Communication Design I 4
- ASDG-109 Typographic Design I 2
  - **Credit subtotal**: 16

#### Semester 2
- ASFD-144A Drawing II: Figure 2
- ASFD-144B Drawing II: General 2
- ASGR-102 Communication Design II 4
- ASCG-101 Interactive Media 3
- ASDG-104 Visualization 2
- ASDG-211 Typographic Design II 2
  - **Credit subtotal**: 17

#### Semester 3
- ASGR-201 Graphic Design I 2
- ASGR-203 Advertising Design I 2
- ASGR-205 Publication Design I 2
- ASGR-207 Package Design I 2
- ASGR-220 Pre-Press and Print Production 2
  - Studio Elective 2
  - **Credit subtotal**: 18

#### Semester 4
- ASGR-212 Typographic Design III 2
  - Elective 2
  - **Credit subtotal**: 18

#### Total credits required: 67
## A.O.S. in Illustration

### Semester 1
- ASFD-143A Drawing I: Figure 2
- ASFD-143B Drawing I: General 2
- ASFD-168 Light/Color/Design I 2
- ASFD-212 Design History: Illustration 2
- ASGD-109 Typographic Design I 2
- ASIL-100 Painting I 2
- ASIL-101 Illustration I 2
- ASGR-151 Computer Graphics 2

**Credit subtotal** 16

### Semester 2
- ASFD-144A Drawing II: Figure 2
- ASFD-144B Drawing II: General 2
- ASIL-102 Illustration II 2
- ASCG-101 Interactive Media I 3
- ASDG-101 Photography 2
- ASDG-104 Visualization 2
- ASDG-206 Painting II 2

**Credit subtotal** 16

### Semester 3
- ASIL-201 Illustration III 2
- ASIL-203 Illustration I: Editorial 2
- ASIL-205 Illustration I: Advertising 2
- ASPR-205 Printmaking 2
- ASDG-207 Drawing III 2
- ASDG-225 Painting III 2
- ASGR-230 Graphic Design for Illustrators 2
- ASIL-216 Digital Illustration II 2

**Credit subtotal** 17

### Semester 4
- ASIL-202 Illustration IV 2
- ASIL-204 Illustration II: Editorial 2
- ASIL-206 Illustration II: Advertising 2
- ASIL-209 Illustration: Children’s Book 2
- ASDG-208 Drawing IV 2
- ASDG-226 Painting IV 2
- ASIL-240 Portfolio Development and Business Procedures for Illustrators 2

**Credit subtotal** 18

**Total credits required** 67

## A.O.S. in Digital Design and Interactive Media

### Semester 1
- ASFD-143B Drawing I: General 2
- ASFD-168 Light/Color/Design I 2
- ASGR-101 Communication Design I 4
- ASGD-109 Typographic Design I 2
- ASCG-100 Fundamentals of Digital Media 3
- ASCG-101 Interactive Media 3

**Credit subtotal** 16

### Semester 2
- ASGR-102 Communication Design II 4
- ASGR-201 Graphic Design I 2
- ASDG-101 Photography 2
- ASCG-102 Digital Design Studio I 3
- ASCG-103 Media Design I 2
- ASCG-105 Time-Based Media 3

**Credit subtotal** 17

### Semester 3
- ASDG-211 Typographic Design II 2
- ASCG-204 Digital Design Studio II 3
- ASCG-206 Media Design II 2
- ASCG-209 Digital Video I 3
- ASCG-210 3-D Modeling 3
- ASGR-202 Graphic Design II 2

**Credit subtotal** 16

### Semester 4
- ASCG-212 Electronic Pre-Press 3
- ASCG-213 Digital Video II 3
- ASGR-201 Graphic Design II 2
- ASCG-208 Media Design III 3
- ASCG-240 Digital Design and Interactive Portfolio 2

**Credit subtotal** 18

**Total credits required** 67

## A.A.S. in Graphic Design/Illustration

### Semester 1
- ASFD-143A Drawing I: Figure 2
- ASFD-143B Drawing I: General 2
- ASFD-168 Light/Color/Design I 2
- ASIL-100 Painting I 2
- HA-115 Survey of Art I 3
- ASIL-101 Illustration I 2

**Credit subtotal** 16

### Semester 2
- ASFD-144A Drawing II: Figure 2
- ASFD-144B Drawing II: General 2
- ASFD-157 3-D Design I 3
- ASFD-168 Light/Color/Design I 2
- HA-115 Survey of Art I 3
- ASDG-101 Photography 2

**Credit subtotal** 17

### Semester 3
- ASIL-102 Illustration II 2
- ASIL-215 Digital Illustration I 2
- ASDG-109 Typographic Design I 2
- ASIL-101 Illustration I 2
- ASIL-216 Digital Illustration II 2

**Credit subtotal** 18

### Semester 4
- ASIL-201 Illustration III 2
- ASIL-203 Illustration I: Editorial 2
- ASIL-205 Illustration I: Advertising 2
- ASPR-205 Printmaking 2
- ASDG-207 Drawing III 2
- ASDG-225 Painting III 2

**Credit subtotal** 17

### Semester 5
- ASIL-202 Illustration IV 2
- ASIL-204 Illustration II: Editorial 2
- ASIL-206 Illustration II: Advertising 2
- ASIL-209 Illustration: Children’s Book 2
- ASDG-208 Drawing IV 2
- ASDG-226 Painting IV 2
- ASIL-240 Portfolio Development and Business Procedures for Illustrators 2

**Credit subtotal** 18

### Semester 6
- ASIL-201 Illustration III 2
- ASIL-203 Illustration I: Editorial 2
- ASIL-205 Illustration I: Advertising 2
- ASPR-205 Printmaking 2
- ASDG-207 Drawing III 2
- ASDG-225 Painting III 2
- ASIL-216 Digital Illustration II 2

**Credit subtotal** 18

**Total credits required** 69
### A.A.S. in Painting/Drawing

#### Semester 1
- ASFD-143A Drawing I: Figure
- ASFD-143B Drawing I: General
- ASFD-157 3-D Design I
- ASFD-168 Light/Color/Design I
- HA-115 Survey of Art I
- ASIL-100 Painting I
- HMS-101A Intro to Literary and Critical Studies

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#### Semester 2
- ASFD-144A Drawing II: Figure
- ASFD-144B Drawing II: General
- ASFD-158 3-D Design II
- ASFD-169 Light/Color/Design II
- HA-116 Survey of Art II
- ASDG-206 Painting II
- HMS-103A Introduction to Literature

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#### Semester 3
- ASDG-101 Photography
- ASDG-207 Drawing III
- ASDG-225 Painting III
- ASGR-151 Computer Graphics
- ASPR-205 Printmaking
- HA-215 Nineteenth Century Art
- CH-300 World Civilizations I
- MSCI-170P Environmental Science

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#### Semester 4
- ASDG-208 Drawing IV
- ASDG-226 Painting IV
- ASGR-250 2-D Computer Graphics
- ASFA-241 Fine Arts Seminar
- CH-400 World Civilizations II
- SS-210 General Psychology

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Credit subtotal: **18**

### B.A. in Critical and Visual Studies

#### Semester 1
- SS-330 Cultural Studies
- CST-100 Studies in Creativity and Society
- CH-300 World Civilizations I
- HMS-101A Introduction to Literary and Critical Studies I
- Math/Science
- Elective

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Credit subtotal: **18**

#### Semester 2
- CST-110 Praxis I: From Work to Text
- CH-400 World Civilizations II
- HMSC-103A Introduction to Literary and Critical Studies II
- SS-430 Methods of Cultural Analysis
- Elective

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Credit subtotal: **15**

#### Semester 3
- CST-210 Praxis II: Siting Culture
- PHIL-20T History of Philosophy
- SS-510 Controversies in Cultural Theory
- Math/Science
- Social Science/Philosophy
- Elective

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Credit subtotal: **18**

#### Semester 4
- CST-320 Art/Work: Documenting Cultural Production
- HMSC-431A Modernism and Postmodernism
- Elective

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Credit subtotal: **18**

#### Semester 5
- CST-310 Praxis III: Culture in Motion
- Social Science/Philosophy
- English/Humanities
- Elective

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Credit subtotal: **15**

#### Semester 6
- CST-410 Praxis IV: Cultural Contexts
- SS-537 Globalization: The Contemporary World Economy
- History of Art and Design Elective
- English/Humanities
- Elective

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Credit subtotal: **18**

#### Semester 7
- CST-440 Senior Project
- SS-560 Spaces, Movements, Identities
- Humanities (Performing Arts)
- Social Science/Philosophy
- Elective

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Credit subtotal: **18**

#### Semester 8
- CST-400 Internship
- SS-537 Globalization: The Contemporary World Economy
- History of Art and Design Elective
- English/Humanities
- Elective

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Credit subtotal: **18**

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Total credits required: **69**
### B.F.A. in Writing

#### SEMESTER 1

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<td>WR-120</td>
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<td>CH-300</td>
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**Total credits required** = **130**
Courses

School of Architecture

ARCH/Architecture

Introduction to Architecture
ARCH-100S | 2–3CR  Create the architectural structures we live and work in. Students develop solutions to architectural problems by producing sketches, drafting plans and building models. This course aims to provide students that are not focused on architecture an introduction to the study of the discipline. Students will develop basic skills to design projects through hands-on work; and strengthen their ability to discuss architecture through class discourse. Students will produce four (4) complete works of architecture appropriate for a portfolio. Supply list available.

Design I
ARCH-101 | 5CR  Design I provides a conceptual framework for the student beginning the architecture curriculum with an exploration of fundamental design principles.

Design II
ARCH-102 | 5CR  Design II translates the conceptual framework into small-scale architectural projects in a variety of contexts. Prerequisites: take ARCH-101.

Representation 1
ARCH-111 | 3CR  This is the first course of the required three-semester sequence in architectural representation. The course aims to provide students that are not focused on architecture an introduction to the study of the discipline. Students will develop basic skills to design projects through hands-on work; and strengthen their ability to discuss architecture through class discourse. Students will produce four (4) complete works of architecture appropriate for a portfolio. Supply list available.

Representation 2
ARCH-112 | 3CR  This is the second course of the required three-semester sequence in architectural representation. The primary goal of this course is to introduce the beginning student of architecture to basic 2-D digital software package (i.e. Photoshop, Illustrator and 2-D AutoCAD or their equivalents) essential to explore representation on a contemporary and critical level. The course is intended to highlight a menu of techniques that will prepare the student to use digital software as a primary communication tool throughout their architectural education. This newfound knowledge can be used for highly descriptive as well transformative applications in the context of design and technical coursework. Faculty presentations and demonstrations on various techniques and applications and reviews of student drawing projects take place in the studio setting. Sections of this course are reserved for Architecture majors. Prerequisites: take ARCH-111.

Technics
ARCH-131 | 3CR  This course is an intuitive and analytical exploration of the nature of basic processes, material properties and the forms and structures they generate. Emphasis is on geometry of architecture, employing physical modeling in creating such structures and theoretical analysis of basic structural systems.

History and Theory 1
ARCH-151 | 3CR  This course is the first of a required four-semester sequence. It covers the history of architecture in non-Western cultures and in the West from the Paleolithic to the Gothic. Instructors’ lectures on history will be complemented by presentations on theoretical issues and current works offered by architects teaching in the school.

History and Theory 2
ARCH-152 | 3CR  The course covers key non-Western cultures (Pre-Columbian America, India, China and Japan) and the history of architecture in the West from the early Renaissance to the Rococo. Instructors’ lectures on history will be complemented by presentations on theoretical issues and current works offered by architects teaching in the school. Prerequisites: take ARCH-151.

Intermediate Design I
ARCH-201 | 5CR  This course emphasizes the fundamental role of site, program, material and technology as determinants of architectural projects scaled to address issues related to public buildings. Prerequisites: take ARCH-102.

Intermediate Design II
ARCH-202 | 5CR  This course expands upon ARCH-201, emphasizing the design of site, program, material and technology as determinants of architectural projects scaled to address issues related to public buildings. Prerequisites: take ARCH-201.

Representation 3
ARCH-211 | 3CR  This is the third course of the required four-semester sequence in architectural representation. This course extends the user of the computer as a tool for architectural representation by engaging in digital three-dimensional modeling. Prerequisites: take ARCH-112.

Representation as Design Support
ARCH-230B | 3CR  The integrated use of analog and digital forms of representation is emphasized. Various techniques and hybrid methods of image generation are demonstrated and applied on a design project.

Statics & Strength of Material
ARCH-231 | 3CR  Topics covered include: analysis of co-planar forces, moments and couples in equilibrium; applications to typical structural systems in buildings; trusses; behavior of structural materials in tension, compression, and bending; buckling; design of beams and framing loads.
Structures: Steel
ARCH-232 | 3 CR  This course reviews assemblage of materials in the context of fundamental building issues. Materials studied include steel and concrete systems, and selection criteria for non-structural materials such as glass, plastics, and other building components. The course format consists of weekly lectures followed by discussion seminars. Prerequisites: take ARCH-261.

Comprehensive Design I
ARCH-301 | 5 CR  This course emphasizes the comprehensive nature of architectural design. One project of moderate program complexity on a visitable site allows students to engage in many design issues and carry concepts to a level of high solution. Prerequisites: take ARCH-202.

Comprehensive Design II
ARCH-302 | 5 CR  This studio class expands the comprehensive development of ARCH-301’s architectural design. One project of high complexity on a challenging visitable site allows students to further develop comprehensive strategies and to carry concepts to a level of higher resolution than in the 301 Design studio. Prerequisites: take ARCH-301.

Concrete Structures
ARCH-331 | 3 CR  This is an applied science course in which advanced applications of scientific technology in structures, materials and energy are developed. The lecture format is supplemented by exercises and individual research projects pertinent to the technology of design and construction. Prerequisites: take ARCH-232.

Building Environment
ARCH-361 | 3 CR  This course focuses on the interior environment of buildings, and how comfort is designed and maintained. Topics include site, solar orientation, heating, cooling, ventilation, lighting and acoustics. Special emphasis will be placed on natural systems, energy efficiency, LEED and other issues of sustainability. Prerequisites: take MSCI-271.

Building Services
ARCH-362 | 3 CR  This course examines the service systems employed in contemporary buildings: electricity, communications, alarms, movement, water, waste and other services are covered. In addition, there will be an emphasis on LEED, energy efficiency and other sustainability issues. Prerequisites: take ARCH-361.

Construction Documents
ARCH-364 | 3 CR  Course description pending. Prerequisites: take ARCH-211 ARCH-301 ARCH-312 ARCH-331.

Advanced Design (Rome)
ARCH-400 | 5 CR  The studio focuses initially on an analysis of historic models to reveal distinct architectural patterns within Rome. The design process explores the transformation of Roman conditions and prototypes. Critical issues include understanding urban form as an accommodation of the city’s growth and accretive intervention within a fragmented historic context. Studies conclude with formal propositions within the context of the city fabric. Prerequisites: take ARCH-302.

Advanced Design I
ARCH-401 | 5 CR  ARCH 401 advanced design studio-i expands upon the knowledge and skills acquired in the core design curriculum. Emphasis is on the development of individual approaches to the design process through the investigation of specific architectural topics in the areas on site, program and technology. Focuses on the research and design of architectural proposal, carried to a level of advanced conceptual programmatic technical inquiry and resolution at various scales of project development. Prerequisites: take ARCH-302.

Advanced Design II
ARCH-402 | 5 CR  ARCH 402 advanced design studio-ii expands upon the knowledge and skills acquired in ARCH 401 design studio. Broader development of individualized approaches to the design process. Topics in the areas of site, program and technology presents the student with the broad range of concerns of architectural design in anticipation of ARCH 403 design and the degree project year. One semester long project focuses on the research and design of an architectural proposal carried to a highly advanced level of conceptual, programmatic and technical inquiry & resolution of various scales of project development. Prerequisites: take ARCH-401.

Advanced Design III
ARCH-403 | 5 CR  This course completes the sequence of advanced option studios and presents the board range of issues & concerns of architectural design in anticipation of the degree project year. Expanded development of individualized approaches to the design process refines the student’s ability to work independently. Investigation into the architectural issues relative to site, program and technology prepares the student to define specific topics of investigation. Emphasis is on the research & design of an architectural proposal carried to the most advanced pre-professional level of conceptual, programmatic & technical inquiry & resolution at various scales if project development. Prerequisites: take ARCH-402.

Pre-Columbian Architecture
ARCH-405 | 3 CR  Course description pending. Prerequisites: take ARCH-252.

Urban Studies (Rome)
ARCH-451 | 2 CR  This course gathers together the ancillary visits and sitework that supplement the design studio. Beginning with a survey of Rome (from its foundation through the thirteenth century), sites of architectural, archaeological, and historical significance are examined. It includes three organized field trips intended to maximize the students’ exposure to critical sites and buildings encompassing diverse historic periods. Northern Trip: Palladio and the Veneto (one week) Spoleto, Assisi, Urbino, Rimini, Modena, Mantua, Verona and Vicenza. Includes private tours of the work of Palladio (Villa Rotunda, Teatro Olimpico, Villa Emo)
and Carlo Scarpa (Castle Vecchio, Brion Cemetary, Canova Museum). Florence Trip: Italian Renaissance (four days). Southern Trip: Naples and Puglia (one week)—Naples, Pompeii, Paestum, Matera, Villa Franca and Bari. In conjunction with the field trips, there will be required reading, research, on-site analysis, observation and presentation to the faculty and students by smaller groups. Prerequisites: take ARCH-302.

**Italian Modern Arch (Rome)**
ARCH-452 | 2CR  This course surveys the history and theory of Italian modern architecture covering the period that begins with G.B. Piranesi through to the present. Prerequisites: take ARCH-302.

**Urban Planning: City/Regional**
ARCH-461 | 3CR  This course is an introduction to the historical, socio-cultural and economic forces affecting the shape of the urban fabric and the viability of communities and neighborhoods. The roles of government policies and programs, developers, community groups, designers and advocacy planners are investigated through theoretical analysis and case studies. Prerequisites: take ARCH-252.

**Degree Project: Research**
ARCH-501 | 3CR  Thesis research is a preparatory course for a design thesis and/or a senior design project. Students review and write short essays on selected subjects and produce an illustrated manifesto, documentation and bibliography for their design thesis. The final project includes two credits of research followed by five credits of design. Proposals, portfolios and choice of designs are reviewed the semester before the research begins and require the approval of the chairperson of undergraduate architecture. Submission of written proposals for the degree project must be submitted to the chair’s office in the previous semester, prior to the completion of all requirements for entering the ninth semester of design. Completion of all required architectural history, technology, methods and practice courses are required. Prerequisites: take ARCH-403.

**Degree Project: Design Studio**
ARCH-503 | 3CR  The required studio is an investigation of a specifically researched topic developed into an architectural proposition. The degree project should represent a synthesis of the student’s understanding of architecture, in addition to research in the potential of architecture. Prior to undertaking the Degree Project Studio, students must have satisfactorily completed the Degree Project Research course, ARCH-484P All students who are candidates for a bachelor’s degree in architecture are required to satisfactorily complete three credits of project research and five credits of Degree Project Design Studio. Prerequisites: take ARCH-501

**Representation: from Perception**
ARCH-511A | 3CR  This course focuses on analog/traditional forms of representation. Students are introduced to various two-dimensional representations in black-and-white and in color.

**Representation: Freehand Drawing Rome**
ARCH-511B | 3CR  This course explores freehand drawing as a means of investigating and comprehending Rome’s urban space. Various techniques and media are introduced including: figure and ground, shade and shadow, multiple perspective, collage, pen and ink, pastel, and charcoal. Prerequisites: take ARCH-302.

**Color Workshop I**
ARCH-513A | 3CR  This introductory course teaches the intimate relationship between color, light, and vision, with spaces and products. Exercises from a variety of color masters including Albers, Itten, and Klee are used. They are re-interpreted to include light and shadow as an essential component of color perception. A combination of in-class work, studio assignments, demonstrations, and lectures are employed.

**Portfolio Development**
ARCH-513B | 3CR  This course examines the mechanics of portfolio preparation. The individual is encouraged to organize a comprehensive assemblage of architectural work through the intensive study of presentation principles and representational techniques. Prerequisites: take ARCH-211.

**Introduction to BIM**
ARCH-521A | 3CR  This course introduces students to Building Information Modeling (BIM), both as a revolution in architecture profession and design, as well as an enabling technology to utilize Revit, the BIM software. Students will be introduced to modeling and design, the creation of parametric families, sunlight studies, and the documentation and presentation of their semester long project. Prerequisites: take ARCH-202 ARCH-211.

**Digital 3-D Modeling/Visual**
ARCH-522C | 3CR  In a combination of hands-on exercises and lectures, students are introduced to a combination of modeling and rendering software. In conjunction with imaging-processing software, still and animated visuals are produced. Modeling packages of different complexity, including 3-D studio, Alias upfront and Truespace are employed.

**Frank Lloyd Wright**
ARCH-551B | 3CR  A survey course of the buildings and writings of Wright looks at influences on Wright from Sullivan, Emerson, and Eastern spiritual thought. It also examines Wright’s influences and his relevance to us today. Prerequisites: take ARCH-208.

**Kahn and Venturi**
ARCH-551C | 3CR  The work and philosophies of Louis Kahn and Robert Venturi are presented as a detailed study of two major trends in modern architecture: organic or “integrated” architecture, typical of Wright; Mies and Corbu and exemplified by Kahn; and “decorated construction,” typical of the 19th century eclectics and the post-modernists and exemplified by Venturi. Besides slide-illustrated lectures and reading, there will be in-class and take-home drawing assignments to give students graphic familiarity with the material. Prerequisites: take ARCH-208.

**Legacy of Roman Form**
ARCH-553A | 3CR  This course is a prerequisite for students enrolling in the undergraduate architecture spring Rome program and is offered to all interested upper-level students. It examines the value of history to architectural invention and introduces the lasting achievement of Roman culture, as demonstrated by its architecture, and reflects on the way in which that culture has influenced and continues to influence ideas. Prerequisites: take ARCH-252.

**Islamic Architecture**
ARCH-555A | 3CR  This course is a historical survey of Islamic architectures within the context of Mohammedan tradition and its re-emergence in the modern world. Topics covered include the environmental, cultural and artistic influences of design in the Middle East, Spain, North Africa, China and India to new developments and the renewals of towns drawn from on-site research by the instructor. There is a continuing emphasis on the underlying geometry of architectural examples, which students choose to draw and analyze. Prerequisites: take ARCH-252 ARCH-362.

**Architectural Creativity**
ARCH-557A | 3CR  Through interviews, readings, and invited lecturers, this course explores a cross-section of contemporary understanding of what the creative process is and how it can be applied to architectural practice. Through research papers and projects, students document original material contributing to the knowledge of creative architectural problem-solving. (Open to undergraduate students in their 3rd year or above and to graduate students).
**Judges/Criticism of Architectural Expressions**

**ARCH-557B | 3 CR** The course deals with the problem of judgment of architectural expression. It examines the extent to which criticism has a rational base. Is the critic an analyst of complex form, an explainer of paradoxical metaphors, or an observer of society and its manners? Issues will be presented every semester and are analyzed from perceptual, technical, conceptual, and ethical points of view. Students present a clear and solid manifesto as critical criteria for their judgment of a certain architectural expression.

**Collaboration: Artists & Architects**

**ARCH-559C | 3 CR** This course pairs students from Art and Architecture programs to engage in collaborative design projects. Both art and architecture students contribute respective technical, visual, and conceptual perspectives.

**Independent Study**

**ARCH-561A | 3 CR** Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, chairperson, and dean. Prerequisites: take ARCH-302.

**ARCH-561B | 2 CR** Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, chairperson, and dean. Prerequisites: take ARCH-302.

**ARCH-561C | 1 CR** Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, chairperson, and dean. Prerequisites: take ARCH-302.

**Internship**

**ARCH-561F | 3 CR** Fourth- and fifth-year students may participate in architectural office internships in selected architectural firms after a formal selection process. An internship is intended to include all phases of office experience under the supervision of senior members of the firm. Internships may be applied to elective or design credit depending upon the nature of each work assignment and the length of the internship period. Prerequisites: take ARCH-302.

**Energy-Conscious Design**

**ARCH-563A | 3 CR** The course focuses on aesthetics and the architectural form of energy-conscious architectural design, drawn largely from worldwide indigenous architecture in which high quality architecture is expressive as well as functional. Architectural model-making and drawing comprise the bulk of class work. Prerequisites: take ARCH-362.

**Materials and Methods**

**ARCH-565A | 3 CR** This course introduces joinery techniques of connecting wood and metal. The primary goal of this course is to understand and fabricate basic-to-complex types of wood joints, including metal as a mechanical method of fastening wood. Using hand and power tools, students investigate and learn to select joints to suit different design conditions as well as the critical role of joinery in the making of architecture. Prerequisites: take ARCH-262.

**Construction Failures**

**ARCH-567A | 3 CR** This course introduces technical discipline and performance requirements in the detailing of the exterior and interior of structures.

**Healthcare Facilities I**

**ARCH-567A | 3 CR** Introduction to Healthcare Facilities. This course will provide an overview of healthcare project development, including terminology, project initiation, programming, planning, design, and construction-related issues. Healthcare reform legislation and our aging population will impact the growth of the healthcare facilities market in a variety of ways. This course will serve as a primer for professionals requiring basic knowledge to evaluate pursuing a career in this challenging and robust specialty area. Prerequisites: take ARCH-362.

**Morphology Research A**

**ARCH-571A | 3 CR** This is a comprehensive exploration, enumeration, and notation of the hierarchies of orderly space structures (polyhedra, packing, nets, etc) by their organization into analogous, color-coded, inter- and intra-transforming families. The studio is involved with the preparation of the complete set of models, drawings, and text. This course permits students who have taken ARCH-525P to continue their studies of advanced morphology, however, ARCH-525P is not a prerequisite for ARCH-526P. Prerequisites: take ARCH-571A.

**Experimental Architecture I**

**ARCH-571C | 3 CR** This course explores concepts of mathematics and science for new ways of shaping space. As part of the Center for Experimental Structure, this course enables students to participate in ongoing faculty research. It explores visualization of new morphological discoveries as a basis for hyperspace architecture, architectural genomics, and new experimental technologies for architecture. This course is a natural sequel to ARCH-525/526P. Prerequisites: take ARCH-571C.

**Experimental Architecture II**

**ARCH-571D | 3 CR** This course explores concepts of mathematics and science for new ways of shaping space. As part of the Center for Experimental Structure, this course enables students to participate in ongoing faculty research. They explore visualization of new morphological discoveries as a basis for hyperspace architecture, architectural genomics, and new experimental technologies for architecture. This course is a natural sequel to ARCH-525/526P. Prerequisites: take ARCH-571C.

**Morphology Workshop I (Milgo)**

**ARCH-571E | 3 CR** New methods of forming combined with morphology and software-driven manufacturing techniques are leading to new ways of making architecture. This course continues the faculty’s ongoing experiments. As part of the Center for Experimental Structures, students participate as apprentices with faculty on specific projects at the factory premises. This course is a natural sequel to ARCH-525/526P. Prerequisites: take ARCH-571D.
Morphology Workshop II
ARCH-571F | 3 CR  New methods of forming combined with morphology and software-driven manufacturing techniques are leading to new ways of making architecture. This course continues the faculty's ongoing experiments. As part of the Center for Experimental Structures, students participate as apprentices with faculty on specific projects at the factory premises. This course is a natural sequel to ARCH-525/526P. Prerequisites: take ARCH-571E.

Special Topics
ARCH-581A | 3 CR  The basic premise underlying this seminar is that to better define what architecture can be and do in a hyper-mediated world, we must turn, not to computer paradigms, but to narrative film. To this end, this seminar examines films as if they were works of architecture and imagines architecture as film. Architecture is anything but certain, and the fiction of films, as opposed to the insistent actuality of buildings, frees us from the pretense of knowing with certainty. Also, in the tradition of architecture theory at its best, looking at films through architecture reveals them in ways not possible through literature or theater.

Impact of Technology
ARCH-581B | 3 CR  This course is a sequence of lectures (mostly slide-illustrated) in the philosophical foundations of science and technology and their relation to creative architectural and engineering design. The course correlates specific construction techniques, building studies, and environmental design with questions of aesthetics, perception, performance, and understanding. Prerequisites: take ARCH-208.

Elements of Landscape Arch
ARCH-591A | 3 CR  This course introduces the elements, which comprise the design palette of landscape architecture. The use of plant materials is explored by examining plant forms, general and specific characteristics and physical requirements. Examples of planting design include: roof tops, urban sites, public places, interiors and residential projects. Other elements of landscape are illustrated to reveal the kinesthetic experience, including water as ornament, the ground plane, lighting, seating, follies and other structures. For all elements, both aesthetic and construction considerations will be highlighted. Prerequisites: take ARCH-252.

Open-Space Design
ARCH-591B | 3 CR  The course looks at the context of urban open space as planning fact and architectural expression through the use of comparative examples of Western and non-Western spaces. Typologies of urban landscapes are developed based on their disposition in response to a multiplicity of influences and their perceptual qualities of spatial definition. Key issues include new town planning, zoning and legal constraints, regeneration of downtowns, preservation, and change. Technical aspects of open-space design are covered including site construction methodology, infrastructure systems, site feasibility, and urban ecology.

Vintage New York
ARCH-595A | 3 CR  This course investigates the historic and vernacular fabric of the city. Content consists of slide illustrated lectures and planned study trips to sites of primary importance to the physical and social history of the city from its founding to the present. Student work includes readings, site visits, and an exam or guided research project. Prerequisites: take ARCH-252.

Internship (0 Cr)
ARCH-9400P | 0 CR  Internships are learning experiences in the work place that relate to your major and career goals. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. You have the opportunity to learn new skills and concepts from professionals in the field and to test career goals and explore career options. Students also gain a more objective understanding of the experience through corollary wetting and by recording their observations and completing exploratory assignments.

CM/Construction Management

Graphic Presentation
CM-111 | 3 CR  Students examine the principles of descriptive geometry and perspective. Shades and shadows are utilized graphically to represent objects in space; the purpose is to learn to visualize three-dimensional objects in a two-dimensional medium. Graphic techniques for conveying architectural ideas are presented. Students work in black-and-white and color presentations.

Architectural Drawing
CM-112 | 3 CR  Development of technical and drafting skills required to translate a building design concept into drawings comprehensible to all construction trade disciplines—architectural, structural, mechanical and electrical—is presented. Included are review and practice of symbols, conventions, dimensioning systems, linework, and lettering. Prerequisites: take CM-111.

Construction: Wood & Masonry
CM-131 | 3 CR  An introduction to construction methods and materials: wood frame, plank and beam, and plywood skins; mill and other fireproof and non-fireproof wall bearing masonry construction; interior materials and finishes; and environmental factors affecting selection and application of various materials.

Construction: Concrete & Steel
CM-132 | 3 CR  Topics covered include steel and concrete structures, heavy foundations, structural systems, components, and typical details; a general study of construction materials and methods; and a review of the construction process. Prerequisites: take CM-131.

History of Construction Techniques I
CM-151 | 2 CR  Traces the history of world architecture from prehistory through the Renaissance to provide a better understanding of contemporary architecture and the influences that have shaped it. There is an emphasis on the role of technology in shaping architecture as well as an examination of the cultural and social forces that underlie the built environment. Lectures are illustrated by slides.

History of Construction Techniques II
CM-152 | 2 CR  Students study the various styles of architecture which became representative of the Eighteenth Century to Postmodern period, including eclecticism, classicism, naturalism and romanticism. It also examines the new and improved construction materials, energy sources and building methods which had a great impact on the construction in this era.

Intro to Construction Management
CM-201 | 3 CR  The contemporary construction team—the interrelationship of the owner, construction manager, architect, engineer, contractor, subcontractor and supplier—is studied. Roles, functions and responsibilities of each as applicable to private, corporate, institutional and governmental construction, including some contract documents and forms which may be used in the various relationships, are reviewed. Prerequisites: take ENGL-101 ENGL-103 HMS-101A HMS-103B.

Structural Design Methods I
CM-231 | 3 CR  First term covers structural theory, including an introduction to mechanics, shears, moments, and deflections. Emphasis in the second term covers the design of wood and steel systems and concrete and reinforced concrete design, including beams, columns, slabs, and foundation supports. The course objective is to provide a basic understanding of the various structural principles in building design. Prerequisites: take CM-112. Co-requisite courses: PHYS-131.

Structural Design Methods II
CM-232 | 3 CR  First term covers structural theory, including an introduction to mechanics, shears, moments, and deflections. Emphasis in the second term covers the design of wood and steel systems and concrete and reinforced concrete design, including
specifications

CM-331 | 2 CR This course reviews specifications—role, intent, use, bid documents, development of format, specification procedures, and various types of outline, performance, descriptive reference and proprietary specifications. Prerequisites: take ENGL-101 ENGL-103 HIMS-101A HIMS-103B.

principles of design

CM-341 | 3 CR Presents basic design principles as applied to building a conceptual and intuitive understanding of architectural design. Design principles are presented and discussed through a series of lectures and projects, exploring human factors and environmental relationships with respect to space, scale, form, material and movement.

design analysis

CM-342 | 3 CR This course is presented through a series of case studies analyzing the design of buildings and emphasizing the impact of design on value. Case studies are structured to examine the relationship between design and the programmatic requirements of different building types and to simulate the design process from site selection and schematics through preliminary design, design development and construction documents. Areas of study include the influence each phase exerts on the final product, roles of the various players in the design process, and the impact of design changes on the overall viability of the project. The objective of the course is to develop a recognition of quality design issues and appropriate systems for an achieved integrated quality. Prerequisites: take CM-232 CM-234 CM-341.

construction cost analysis

CM-343 | 3 CR Covers practical procedures for building construction estimating of most major trades; analysis of factors and methods affecting construction costs; preparation of preliminary budget; and complete working estimates with quantities and costs of material, labor, and overhead. Framing, interior and exterior finishes, life safety and support equipment, packaging of budget, design, construction, bid estimates, contingencies, and bidding strategies are also covered. Prerequisites: take CM-232 CM-234 CM-341.

value management

CM-344 | 2 CR The course objective is to understand the performance, time, and cost relationship—how to analyze the function of a building or system and achieve its objectives at minimum cost and in minimum time without sacrificing performance, quality or aesthetics.

construction failures

CM-352 | 3 CR This course is an in-depth look at famous (and infamous) structural collapses, with an eye toward analyzing them and taking away the lessons that can be learned. This is most relevant to the application of new ideas in the design process, seen by examining common errors that led failures. Prerequisites: take CM-231 CM-232.

construction management I

CM-401 | 3 CR Course description pending. Prerequisites: take CM-232 CM-234.

construction management II

CM-402 | 3 CR Covers construction project management from conception to completion. Students explore feasibility studies, site selection, planning, programming, design coordination and contracting procedures of actual construction. Emphasis is on contractor operations, project administration, job planning, CPM scheduling and subcontract coordination. CM-521 applies procedures to an actual construction project. Prerequisites: take CM-401.

BIM for CM Studio

CM-420 | 2 CR The focus of this class is to get fundamental knowledge of the concept of BIM and how to manage the model and extract the data that is useful for Construction Management. It will simulate the path of design and construction of a significant building type, such as a 30-story office tower. A range of cutting edge software will be used to model and then harvest the embedded data from the building information model, which are then used to inform the design and construction. Through BIM we create buildings that are well-designed, accurately-built, economical, and sustainable throughout their complete life cycle. Prerequisites: take CM-321. Corequisite courses: CM-421.

BIM for CM Lab

CM-421 | 1 CR The focus of this class is to get fundamental knowledge of the concept of BIM and how to manage the model and extract the data that is useful for Construction Management. It will simulate the path of design and construction of a significant building type, such as a 30-story office tower. A range of cutting edge software will be used to model and then harvest the embedded data from the building information model, which are then used to inform the design and construction. Through BIM we create buildings that are well-designed, accurately-built, economical, and sustainable throughout their complete life cycle. Prerequisites: take CM-321. Corequisite courses: CM-420.

construction safety management

CM-440 | 3 CR An advanced comprehensive approach to the management of construction site safety. Federal and state requirements are reviewed, and New York City rules and regulations, building codes and fire department requirements and local laws pertaining to site safety are covered in detail. Topics related to establishing and implementing a site-safety program include: pre-bidding considerations, planning and scheduling, personnel training, orientation, and safety
Sustainable Construction Management  
CM-446 | 3 CR  This course explores the methodologies of Construction Management for Sustainable Projects. The course will enable students to meet the challenges of green building construction and the benefits of construction environmentally friendly, sustainable buildings. Topics include project management, field management, project delivery, documentation, and risk. Case studies are discussed throughout the course and students present sustainable procurement proposals individually and in teams at the conclusion of the term.

Architecture of NYC  
CM-451A | 2 CR  New York City is a virtual storehouse of American architecture. The stock of buildings includes examples of nearly every style of architecture from colonial to postmodern. This course reviews the various historical eras of architecture in New York City and analyzes how they were affected by construction technology and social and economic forces. Lectures present the stylistic groupings of architecture and are supplemented by visits to the unique historic districts and architectural sites of the city.

CM-451B | 3 CR  New York City is a virtual storehouse of American architecture. The stock of buildings includes examples of nearly every style of architecture from colonial to postmodern. This course reviews the various historical eras of architecture in New York City and analyzes how they were affected by construction technology and social and economic forces. Lectures present the stylistic groupings of architecture and are supplemented by visits to the unique historic districts and architectural sites of the city.

Building Codes and Zoning  
CM-461 | 2 CR  This is a study of zoning and building code requirements. Special emphasis is placed on the life safety and accessibility sections of the building code and the roles of building departments and their authority, the approval and permit process is discussed as it relates to various types of alterations and building structures.

Restoration & Renovation  
CM-462 | 3 CR  This course consists of a series of lectures and readings to enable students to assess and restore property damage and to recognize and appreciate the techniques necessary to rehabilitate and renovate old structures. The lectures are designed in the chronological order employed by an architect, construction manager and/or general contractor in the restoration and renovation of historic buildings. This course concentrates on the construction methods, tools and materials necessary to restore the style and grace required to protect our housing stock and American heritage. Prerequisites: take CM-132 CM-232.

Real Estate Development  
CM-463 | 3 CR  Introduces the principles of real estate development with an emphasis on economic issues. Topics covered include participants in the development process, types of real estate development, contract and closing procedures and tools, tax shelters, and an overview of the development process. The roles played by the public and private sectors are examined with emphasis on discerning the differences in perspectives associated with each sector.

Construction Law  
CM-471 | 3 CR  This introduction to law and contracts helps students to avoid entanglements and disputes and to develop awareness of legal rights so that construction claims can be settled by negotiation, not litigation.

Independent Study I  
CM-491A | 1 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

CM-491B | 2 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

CM-491C | 3 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

CM-492A | 1 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

CM-492B | 2 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

CM-492C | 3 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to their curriculum. The application must be approved by the faculty member directing the work, and the chairperson.

Capstone Project  
CM-499 | 3 CR  The Capstone Project is the culmination of all of the knowledge accumulated during the first three years of the Construction Management Program. Students will be assigned a set of construction documents for a real project. The students will develop a Construction Management Project Proposal based on the construction documents. The Project Proposal will include (at minimum): Project Approach; Project Cost; Project Schedule; Project Staffing; Safety Plan; Value Engineering Proposals; and Site Logistics Plan. Following the preparation of the Project Proposal, the students will prepare a public presentation to be reviewed and critiqued by a jury of Construction Management Professionals. Prerequisites: take CM-342.

Internship I (0 Cr)  
CM-9400 | 0 CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship I (1 Cr)  
CM-9401 | 1 CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.
Internship I (2 Cr)
CM-9402 | 2CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship I (3 Cr)
CM-9403 | 3CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship I (4 Cr)
CM-9404 | 4CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship I (5 Cr)
CM-9405 | 5CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship II (1 Cr)
CM-9411 | 1CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship II (2 Cr)
CM-9412 | 2CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship II (3 Cr)
CM-9413 | 3CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship II (4 Cr)
CM-9414 | 4CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

Internship II (5 Cr)
CM-9415 | 5CR  Students wishing to combine practical experience with construction management study may apply for an internship with participating companies if they have a minimum GPA of 3.0 and at least sophomore status. Students, in conjunction with the faculty advisor and employer, prepare a written description of the studies to be accomplished as part of the internship and their relationship to the curriculum. The application must be approved by the faculty advisor, the chairperson, and the employer.

MGMT/Management

Fundamentals of Accounting
MGMT-201 | 3CR  This course covers basic accounting principles and practices.

Small Business Basics
MGMT-205 | 3CR  Students explore various aspects of opening up one's own business or engaging in entrepreneurial activity, whether service- or product-oriented. Drawing upon the fields of economics, sociology and psychology, the class helps students understand the dynamics of small business and situate them in society. Specific subjects covered include site location, partnerships, agreements, insurance, financial statements, accounting systems, leases, franchising, promotion and business management systems.

Business Law
MGMT-303 | 3CR  Covers legal fundamentals, rights and remedies in business transactions, contracts and sales, business organizations, negotiable instruments and security devices, and government regulations and licenses.

Advertising
MGMT-305 | 2CR  A basic overview of the concepts and techniques of advertising. Special topics are assigned as projects.

Management
MGMT-307 | 3CR  Presents the concepts and principles of management, as they relate to institutional and business organizations. The study of planning, organizing, staffing, coordinating, directing, controlling and innovating as they apply to the management process is also covered.

Marketing
MGMT-308 | 3CR  Basic elements of marketing are studied as they relate to sales, advertising, financing and pricing, promotion, product planning and other areas of the marketing mix.

Financial Management
MGMT-309 | 3CR  This course is an analysis of the financial aspects and problems related to operations of business, industry, and institutions. It includes a discussion of primary and secondary sources and funds, budget preparation and supervision and finance as a tool of management control. Prerequisites: take 66 credits.

Labor Relations
MGMT-315 | 3CR  Covers relations between union and management; the employee as a union member; theory and techniques of collective bargaining;
jurisdictional disputes, contract negotiation, mediation and arbitration, structure and impact of labor market; and labor economics, labor law and evaluation of the government’s role in labor relations. A research project is required.

Managerial Economics
MGMT-325 | 3CR This course provides an introduction to basic concepts in Managerial Economics such as the relationship of economics to management, the meaning and measurement of performance, and competitive advantage. Broader firm decisions such as capital allocations, the impact of regulation and its role within the international economy will also be addressed.

School of Art and Design

AD/Art & Design

Independent Study
AD-499 | 1–4CR In this undergraduate course, work is assigned on an individual basis under advisement by a faculty member, and in consultation with the department’s chairperson. This course provides undergraduate students the opportunity to pursue a project that goes beyond the curriculum or facilities.

ADE/Art and Design Education

Fieldwork in Art/Design Education
ADE-215A | 1–6CR Students will observe, assist, and eventually teach art to special needs students. Placements will be made with teachers who have had coursework and extensive experience with special education. Issues raised in fieldwork journals—including inclusion, labeling, and planning will be discussed during the weekly seminar.

Fieldwork in Art & Design Ed: Special Populations
ADE-215B | 1–6CR Students will observe, assist, and eventually teach art to special needs students. Placements will be made with teachers who have had coursework and extensive experience with special education. Issues raised in fieldwork journals—including inclusion, labeling, and planning will be discussed during the weekly seminar.

Teaching/Technology: Design Change
ADE-360 | 2CR Instructional technologies (computer art, video, and other film processes) are introduced to those without previous experience while students familiar with design hardware and software further evaluate and develop its educational possibilities and applications in a public school setting. Through a series of studio projects, discussions, and papers, students explore how digital technology, while enhancing teaching and learning, can also be a tool for creative expression and a means of individual and social change.

Found in Art/Design Education
ADE-419 | 3CR The history of art education, the literature on children’s artistic development and an exploration of art materials and processes serve as a springboard for discussions on motivation, classroom management, lesson planning, diverse student populations and assessment of learning in art. A case study of one child’s progress in an art class is required providing opportunities for further exploration of these topics.

Art of Teaching Art and Design
ADE-420 | 3CR In this course, students explore the questions raised in Saturday Art School and Student Teaching in galleries, after school, and in the public schools. An interdisciplinary approach to research in the development of curriculum, the use of narrative to understand behavior, the value of motivation in classroom management, assessment, working with students with disabilities and special needs, and some practical ways to respond to and analyze works of art are discussed.

Literature & Language Acquisition
ADE-506 | 1CR Through reading a variety of texts by educators and artists, students will develop an understanding of language acquisition and literacy and the ways in which literacy promotes learning. Working with art projects designed by ADE faculty and students, each class member will learn to integrate reading, writing, listening and speaking strategies into their art lessons in ways that meaningfully support both the NYSED visual arts and English language standards.

Fieldwork in Art & Design
ADE-515A | 1–6CR Research projects in art and design are developed by students to combine theoretical studies with field experiences. Chairperson approval and attendance at a semi-monthly seminar are required.

Directed Research in ADE
ADE-517 | 2CR Through this course, students will be introduced to current art education research methodologies. Qualitative methods will be examined, including historical, ethnographic, case studies, surveys, and art-based research models, along with the role of the researcher in the process. The problems, issues, and questions generated in the observations, fieldwork, readings, studio practice, and related art education coursework will be the source of the research projects. Graduate students will develop a preliminary research question.

Student Teaching I: Saturday Art School
ADE-521 | 3CR An introduction to teaching practice that precedes formal student teaching in the schools is provided in a laboratory situation. Each student is responsible for the planning, teaching, and evaluation of art lessons guided by the theory and strategies presented in ADE-619. During a seminar immediately following each class, common issues and problems, both classroom and societal, are discussed.

Student Teaching II: Saturday Art School

Student Teaching: After School
ADE-523 | 3CR An introduction to teaching practice that precedes formal student teaching in the schools. In this laboratory situation, each student is responsible for the planning, teaching, and evaluation of art lessons, guided by the theory and strategies presented in ADE-619. During a seminar immediately after each class, common issues and problems, both classroom and societal, are discussed.

Student Teaching: Galleries
ADE-524 | 3CR Students are assigned to a class in one of three local New York City public high schools. They use exhibitions at the Pratt Manhattan gallery as a springboard for research on the work of the artist(s) and their contemporaries. Classes are held at the gallery and, during pre- and post-visits, at the schools. Weekly seminars in the gallery will follow each class.

Student Teaching: Pre-K-HS
ADE-531A | 2–6CR This is the culminating experience in the Art and Design Education program. With the guidance of the cooperating teacher and college supervisor, the student participates in a professional teaching situation, applying the insights gained from previous coursework, reading, observation, and classroom practice.
**Student Teaching: Pre-K-HS**

**Special Populations**
ADE-531B | 2–6CR  The student is placed in a professional program with a selected special needs population. Students design and direct art activities for this population, using a non-therapeutic approach.

**Student Teaching Seminar**
ADE-532A | 1CR  Taken concurrently with student teaching, this weekly seminar is designed as a forum for reflection, analysis, and inspiration. Lesson plans and art projects in various stages of completion, as well as problems related to classroom management, curriculum development, and school culture are the subjects of discussion. Issues arising in the New York State Teacher Certification Examination (LAST), ATS-W, and CST study groups are also considered.

**Puppets & Performing Objects**
ADE-535 | 3CR  This studio course explores the various styles of puppetry: performing objects, shadow figures, Bunraku and other rod puppets, body puppets, large-scale outdoor parade puppets, and toy theater. The goal is to create a unique and contemporary language of object, gesture, and story. The class culminates with final performances in any form or combination of puppetry forms.

*ASCG/Associate—Computer Graphics*

**Fundamentals of Digital Media**
ASCG-100 | 3CR  The goal is to teach the students many of the basic concepts necessary for successful use of the computer as a graphic tool, including eye-hand coordination, paint and drawing software fundamentals, basic microcomputer operation, the care of systems and familiarity with a variety of computer operating systems. This course is a prerequisite for all digital design and interactive media courses.

**Digital Design Studio I**
ASCG-102 | 3CR  This course covers computer-aided design issues. Topics include color, computer imaging, vector graphics and successful combinations of a variety of design software. Design assignments are geared towards a variety of output media, including print and interactive/online applications.

**Media Design I**
ASCG-103 | 3CR  The moving image and computer graphics are considered in these courses (ASCG-103, 206, 208). Level I emphasizes web design and hypertext applications of interactive media. Level II focuses on graphics and interactive programming techniques. Level III emphasizes advanced interactive media applications.

**Time-Based Media**
ASCG-105 | 3CR  This course deals with the fundamental structural issues included in creating time-based media. Focus is on design for interactivity, video and animation. Topics include storyboard, narration, scriptwriting and animation techniques. Prerequisites: take ASCG-100 or ASGR-151 and ASCG-101.

**Digital Design Studio II**
ASCG-204 | 3CR  This course covers computer-aided design issues. Topics include color, computer imaging, vector graphics and successful combinations of a variety of design software. Design assignments are geared towards a variety of output media, including print and interactive/online applications.

**Media Design II**
ASCG-206 | 3CR  The moving image and computer graphics are considered in these courses (ASCG-103, 206, 208). Level I emphasizes web design and hypertext applications of interactive media. Level II focuses on graphics and interactive programming techniques. Level III emphasizes advanced interactive media applications. Prerequisites: take ASCG-103.

**Media Design III**
ASCG-208 | 3CR  The moving image and computer graphics are considered in these courses (ASCG-103, 206, 208). Level I emphasizes web design and hypertext applications of interactive media. Level II focuses on graphics and interactive programming techniques. Level III emphasizes advanced interactive media applications.

**Digital Video I**
ASCG-209 | 3CR  Designing animation, computer simulation and interactive environments require knowledge of scripting, motion analysis and the art of storytelling. Students explore points of view from the abstract to the representational, creating projects ranging from logo treatment, short-format and video pieces. Topics include broadcast design, linear and nonlinear editing, special effects, compositing and sound. Prerequisites: take ASCG-204

**3-D Animation**
ASCG-210 | 3CR  This course covers the principles of the three-dimensional environment using the computer. It begins with an overview of what three-dimensional space is and how it is transformed geometrically and continues with different modeling and rendering techniques. The focus of the course is on the practical application of 3-D computer graphics for interactivity and as design elements. Prerequisites: take ASCG-103 ASCG-105.

**Electronic Pre-Press**
ASCG-212 | 3CR  This course covers the foundations and principles of electronic color pre-press. Digital techniques, color separation, half-tone screening, and transfer functions are explored through different print media. Work for service bureaus and offset printing is also reviewed.

**Digital Video II**
ASCG-213 | 3CR  Designing animation, computer simulation and interactive environments requires knowledge of scripting, motion analysis and the art of storytelling. Students explore points of view from the abstract to the representational, creating projects ranging from logo treatment, short-format and video pieces. Topics include broadcast design, linear and nonlinear editing, special effects, compositing and sound. Prerequisites: take ASCG-204

**Digital Design/Interactive Portfolio**
ASCG-240 | 3CR  This course summarizes Digital Design and Interactive Media experience and concentrates on the professional production of a portfolio. Group and personal assignments are given with the intention of producing a professional quality portfolio which will quickly exhibit the students’ design and technical skills. Prerequisites: take ASCG-204 ASCG-209 ASCG-110.

*ASDG/Associate—Design*

**Photography**
ASDG-101 | 2CR  Photography is a tool of the designer and illustrator. This course is an introduction to the aesthetics and techniques of black-and-white photography, including darkroom procedures with an emphasis on printing and enlarging.

**Visualization**
ASDG-104 | 2CR  Working art directors, designers and illustrators must be able to skillfully translate verbal ideas into visual forms. This course focuses on the development of sketches from thumbnails to final comps, executed in both black and white and color through the use of analog and digital media. Final comps assignments range from people situations to a wide variety of products.
Typographic Design I
ASDG-109 | 2 CR  Students are trained to recognize
and analyze basic letterforms. Students study the
relationship between typography and lettering and the
delineation of the two, and are introduced to the hand-
skills necessary for utilizing type in logos, brochures, etc.

Digital Photography
ASDG-202 | 2 CR  This course provides a basic
overview of different aspects of digital photography.
Photography is addressed in fine art, commercial
illustration and design. Students learn to operate
a consumer level digital camera and use imaging
software. Prints are made using a color laser printer.
Assignments are geared toward understanding the
technical and aesthetic issues that contribute to a
successful digital photograph.

Painting II
ASDG-206 | 2 CR  Students paint in a variety of
media from still life to models.

Drawing III
ASDG-207 | 2 CR  This advanced drawing course
encourages the development of personal styles and
individual points of view, as well as from one's own
imagination.

Drawing IV
ASDG-208 | 2 CR  The focus of this course is drawing
from the model, nature, and other sources. Students
develop drawing skills as the basis for representing all
visual forms. As proficiency is achieved in rendering,
drawing is explored as a mode of personal expression.
Prerequisites: take ASDG-207.

Typographic Design II
ASDG-211 | 2 CR  This course examines the use
of both letter form and type as important elements
of design. Students work traditionally and use the
computer to solve typographic design problems.

Typographic Design III
ASDG-212 | 2 CR  This advanced course teaches
students to develop effective typographic design
solutions for logos, letterheads, annual reports,
advertisements, books and magazines, and other
market-oriented projects using design techniques and
computer technology. Prerequisites: take ASDG-211.

Typographic Design IV
ASDG-213 | 2 CR  This advanced course teaches
students to develop effective typographic design
solutions for logos, letterheads, annual reports,
advertisements, books and magazines, and other
market-oriented projects using design techniques and
computer technology. Prerequisites: take ASDG-212.

Painting III
ASDG-225 | 2 CR  This advanced course is a
continuation of Painting I & II and allows students to
paint in a variety of media, from still life to models.
Prerequisites: take ASDG-206.

Painting IV
ASDG-226 | 2 CR  This advanced course is a
continuation of Painting I & II and allows students to
paint in a variety of media, from still life to models.
Prerequisites: take ASDG-225.

Internship
ASDG-9202 | 2 CR  Students receive on-the-job
training in a professional setting.

ASFA/ASFD Associate—
Foundations

Fine Arts Seminar
ASFA-241 | 2 CR  The Fine Arts Seminar explores
ideas and issues relevant to the Fine Arts curriculum.
This course addresses concerns of the studio arising
from the social, historical, and intellectual parameters
of the time. The concerns are formal and philosophical
as well as practical. Class discussions include topics
such as personalities, events, exhibitions, writing
of critics and artists, values and studio practice.
Prerequisites: take 30 credits, from Department ASSOC.

Drawing I—Figure
ASFD-143A | 2 CR  In figure drawing, the human
body is studied in all its aspects—what the human body
is, what it is made of, how it moves and how it exists in
space. The model's poses at first are simple, becoming
more complex as skill and understanding develop. The
emphasis then shifts to the entire space of the page,
the model within that space and the relationship of one
figure to another. Drawing II (Figure) must be taken with
Drawing II (General).

Drawing II: General
ASFD-144A | 2 CR  In general drawing, the course
moves from a simple description of the object (its
texture, weight, volume) to the relationship of two or
more objects in space, and finally to the organization of
the entire rectangle. Students use line and tone to arrive
at an image and work with a variety of media, including
charcoal, inks and oil crayon. Drawing II (Figure) must be
taken with Drawing II (General).

Drawing II—Figure
ASFD-144B | 2 CR  In figure drawing, the human
body is studied in all its aspects—what the human body
is, what it is made of, how it moves and how it exists in
space. The model's poses at first are simple, becoming
more complex as skill and understanding develop. The
emphasis then shifts to the entire space of the page,
the model within that space and the relationship of one
figure to another. Drawing II (Figure) must be taken with
Drawing II (General).

3-D Design I
ASFD-157 | 3 CR  3-Dimensional Design introduces
students to the material, techniques and ideas that
comprise the three-dimensional world of "made" things
and natural forms. The basic abstract components—
line, plane, mass and space—are examined and
explored through assignments and research. A three-
dimensional sensibility is progressively developed
when the basic components are manipulated by the
effective use of direction, balance, axis, orientation,
relationship; in other words, organization (composition).
The aesthetic consideration of materials and tools
in this context adds to the expressive equation of
three-dimensional study. The process may begin with
concept, material or observation; it continues by way
of lectures, demonstrations, critical analysis and class
discussion until each project is crafted to completion.

3-D Design II
ASFD-158 | 4 CR  This course is a continuation of
ASFD-157. Prerequisites: take ASFD-157

Light/Color/Design I
ASFD-168 | 2 CR  This course emphasizes
visual observation through the study of color and
composition. Learning to exercise critical judgment
and the development of aesthetic sensibilities are also
primary goals of the course. Students explore various
media and the tools of expression in the continuing
search for ways to communicate creative responses.

Light/Color/Design II
ASFD-169 | 2 CR  A continuation of Light, Color &
Design I, this course expands the study of color and
composition while advancing aesthetic sensibilities
and strengthening critical judgment. Assignments are
more conceptually challenging, and will focus on the
historical and contemporary methods of manipulating
the two-dimensional surface to explore its infinite
expressive possibilities.
Design History: Communication
ASFD-210 | 2CR  This course focuses on the history of graphic design since the late 19th century. Emphasis is given to the study of American and European designers such as Lester Beall, Paul Rand, Milton Glaser, Mark Trieb, Ivan Chermayeff, Wil Burtin and Herbert Bayer and how they have influenced modern graphic design, advertising and publication design.

Design History: Illustration
ASFD-212 | 2CR  The course surveys the history of design and illustration since the late 19th century with emphasis on the study of American and European painters and illustrators and their influence on contemporary illustration.

ASGR/Associate—Graphics

Comprehensive Communication Design I
ASGR-101 | 4CR  This course is an introduction to the study of visual communication. Topics include conceptualization, graphic imagery, aesthetics and symbolism for the communication of information through graphic design. Problem-solving projects related to the design profession are undertaken.

Communication Design II
ASGR-102 | 4CR  This course is a continuation of ASGR 101.

Computer Graphics
ASGR-151 | 2CR  This is the introductory course to computer graphics. This course teaches the students many of the basic concepts necessary for successful use of the computer as a graphic tool: hand-eye coordination; paint software fundamentals; basic microcomputer operation; the care and feeling of disk systems; familiarity with simple computer operating system commands; and a discussion of the general computer graphic marketplace. This course is a prerequisite for all computer graphics courses.

Graphic Design I
ASGR-201 | 2CR  This course is a continuation of the study of graphic design as a communication tool on an intensive, professional level. The designer’s role as communicator and innovator of design for corporate and environmental needs is studied and developed for the portfolio. Prerequisites: take ASGR-101 ASGR-102.

Graphic Design II
ASGR-202 | 2CR  This course is a continuation of ASGR 201. Prerequisites: take ASGR-201.

Advertising Design I
ASGR-203 | 2CR  This advanced study of concept and implementation for advertising campaigns, large, and small space ads includes an exploration of the role of marketing in advertising from concepts to computers. This course emphasizes the development of personal expression and the preparation of a portfolio. Prerequisites: take ASGD-211.

Advertising Design II
ASGR-204 | 2CR  This course is a continuation of ASGR 203. Prerequisites: take ASGR-203.

Publication Design I
ASGR-205 | 2CR  Layout and design of magazines, brochures and books is reviewed in this course with emphasis on conception and design of complete units. Prerequisites: take ASGR-151 ASGR-102 ASDG-211.

Publication Design II
ASGR-206 | 2CR  This course is a continuation of ASGR-205. Prerequisites: take ASGR-205.

Package Design I
ASGR-207 | 2CR  In this course, students are introduced to the concept and design of packaging, including color, form, type, photography, and marketing. Prerequisites: take ASGR-102 ASGR-151 ASCG-100 ASDG-211.

Package Design II
ASGR-208 | 2CR  This course is a continuation of ASGR 207. Prerequisites: take ASGR-207.

Pre-Press and Print Production
ASGR-220 | 2CR  This course explores the aspects of successful digital pre-press production. Dye-cutting, digital mechanics, 4-color separations, paper stocks, RGB, CMYK, Pantone color systems, coatings, emboss/debossing, thermography, foil stamping, and various types of printing presses are covered. Prerequisites: take ASGR-102.

Graphic Design for Illustrators
ASGR-230 | 2CR  This course gives the illustration major an opportunity to learn the basic principles of graphic design which are applied to a variety of portfolio projects. Type design, layout, print production procedures and the use of the computer as it relates to overall design concept are covered. Prerequisites: take ASGR-151 ASDG-109.

Portfolio Development/Business Procedures
ASGR-240 | 2CR  This course is concerned with building a graphic designer’s and illustrator’s portfolio and giving the students an awareness of the crucial role the portfolio plays in career development. The course also includes information relating to the job market, types of employment available, promotional pricing strategies and other career information of interest. Assignments are geared toward individual needs. Guest speakers include representatives from the art and design fields.

2-D Computer Graphics
ASGR-250 | 2CR  This course introduces the graphic design student to more complex ways of creating an image with the assistance of a computer. The goals of this class are production of commercial images on medium- and high-resolution computer graphics systems and understanding the components of advanced computer graphics equipment. Prerequisites: take 30 credits, from Department ASSC.

Electronic Page Design I
ASGR-270 | 2CR  Electronic Page Design centers on text-oriented applications for microcomputers and has a strong orientation towards real-world production values. Assignments center around commercially-viable products that can be produced by this technology. Aside from projects and artwork, class lectures will cover the theory of operation of desktop publishing systems, system implementation and various issues such as high-quality printer output and postscript page description language. Prerequisites: take ASGR-151 or ASCG-100.

Electronic Page Design II
ASGR-271 | 2CR  This advanced course introduces students to true color image processing, powerful painting and masking features and color separation techniques. Other topics include templates, project management, image setting and advanced type control. Students produce portfolio pieces to illustrate their professional level of page design and production in both black-and-white as well as four-color. Prerequisites: take ASGR-151.

Internship
ASGR-9202 | 2CR  Students receive on-the-job training in a professional setting.

Internship
ASGR-9212 | 2CR  Students receive on-the-job training in a professional setting.
ASIL/Associate—Illustration

Painting I
ASIL-100 | 2CR Oil and other media are used with still-life and models. Canvas preparation, composition and space, color and value, and other technical information are covered.

Illustration I
ASIL-101 | 2CR This course covers the practical and technical aspects of black-and-white and color rendering in diverse media. Special emphasis is given to the techniques that apply to the needs of design and illustration.

Illustration II
ASIL-102 | 2CR Students are introduced to the study of illustration as the visual interpretation of works and concepts and as a vehicle to communicate messages and ideas in pictorial form for advertising, books, and magazines. The course provides an introduction to the practical and technical aspects of illustration. Emphasis is on the application of illustration skills to the solution of individual problems in illustration. Prerequisites: take ASIL-101.

Illustration III
ASIL-201 | 2CR This course is a continuation of ASIL-101/102 with concentration on individual projects. It emphasizes the communication and interpretation of words, concepts and ideas in pictorial form and also includes portfolio development. Prerequisites: take ASIL-102.

Illustration IV
ASIL-202 | 2CR This course is a continuation of ASIL-201. Prerequisites: take ASIL-201.

Illustration I: Editorial
ASIL-203 | 2CR This course is directed towards relating professional projects geared to the magazine, book, and newspaper markets, including working procedures, media and source materials, client relationships, and production needs and deadlines. It emphasizes the development of individual perception, point of view and style and includes portfolio development. Prerequisites: take ASIL-102.

Illustration II: Editorial
ASIL-204 | 2CR This course is a continuation of ASIL 203. Prerequisites: take ASIL-203.

Illustration I: Advertising
ASIL-205 | 2CR In this course, students are assigned professional projects directed to the needs of advertising. They explore many different media and develop their individual points of view and styles. Prerequisites: take ASIL-102.

Illustration II: Advertising
ASIL-206 | 2CR This course is a continuation of ASIL 205. Prerequisites: take ASIL-205.

Illustration: Children's Book
ASIL-209 | 2CR Projects involve all aspects of children's book illustration including fact, fantasy, and fiction. This course is geared towards developing the student's individual abilities. Students explore, through drawing and various media, ways to develop and illustrate complete sequential situations. Prerequisites: take ASIL-101 ASIL-102.

Digital Illustration I
ASIL-215 | 2CR This course deals with creating digital illustrations and developing a digital illustration vocabulary using bitmap software. Students will learn the necessary skills to create a foundation for picture making, including photocomposition, and manipulation, special effects, and painting with digital brushes using the software programs Photoshop and Painter. Projects will be geared to a variety of markets. Prerequisites: take ASGR-151 or ASCG-100.

Digital Illustration II
ASIL-216 | 2CR A continuation of ASIL 215 Digital Illustration I, this course deals with creating digital illustration and developing vocabulary using vector software. Students will learn the necessary skills to create images in the vector environment, including working with Bezier curves, paths, layers, line, strokes, filling shapes with color, patterns and gradients using the software programs Illustrator and Photoshop. Projects will be geared to a variety of markets. Prerequisites: take ASGR-151.

Portfolio Development/Business Procedures
ASIL-240 | 2CR This course is concerned with building an illustrator's portfolio and giving students an awareness of the crucial role the portfolio plays in career development. The course also includes information relating to the job market, types of employment available, promotional pricing strategies and other career information of interest. Assignments are geared toward individual needs. Guest speakers include representatives from the art and design fields.

ASPR/Associate—Printmaking

Printmaking I
ASPR-205 | 2–4CR This course is an introduction to printmaking processes, creative concepts and the development of personal imagery in the relief media. Students learn formative approaches to woodcuts, paper and cardboard cut, lino-cut, collage and experimental relief media. Black-and-white and color printing are emphasized along with color registration, subtractive printing, surprinting, multiple-block printing and inking techniques. Survey seminars and critiques are held regularly.

COMMD/Communications Design

Intro to Digital Illustration
COMD-101S | 2–3CR This introductory course explores ways to tell a story through creating digital images that communicate new ideas for commercial purposes. The world of illustration has moved rapidly into the new millennium. The computer has created countless new and exciting opportunities for illustrators. In this elective course, students will analyze the current styles employed in today's illustration field and explore directions for the future. Students will develop technical and artistic skills in drawing through life studies, while experimenting with scanning, digital photography, digital animation, and software such as Photoshop and Flash. Students will be expected to produce finished, professional-level digital work.

Intro to Sequential Art/Comic
COMD-104S | 2CR Explore the popular art of visual storytelling: combine images and text to create visual narratives for single panel illustrations, comic strips, comic books, and graphic novels. Students investigate all aspects of this art form while developing their own original storylines. The skills acquired provide a foundation for related fields, such as children’s book illustration, film and television production, video gaming and animation. Designed for PreCollege students.
Design Department studio courses and to develop an instruction of publishing methods needed to produce publications in the job processes. The course develops technical skills taught in the context of simulated professional techniques as well as hand-crafting presentation skills of artwork for publication. Computer-production of two courses on the basic technical preparation of artwork for publication. Computer-production techniques as well as hand-crafting presentation skills are taught in the context of simulated professional job processes. The course develops technical skills that are necessary to produce publications in the graphic design and advertising professions, to provide both instruction of publishing methods needed to produce assignment solutions for other Communications Design Department studio courses and to develop an understanding of how technical processes relate to the creative design process.

Introduction to Illustration
COMD-106S | 2–3CR  This introductory course explores ways to tell a story through creating images and without using words. Students develop technical and artistic skills in drawing and painting through life studies and explore how to communicate their ideas for commercial application. Students explore what great illustrations in books, posters, packaging, and animations all have in common: imagination.

Visual Communication I
COMD-201 | 2CR  Students explore the creative process of making images that can move ideas and information to the minds of others. The general principles studied and practiced in these courses are the foundation of creative thinking and successful solutions for graphic design, illustration, and advertising art direction communication problems.

Visual Communication II
COMD-202 | 2CR  Students explore the creative process of making images that can move ideas and information to the minds of others. The general principles studied and practiced in these courses are the foundation of creative thinking and successful solutions for graphic design, illustration, and advertising art direction communication problems. Prerequisites: take COMD-201.

Design Procedures I
COMD-211 | 2CR  Design Procedures is a set of two courses on the basic technical preparation of artwork for publication. Computer-production techniques as well as hand-crafting presentation skills are taught in the context of simulated professional job processes. The course develops technical skills that are necessary to produce publications in the graphic design and advertising professions, to provide instruction of publishing methods needed to produce assignment solutions for other Communications Design Department studio courses and to develop an understanding of how technical processes relate to the creative design process.

Design Procedures II
COMD-212 | 2CR  Design Procedures is a set of two courses on the basic technical preparation of artwork for publication. Computer-production techniques as well as hand-crafting presentation skills are taught in the context of simulated professional job processes. The course develops technical skills that are necessary to produce publications in the graphic design and advertising professions, to provide instruction of publishing methods needed to produce assignment solutions for other Communications Design Department studio courses and to develop an understanding of how technical processes relate to the creative design process. Prerequisites: take COMD-211.

Typographic Design I
COMD-215 | 2CR  These courses include the history, design, and execution of lettering for reproduction. The computer is employed to introduce the student to the basic principles of typographic design and typesetting.

Typographic Design II
COMD-216 | 2CR  These courses include the history, design, and execution of lettering for reproduction. The computer is employed to introduce the student to the basic principles of typographic design and typesetting. Prerequisites: take COMD-211.

Illustration I
COMD-221 | 2CR  These are basic courses in the art of making pictures for the purpose of communicating information and ideas. Illustration images are inherently figurative, so drawing and painting from life and mind are a major component of study. Class sessions alternate between working in drawing/painting studio workshops and critiques of assignments.

Illustration II
COMD-222 | 2CR  These are basic courses in the art of making pictures for the purpose of communicating information and ideas. Illustration images are inherently figurative, so drawing and painting from life and mind are a major component of study. Class sessions alternate between working in drawing/painting studio workshops and critiques of assignments. Prerequisites: take COMD-202.

Imaging I
COMD-231 | 2CR  These courses provide a thorough foundation of image capture and production techniques within the context of the communications design professions. While artistic expression remains an important criterion in the evaluation of assignments, effectiveness of communication will ultimately determine the success of images in advertising, graphic design, and illustration. The first course is an overview of the principles and techniques that are specific to communications arts. This includes a basic comparison of digital and traditional optical imagery. The second course expands the subject to advanced lighting, location, production, and reproduction techniques as used within print and electronic publications, and how images will finally be used to serve the purpose of the publication.

Imaging II
COMD-232 | 2CR  These courses provide a thorough foundation of image capture and production techniques within the context of the communications design professions. While artistic expression remains an important criterion in the evaluation of assignments, effectiveness of communication will ultimately determine the success of images in advertising, graphic design, and illustration. The first course is an overview of the principles and techniques that are specific to communications arts. This includes a basic comparison of digital and traditional optical imagery. The second course expands the subject to advanced lighting, location, production, and reproduction techniques as used within print and electronic publications, and how images will finally be used to serve the purpose of the publication. Prerequisites: take COMD-231.

Illustration Methods & Media I
COMD-235 | 2CR  This two-course sequence develops proficiency in the rendering of representational imagery through the handling of various drawing and painting media.

Illustration Methods & Media II
COMD-236 | 2CR  This two-course sequence develops proficiency in the rendering of representational imagery through the handling of various drawing and painting media. Prerequisites: take COMD-235.

Copywriting for Advertising
COMD-302 | 2CR  This course concerns the skill of writing for advertising and marketing, how words relate to images, and how to develop verbal promotional campaigns that move consumers to purchase. Effective copy is more than just clever words on a page. It is the result of thoughtful research in market demographics and psychographics. Prerequisites: take COMD-202 COMD-212.

The Art Director Who Can Write
COMD-305P | 2CR  This course will teach students to create competitive ads by writing strong headlines and body copy to accompany their visuals. Students will learn to see assignments in a more complete way, have a greater idea of what it takes to create effective advertising and work more productively with a creative partner.

Information Design I
COMD-311 | 2CR  These courses teach graphic design students to simultaneously organize and structure complex visual, audio, and tactile data into still and time-based design. Prerequisites: take COMD-202 COMD-212.
Information Design II
COMD-312 | 2 CR  These courses teach graphic design students to simultaneously organize and present complex visual, audio, and tactile data into still and time-based design. Prerequisites: take COMD-202 COMD-212 COMD-216.

Typographic Design III
COMD-313 | 2 CR  With the use of actual typographic design situations, the course instructs the student in the use of type as a basic element of graphic communication, including principles which determine the selection of fonts and the appreciation of letterforms. Typesetting and typographic layout on the computer are emphasized. Prerequisites: take COMD-216 COMD-212.

Typographic Design IV
COMD-314 | 2 CR  With the use of actual typographic design situations, the course instructs the student in the use of type as a basic element of graphic communication, including principles which determine typesetting and the appreciation of letterforms. Typesetting and typographic layout on the computer are emphasized. Prerequisites: take COMD-313.

Graphic Design I
COMD-315 | 2 CR  Graphic Design courses explore the creative display, organization and communication of ideas and information through word and image. The design principles covered in these courses apply to all presentation media—print, computer, film/video, exhibit, and environmental graphics. These courses are more advanced in their coverage of information design problems than those of COMD-201 & COMD-202 (Visual Communication I & II) in that they require a higher level of typographic skill and communication ability with pictorial information. They are not "layout" courses. Although presentation on the page or video monitor is very important, the primary focus of these courses is on the development of the communication content. Prerequisites: take COMD-202 COMD-212 COMD-216 COMD-232.

Graphic Design II
COMD-316 | 2 CR  Graphic Design courses explore the creative display, organization and communication of ideas and information through word and image. The design principles covered in these courses apply to all presentation media—print, computer, film/video, exhibit, and environmental graphics. These courses are more advanced in their coverage of information design problems than those of COMD-201 & COMD-202 (Visual Communication I & II) in that they require a higher level of typographic skill and communication ability with pictorial information. They are not "layout" courses. Although presentation on the page or video monitor is very important, the primary focus of these courses is on the development of the communication content. Prerequisites: take COMD-315.

Advertising I
COMD-317 | 2 CR  These are courses in the development and presentation of visual and verbal messages that move consumers to action. Although they include many of the same design principles practiced in the graphic design courses, they require additional emphasis on creative writing skills. The total responsibilities of the art director are explored—from conceptualization and integrated design to personal interaction with clients, copywriters, photographers and illustrators. Prerequisites: take COMD-202 COMD-212 COMD-232 COMD-216.

Advertising II
COMD-318 | 2 CR  These are courses in the development and presentation of visual and verbal messages that move consumers to action. Although they include many of the same design principles practiced in the graphic design courses, they require additional emphasis on creative writing skills. The total responsibilities of the art director are explored—from conceptualization and integrated design to personal interaction with clients, copywriters, photographers and illustrators. Prerequisites: take COMD-202 COMD-212 COMD-232 COMD-216.

Illustration III
COMD-321 | 2 CR  Through the presentation of practical illustration assignments (such as poster, editorial, advertising and product illustrations), emphasis is placed on conceptual thinking and the creation of original and personal solutions through the students' own choice of media. Assignments include problems that demand provocative, entertaining and stimulating results. Prerequisites: take COMD-222.

Illustration IV
COMD-322 | 2 CR  Through the presentation of practical illustration assignments (such as poster, editorial, advertising and product illustrations), emphasis is placed on conceptual thinking and the creation of original and personal solutions through the students' own choice of media. Assignments include problems that demand provocative, entertaining and stimulating results. Prerequisites: take COMD-222.

Package Design I
COMD-323 | 2 CR  This course introduces the fundamentals of dimensional construction while simultaneously integrating many design disciplines and principles. Imaginative use of materials and surface graphics are encouraged. Marketing and production problems are explored. Prerequisites: take COMD-232.

Package Design II
COMD-324 | 2 CR  This course introduces the fundamentals of dimensional construction while simultaneously integrating many design disciplines and principles. Imaginative use of materials and surface graphics are encouraged. Marketing and production problems are explored. Prerequisites: take COMD-323.

Illustration Methods & Media III
COMD-335 | 2 CR  These courses continue the instruction and practice of drawing and painting media as they are used in the creation of representational imagery for the communication of ideas and information. Emphasis is placed on the use of media as they relate to composition and print reproduction qualities. Prerequisites: take COMD-222 or COMD-236.

Illustration Methods & Media IV
COMD-336 | 2 CR  These courses continue the instruction and practice of drawing and painting media as they are used in the creation of representational imagery for the communication of ideas and information. Emphasis is placed on the use of media as they relate to composition and print reproduction qualities. Prerequisites: take COMD-222 or COMD-236.

Illustration: Children’s Books I
COMD-345 | 2 CR  These courses explore the art of image making and visual storytelling for young readers. Studied in depth are the creation, style, layout, pacing of sequential art and accompanying copywriting of art for children. Prerequisites: take COMD-222.

Illustration: Children’s Books II
COMD-346 | 2 CR  These courses explore the art of image making and visual storytelling for young readers. Studied in depth are the creation, style, layout, pacing of sequential art and accompanying copywriting of art for children. Prerequisites: take COMD-222.

Figure Painting for ComD
COMD-347P | 2 CR  In this course, students will learn the essentials of figure painting in oil. There will be three multi-week poses with a live model, three hours per week, with demonstrations, readings and lectures on both contemporary and historical practice. Regular class discussions and critiques will develop critical thinking and self-evaluation skills.

Creative Core
COMD-351 | 2 CR  This back-to-basics course presents a series of in-class challenges to exercise and strengthen creative muscles. Students will compete to create visual solutions while dealing with material, time, and space constraints. Assignments out-of-class include only the research of provided topics and content. No computers are used and all supplies will be provided. The objective of this course is simple; to strengthen a student’s creative power to communicate visually, and prepare for inevitable challenges ahead.

Design Corps F
COMD-361 | 2 CR  Design Corps encourages and promotes the relationship between design practice and design education. The Design Corps mission is to provide non-profit organizations with professional quality design services at no cost, while exposing graphic design students to valuable industry experience. Under the direction of experienced design
faculty, students operate as a firm. They create and present design options, provide finished files and monitor production of the final approved design. They work both as individuals and teams on a variety of print and web projects. (Web design experience is not required.) Projects, workload and schedule vary based on clients. Students returning to the class take on a more active leadership role. Prerequisites: take COMD-202 COMD-212 COMD-216 COMD-232.

Design Corps S
COMD-362 | 2CR  Design Corps encourages and promotes the relationship between design practice and design education. The Design Corps mission is to provide non-profit organizations with professional quality design services at no cost, while exposing graphic design students to valuable industry experience. Under the direction of experienced design faculty, students operate as a firm. They create and present design options, provide finished files and monitor production of the final approved design. They work both as individuals and teams on a variety of print and web projects. Workload and schedule vary based on clients. Students returning to the class take on a more active leadership role. Prerequisites: take COMD-202 COMD-212 COMD-216 COMD-232.

Senior Project I
COMD-401A | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student's portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401B | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401C | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401D | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401E | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401F | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401G | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-401H | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-402A | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-402B | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-402C | 4CR  This course prepares students for the professional world through the creation of quality artwork, which will comprise the student’s portfolio. The student becomes familiar with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project I
COMD-402D | 4CR  This course prepares students for the professional world through the creation of quality artwork which will comprise the student’s portfolio. The student becomes acquainted with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project II
COMD-402E | 4CR  This course prepares students for the professional world through the creation of quality artwork which will comprise the student’s portfolio. The student becomes acquainted with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project II
COMD-402F | 4CR  This course prepares students for the professional world through the creation of quality artwork which will comprise the student’s portfolio. The student becomes acquainted with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project II
COMD-402G | 4CR  This course prepares students for the professional world through the creation of quality artwork which will comprise the student’s portfolio. The student becomes acquainted with the fundamental business practices necessary to find an entry-level position in the field.

Senior Project II
COMD-402H | 4CR  This course prepares students for the professional world through the creation of quality artwork which will comprise the student’s portfolio. The student becomes acquainted with the fundamental business practices necessary to find an entry-level position in the field.

After Effects
COMD-411 | 2CR  Building upon the lessons of COMD-211 & COMD-212, Design Procedures I & II, these courses offer instruction in complex computer pre-press and hand presentation skills on a professional level. Studio/design office maintenance is covered in-depth—from computer hardware and software setup and troubleshooting to materials management and high-level handcrafted prototype techniques. Prerequisites: take COMD-212.

Advanced Studio Procedures
COMD-412 | 2CR  Building upon the lessons of COMD-211 & COMD-212, Design Procedures I & II, these courses offer instruction in complex computer pre-press and hand presentation skills on a professional level. Studio/design office maintenance is covered in-depth—from computer hardware and software setup and troubleshooting to materials management and high-level handcrafted prototype techniques. Prerequisites: take COMD-212.
from mute audience to authors, content creators, have been wrested from marketers, and is being driven more of social media today. The course then looks at how formats, platforms, and services that are considered underlying technological cultural, social and economic and what is referred to as Web 2.0. It examines the lectures and exposure to contemporary and historical through class work, assignments, field trips, films, guest Students will acquire a deeper familiarity with the topic these concepts inform the work) will also be discussed.

Kid’s Stuff: Creating Project
COMD-431 | 2 CR This course will explore the world of art and design created for young people including: books, publications, educational materials, toys and games. It will also examine the realms where child and adult audiences intersect, including: signage, institutional and environmental design, consumer products, packaging and brand identity. Perception, learning and the developmental stages of (and how these concepts inform the work) will also be discussed. Students will acquire a deeper familiarity with the topic through class work, assignments, field trips, flights, guest lectures and exposure to contemporary and historical materials.

Publications
COMD-434P | 2 CR This course will provide students the opportunity to experience the highly-competitive world of editorial illustration. Each semester, the COMD department will partner with a newspaper, magazine or other publication. Students will be given weekly or bi-weekly illustration assignments and discuss concepts during class. Submissions are then reviewed by the instructor and the selected students piece will be printed in the publication’s next edition. Prerequisites: take COMD-222.

Social Media
COMD-435 | 2 CR This course introduces students to the marketing communication side of social media and what is referred to as Web 2.0. It examines the underlying technological, cultural, social and economic developments, and gives an overview of the media formats, platforms, and services that are considered part of social media today. The course then looks at how the practice of branding and marketing communication has changed, how the control of the conversation has been wrested from marketers, and is being driven more and more by individuals, who have been transformed from mute audience to authors, content creators and vital participants in the distribution of media and messages. This gives the communication designer an entirely new role, the understanding of which has become a mandatory part of the designer’s education.

Thinking Design
COMD-445 | 2 CR This course will explore the limits of what design is and what separates it from other creative practices. In seeking to define these limits, students will be asked to examine the role of the designer in society. This will mean uncovering some of the basic intellectual processes of design and the ways in which they are used. The goal of this exploration will be for each student to develop and articulate a personal theory of the practice of design. Prerequisites: take COMD-202 COMD-212 COMD-216.

Self Promotion
COMD-447 | 2 CR Presenting your work, ideas and yourself is just as important as any other skill you learn in school. This class will cover the basics of professional practice and self-promotion in order to prepare students to excel in their respective professional fields.

Designers Write
COMD-449 | 2 CR Designers today aren’t just making other people’s words look pretty—they’re developing their own books, writing their own blogs, and contributing to the cultural conversation in design journals. In this class students will discover the parallels between great writing and great design, and learn to create strong, focused content that fits seamlessly with their visual work.

Freelancing & Business
COMD-451 | 2 CR This course is essential for students planning to establish a freelance business or land a first job in the fields of illustration, graphic design, and advertising art direction. The lecture/workshop sessions cover: 1. The portfolio—how to construct it, protect it and plans a search strategy. 2. Getting a job—pricing freelance jobs, writing purchase orders and contracts, dealing with collection and legal actions and designing a self-promotion piece. 3. Taxes/Accounting/Business Structure—the business (sales tax, sole proprietorship, copyright, work for hire, markups, contracts).

Business & Design
COMD-453 | 2 CR This course will help designers develop their problem-solving skills by combining their creativity with knowledge of contemporary business environments to work on complex, interdisciplinary problems. Students will learn business knowledge and vocabulary and how to make decisions requiring trade-offs between client and customer goals and general operational factors. The class will cover the essentials of business operations, how money flows through a company, how managers buy design services, how design contributes to the larger company strategy and how to use design to solve business problems.

An Independent Publishing Primer F
COMD-457 | 2 CR This class introduces students to the world of independent publishing, specifically focusing on the different ways an artist might make use of the “short run” self-published book/zine format to explore ideas and work collaboratively with other artists, writers and designers. Students will gain an understanding of the culture and history of self-publishing while also acquiring a range of information and technical skills that can be applied within their own practical work. The course culminates with students developing and publishing their own 32-page booklet. Students have the option of returning for a second semester during which time they will undertake an extended project culminating in the production and distribution of a book/zine in an edition of 100. Prerequisites: take COMD-202 COMD-212 COMD-216 COMD-232.

Independent Publishing Primer S
COMD-458 | 2 CR This class introduces students to the world of independent publishing, specifically focusing on the different ways an artist might make use of the “short run” self-published book/zine format to explore ideas and work collaboratively with other artists, writers and designers. Students will gain an understanding of the culture and history of self-publishing while also acquiring a range of information and technical skills that can be applied within their own practical work. The course culminates with students developing and publishing their own 32-page booklet. Students have the option of returning for a second semester during which time they will undertake an extended project culminating in the production and distribution of a book/zine in an edition of 100. Prerequisites: take COMD-202 COMD-212 COMD-216 COMD-232.

Business-Design-Results
COMD-459 | 2 CR Students learn about communication design in the context of professional practice, how personal communication skills impact the quality of the work, and how an understanding of society, politics, culture and the economy can help to better assess clients, their businesses and their audience. Both classroom discourse and homework assignments involve looking at people, relationships, businessman market history media and technology. We practice a wide range of idea development strategies, exercise thinking skills and develop informed respect for business, market, history, media, and technology. We exercise thinking skills and develop informed respect for businesses and for the value of working in teams.

ComD Imaging III
COMD-461 | 2 CR Modern media is oversaturated with images, many of which we have seen so often they have become invisible. Effective marketing requires messages to be seen in order to be heard. Before you can solve a design problem, you have to understand it. ComD Imaging III will focus on the analysis of existing
visual imagery and challenge students to create exciting new non-traditional visuals. Prerequisites: take COMD-232.

**Design Corps Senior Project F**
COMD-463 | 4 CR Design corps encourages and promotes the relationship between design practice and design education. The Design Corps mission is to provide non-profit organizations with professional quality design services at no cost, while exposing graphic design students to valuable industry experience. Under the direction of experienced design faculty, students operate as a firm. They create and present design options, provide finished files and monitor production of the final approved design. They work both as individuals and teams on a variety of print and web projects. (Web design experience is not required). Projects, workload and schedule vary based on clients. Students returning to the class take on a more active leadership role.

**Design Corps Senior Project S**
COMD-464 | 4 CR Design Corps encourages and promotes the relationship between design practice and design education. The Design Corps mission is to provide non-profit organizations with professional quality design services at no cost, while exposing graphic design students to valuable industry experience. Under the direction of experienced design faculty, students operate as a firm. They create and present design options, provide finished files and monitor production of the final approved design. They work both as individuals and teams on a variety of print and web projects. (Web design experience is not required). Projects, workload and schedule vary based on clients. Students returning to the class take on a more active leadership role.

**Drawing on Location**
COMD-467 | 2 CR Drawing on Location is designed to train students to visualize and document the environment they observe around them. Locations throughout New York are used as reference material for communication solutions that relate to timely subjects and provocative themes. Students will keep intensive journals of their visits that include observations of each location, interviews with people connected with their location, and photographs.

**The Sound of a Brand**
COMD-469 | 2 CR This course is designed to educate students on the intentional use of sound as a strategic communication tool. It will examine the broad spectrum of touchpoints through which companies and organizations communicate—advertising, live events, products, services, internet, etc.—and offers a rigorous approach for creating an audio brand to link those experiences, build brand value and guide creative teams.

**Cross Media Design F**
COMD-471 | 2 CR Because of continuing shifts in the way audiences consume media, transitioning from television and radio to Internet and mobile devices, designers, writers and art directors need to become smarter and more adaptive in the ways they communicate. Cross Media Design focuses on expressing ideas through multiple media—from analog to digital—with emphasis on viral forms of disseminating information and content creation. There is an option for repeat students to independently direct their semester based on a proposal they submit during the second class.

**Cross Media Design S**
COMD-472 | 2 CR Because of continuing shifts in the way audiences consume media, transitioning form television and radio to Internet and mobile devices, designers, writers and art directors need to become smarter and adaptive in the ways they communicate. Cross Media Design focuses on expressing ideas through multiple media—from analog to digital—with emphasis on viral forms of disseminating information and content creation. There is an option for repeat students to independently direct their semester based on a proposal they submit during the second class.

**Motion Design: Branding F**
COMD-473 | 2 CR This class explores motion design in the context of real-world applications sought after by Fortune 500 companies. Students will develop assignments based on creative briefs and present their work during class discussions throughout the production process. Assignments stress the importance of branding and strategy and how it is applied to motion design. Prerequisites: take COMD-411

**Motion Design: Branding S**
COMD-474 | 2 CR This class explores motion design in the context of real-world applications sought after by Fortune 500 companies. Students will develop assignments based on creative briefs and present their work during class discussions throughout the production process. Assignments stress the importance of branding and strategy and how it is applied to motion design.

**Motion Design: Illustration F**
COMD-475 | 2 CR This course focuses on the use of motion and time-line based media within the field of illustration. The course will familiarize students with current trends and professional standards in advertising, publishing, television and Web industries. Students will become proficient in the use of industry standard software such as Adobe After Effects and Flash. Through a combination of lecture, demonstration, discussion, and hands-on lab and studio work, the student will develop their personal style in conjunction with producing an animation portfolio piece that fulfills the demands of one or more of the various media-related industries.

**Motion Design: Illustration S**
COMD-476 | 2 CR This course focuses on the use of motion and time-line based media within the field of illustration. The course will familiarize students with current trends and professional standards in advertising, publishing, television and Web industries. Students will become proficient in the use of industry standard software such as Adobe After Effects and Flash. Through a combination of lecture, demonstration, discussion, and hands-on lab and studio work, the student will develop their personal style in conjunction with producing an animation portfolio piece that fulfills the demands of one or more of the various media-related industries.

**Motion Design: Graphic Design F**
COMD-477 | 2 CR This course will explore the power of graphic design in motion. The challenges and aesthetics of the medium will be studied in practice as well as theory, with an emphasis on effective communication through historically informed composition and editing. In addition to exploring movement, image, montage, abstraction, and visual narrative structure, students will photograph, create graphics and edit/animate their own images with sound design. Students taking the course for a second semester will further develop their technical and conceptual skills with more ambitious motion projects and will experience an increase in one on one time with the professor for focused project direction. Prerequisites: take COMD-411

**Motion Design: Graphic Design S**
COMD-478 | 2 CR This course will explore the power of graphic design in motion. The challenges and aesthetics of the medium will be studied in practice as well as theory, with an emphasis on effective communication through historically informed composition and editing. In addition to exploring movement, image, montage, abstraction, and visual narrative structure, students will photograph, create graphics and edit/animate their own images with sound design. Students taking the course for a second semester will further develop their technical and conceptual skills with more ambitious motion projects and will experience an increase in one on one time with the professor for focused project direction. Prerequisites: take COMD-411

**Digital Painting**
COMD-481 | 2 CR This course is an extensive workshop in which students are introduced to the process of creating a representational image through the combination of reflective and digital painting techniques. This is more than a “how-to” class, but rather an exploration in merging digital and reflective art forms, and why it is or isn’t a successful finish. The student will obtain a greater understanding of the capabilities and techniques needed to create representational images and produce a blockbuster portfolio. This class will also stress the fundamental principles of color, line, form, and composition in each
Assignment as well as how to build a digital palette based on traditional artists colors.

**Typeface Design F**
COMD-483 | 2 CR Students will design original typefaces and lettering while learning about contemporary and historical typeface design. Hands-on experience, discussions, and demonstrations will give students greater sensitivity for typography and equip them to create custom type solutions for clients. Students must already excel in typography and be proficient in Illustrator to enroll. Motivated students are encouraged to repeat the course for a second semester for a more ambitious typeface project and to research a chosen aspect of typeface design in greater depth. Prerequisites: take COMD-212 COMD-216.

**Typeface Design S**
COMD-484 | 2 CR Students will design original typefaces and lettering while learning about contemporary and historical typeface design. Hands-on experience, discussions, and demonstrations will give students greater sensitivity for typography and equip them to create type solutions for clients. Students must already excel in typography and be proficient in Illustrator to enroll. Motivated students are encouraged to repeat the course for a second semester for a more ambitious typeface project and to research a chosen aspect of typeface design in greater depth. Prerequisites: take COMD-212 COMD-216.

**Calligraphy**
COMD-485 | 2 CR Calligraphy offers a rich viable language that is handmade and alphabetic. Using the broad-edge pen, students will explore writing that is legible yet flexible enough for contemporary design, has strong links to typography, and is based on the styles used in manuscript books. Students will learn a majuscule and minuscule Roman script through instruction in basic techniques and the use of materials.

**Children’s Book Illustration Advanced**
COMD-487 | 2 CR This course will serve as preparation for those illustration students who wish to enter the children's book publishing industry. Art directors and editors are always interested in seeing new book ideas, but the beginner must show not only that they are prepared and familiar with the requirements of the trade, but they have an original or unique way of looking at the world. The requirements include an original or adapted story, a 32-page dummy and sample finish art, exploring in more detail the bookmaking process typically found in COMD 346. Classes will be conducted as an intensive seminar, individual instruction and group critiques. Prerequisites: take COMD-346.

**Imaging: Photoshop & Graphics**
COMD-508 | 2 CR This course is an intensive workshop in the creation of realistic and surrealistic pictures using the preeminent software application for digital image manipulation. Classes are held in computer labs equipped with Macintosh computers. One major assignment will extend over the entire semester—to make a creative photo montage from one's own photographs. The final presentation must include final artwork as well as original source photographs. The course goal is to provide a thorough understanding of the techniques. Prerequisites: take COMD-211 COMD-212 COMD-215 COMD-216 COMD-231 COMD-232.

**Advanced Imaging in Photoshop**
COMD-509 | 2 CR This class will help students improve their rudimentary understanding and proficiency in the manipulation of representational digital media. It is designed to take the student to the next level of creativity through the use of complex digital tools and techniques that will expand the student's understanding of the program, while at the same time maximizing their performance. It will allow the students to take the boring or mundane and give it some punch. Prerequisites: take COMD-508 or COMD-211.

**Sequential Art & Graphic Novel**
COMD-511 | 2 CR This course emphasizes visual storytelling in all its complexities—from the psychological reasoning behind the arrangement of panels to mold time to the pacing, camera angles, balloon placement, composition dynamics, and lettering that make a story come alive. In addition to the traditional forms of print-based sequential illustration, this course also provides an excellent foundation for the creative process in video animation and computer interactive multi-media productions. Prerequisites: take COMD-201 COMD-202 COMD-211 COMD-212 COMD-215 COMD-216.

**Web Design**
COMD-520 | 3 CR This course teaches the concepts and structure of World Wide Web-based communications employing interactive digital media. A variety of digital tools and procedures will be employed, including HTML scripting, text editing, graphics processing, Internet access, Web browsing, file transmission, and Web page design. Prerequisites: take COMD-201 COMD-202 COMD-211 COMD-212 COMD-215 COMD-216.

Flash
COMD-522P | 2 CR In this class, all the basic elements of Adobe Flash will be covered, from the tools palette to the timeline, from property inspector to programming in ActionScript. Students will learn to create animations in Flash, as well as create fully interactive websites, controlling sound and digital videos. Students will also learn how to upload their animations and websites onto the World Wide Web.

**Freelancing: Business Graphics**
COMD-551P | 2 CR This course is essential for students planning to establish a freelance business or seek full-time employment in the fields of illustration, graphic design, and advertising art direction. The lecture/workshop sessions cover: 1. Resume, cover letter, portfolio, website, promotional piece 2. Negotiation, contracts, pricing, proposal writing, and copyright 3. Marketing, interviewing, researching clients, taxes, business structure/planning.

**ComD Internship (0 credit)**
COMD-9400 | 0 CR This course centers around an internship experience at a field related professional site. Students earn course credit and refine their career objectives while establishing a strong employment history and references for future work experiences. Students will gain skills and knowledge on-site as well as a more objective understanding of the experience through participation in a class seminar. Students must attend the Internship Workshop in Career Services prior to registering for this course.

**ComD Internship (1 credit)**
COMD-9401 | 1 CR This course centers around an internship experience at a field related professional site. Students earn course credit and refine their career objectives while establishing a strong employment history and references for future work experiences. Students will gain skills and knowledge on-site as well as a more objective understanding of the experience through participation in a class seminar. Students must attend the Internship Workshop in Career Services prior to registering for this course.

**ComD Internship (2 credit)**
COMD-9402 | 2 CR This course centers around an internship experience at a field related professional site. Students earn course credit and refine their career objectives while establishing a strong employment history and references for future work experiences. Students will gain skills and knowledge on-site as well as a more objective understanding of the experience through participation in a class seminar. Students must attend the Internship Workshop in Career Services prior to registering for this course.
DDA/Digital Arts

Intro to Computer Graphics I
DDA-100 | 2 CR  Students are introduced to the primary concepts of computer graphics and the basic set-up and operation of a computer graphics system. Written assignments, workshop projects and a final exam are included.

Intro to Interactive Arts
DDA-105S | 2 CR  Engage in the artistic exploration of interactivity and digital technology, and create innovative and compelling art experiences using multimedia programming. Students learn creative problem-solving techniques in the design of computer-human interfaces, including the use of video motion detection responding to player input. The skills acquired have relevance to diverse career options in interactive arts, interaction design, web publishing, and game design. Designed for Pre-College students.

Video I
DDA-109 | 2 CR  Enables the art student to produce her/his own work in video, through the learning of basic production and post-production skills, and to develop critical skills in looking at video. The course consists of instruction, video screenings and discussion, and group critiques. It focuses on the production of short video works, with an equal emphasis on concept, content and equipment use. Experimentation is encouraged in all areas.

Animation I
DDA-143 | 3 CR  An introduction to general animation techniques, this course combines theoretical elements of animation aesthetics with practical experience in animation filmmaking. Students are exposed to all types of animated film production through lectures, film presentations, classroom work, and outside assignments. Class projects include single-cell hand animation prepared for film or video. This course is a prerequisite for all intermediate and advanced animation courses.

Introduction to Computer Graphics II
DDA-150 | 2 CR  This hands-on studio course offers students an introductory overview of each of the major fields of specialty in the computer graphics BFA program: 2-D imaging, 3-D modeling and rendering and time-based media (animation and interactivity). Students will explore digital tools and techniques and complete classroom and homework assignments on desktop computer systems employing a variety of graphics-oriented software.

Graphics Programming I
DDA-200 | 2 CR  This course introduces students to the basic concepts of computer programming, with an emphasis on art and design. Two-dimensional graphics and interactivity are explored through the use of line, form, and color. Prerequisites: take DDA-100 DDA-150.

Digital Arts Tech Workshop
DDA-201 | 2 CR  This course introduces the fundamental concepts and techniques of computer-based graphics. In addition to an overview of digital-arts concepts and terminology, the course will include hands-on exercises demonstrating digital arts procedures and techniques.

Graphics Programming II
DDA-210 | 3 CR  This course enables students to take the basic concepts of computer programming learned in DDA-200 and apply them to create more sophisticated visual imagery and interactions. Prerequisites: take DDA-200.

Digital Arts in Context
DDA-225 | 3 CR  Provides an overview of the development of the digital arts from both a design and a fine arts perspective. Topics include the evolution of the field, the development of digital arts disciplines, the impact of technology, the pioneers and leading figures in electronic art and design, the digital arts community today, and contemporary works and activities in computer graphics. Prerequisites: take 9 credits from Department DDA.

Drawing I: Animation
DDA-230 | 2 CR  Helps students develop an understanding of what is required for a portfolio for animation. Drawing sessions cover movement, acting, character development, drapery, (clothing and costume) and drawing from the imagination.

Video Editing
DDA-270 | 3 CR  Introduces video editing as a creative tool for digital arts students interested in its application to motion graphics, animation, and interactive genres. It offers a thorough technical understanding of nonlinear editing on the Final Cut Pro system. Through editing exercises, students learn to manipulate time, space, sound, and emotions to create subjective narrative and experimental works. Prerequisites: take DDA-201.

Audio for Digital Media
DDA-280 | 3 CR  This course covers the aesthetic, conceptual, and technical aspects of using audio and music for use with various electronic media, such as 2D/3D animation, video, and the World Wide Web. The course includes lectures on the physical properties of sound, musical instruments, music notation, and musical styles.

Graphics and the Moving Image
DDA-281 | 2 CR  Students, through studio projects, investigate the intersection of visual arts, graphics, symbols, and the moving image. The course emphasizes the process between conception and the final execution, rather than production technology. Students use a cross-section of media employing visual arts, film, video, and computer techniques. A basic knowledge of Macintosh computers is recommended.

3D Computer Modeling
DDA-300 | 3 CR  This course introduces students to the basic principles of building three-dimensional objects and environments with a computer system. The concepts of three-dimensional space and geometric transformations are reviewed in detail. The core of this course deals with different modeling techniques including point digitizing, surfaces of revolution, extrusion, cross-section and also cutting, drilling, surface wrapping and beveling. A variety of shading and rendering techniques are also explored.

Character Animation I
DDA-303 | 4 CR  Students learn to apply the basic principles of animation in a series of drawing exercises based upon analysis of action for traditional animation. The understanding of drawn movement is explored using a set of tools to be applied to character, personality, performance, and storytelling in animation. Students explore how movement defines personality, the mechanics of making a character walk and/or express emotion through posing and movement; and timing for animation. These principles are applicable to all animation media. Examples that illustrate the principles discussed are screened in class. Prerequisites: take DDA-143.

Character Animation II
DDA-304 | 4 CR  Expanding on the foundation laid in Character Animation I, students will apply their knowledge and skills to a series of practical exercises, putting these principles into practice through a series of exercises in the form of scenes of drawn animation. Students learn in-depth the application of lip sync in animation, filmic composition for animation and putting in the extra touches that transform basic animation into vivid personality animation. Examples that illustrate the principles discussed are screened in class. Prerequisites: take DDA-303.
3D Character Design
DDA-515 | 3CR This class addresses the movement of the animated character with a focus of historical study of character design, and the techniques for building an effective 3D CG character model.

3D Character Animation
DDA-517 | 3CR This course explores character animation using the Maya software package as an example. Coming into the course students should already have some mastery of three-dimensional modeling, rendering, and animation, be familiar with the Maya software package, and have some experience with character animation.
3D Character Rigging
DDA-519 | 3 CR  This course is designed to teach the complete rigging process for 3-D computer graphics character models. 3-D characters will be rigged with an Inverse Kinematics-Forward Kinematics skeletal and control system to simplify the animation process. Upon completion of this class students will be prepared to do 3-D animations with properly constructed and rigged characters. Prerequisites: take DDA-310 or DDA-624.

Web Design
DDA-520 | 3 CR  This course explores the concepts and structures of online communications, employing interactive digital media. A variety of digital tools and procedures will be studied, including scripting, text editing, graphics processing, Internet access, Web browsing, file transmission and Web page design. Prerequisites: take DDA-320 or DDA-622.

Advanced Web Design
DDA-525 | 3 CR  This course focuses on Web development using the latest in server side and CGI programming, with an emphasis on effective interactive design. Students learn the processes involved in the creation of a dynamic interactive site. Tools include PHP, SSL, PERL, MySQL, Filemaker, Shockwave, and Flash. Prerequisites: take 1 group (take DDA-320 DDA-520/ take DDA-520 DDA-622).

Internship
DDA-540 | 2–3 CR  This course provides computer graphics majors with exposure to production-oriented computer graphics in professional settings. Students choose one of several projects offered by companies participating in the program. This course provides students with a realistic view of the day-to-day planning, budgeting and managing of a computer graphics facility.

Subverting Digital Media
DDA-550 | 3 CR  Students learn to explore their creative and potentially non-conformist ideas within the context of digital media practices. Students engage in a self-directed practical as well as theoretical inquiry into digital media.

Interactive 3D for the Web
DDA-560 | 4 CR  This course explores the conceptual and technical issues surrounding the creation of nonlinear, user-controlled, spatial experiences. Students conceive, build, and implement interactive 3-D works using Maya and Director 3-D for delivery on the Internet.

Electronic Music and Sound
DDA-572 | 3 CR  Students examine works of seminal figures in electronic music and incorporate the aesthetics and structural concepts learned to original musical compositions. Special attention is given to crafting transparent music mixes, using reverberation, automation, compression, and equalization. The course is divided into two segments: hard disk recording and MIDI-based recording. The goal is to create music compositions that encompass the worlds of digital audio and MIDI.

Advanced Video Editing
DDA-577 | 3 CR  This class focuses on the use of 2-D digital video technologies in the creation of full-screen moving video. The course begins with a review of cinematic and analog video technology, but focuses on the creation and manipulation of full-screen digital video imagery. The class will cover the process of editing video using a digital non-linear editing system, including compositing, keying, color correction, layering, special effects, audio, and titling. All students enrolled in this class must have completed CG-575 (Video Editing for Computer Graphics) or have sufficient experience with analog and digital video systems.

Flash for Animators
DDA-580 | 3 CR  This course is an introduction to Flash, a powerful animation tool originally designed for the web, and now used for broadcast as well. Essential techniques such as special effects and camera moves are used for creating and executing animation for environments using Flash.

Creating Code for Digital Media
DDA-581 | 3 CR  This intermediate-level course explores the creation of digital media by custom-created computer code. The subjects covered include low-to-high-level programming, scripting and mark-up languages. This course focuses primarily on one subject area in any of four course offerings. Students may enroll up to four times providing they do not repeat any subject area at the same level.

Creating Code for Digital Media
DDA-582 | 3 CR  This intermediate-level course explores the creation of digital media by custom-created computer code. The subjects covered include low-to-high-level programming, scripting and mark-up languages. This course focuses primarily on one subject area in any of four course offerings. Students may enroll up to four times providing they do not repeat any subject area at the same level.
DDA Internship (0 credit)
DDA-9400P | 0 CR This course provides Digital Arts majors with an opportunity to work to in professional settings within the creative industries. Internships range from production houses and interactive agencies to fine arts galleries and studios.

DRWG / Drawing

Drawing I
DRWG-205 | 2–4 CR Covers multi-dimensional visualization and delineation as well as drawing as a process of perception and projection. Students also explore visual structures and concepts in history and contemporary movements. The half-day section is two credits; the full-day section is four credits.

Drawing II
DRWG-206 | 2–4 CR Covers multi-dimensional visualization and delineation as well as, drawing as a process of perception and projection. Students also explore visual structures and concepts in history and contemporary movements. The half-day section is two credits; the full-day section is four credits.

Rendering for Jewelry I
DRWG-209 | 2 CR In this drawing course students are instructed in the functions and capabilities of 2D and 3D jewelry drafting and rendering. With a central focus on drawing as the generative source, and a reliance on fundamental design elements, students will create a series of technical drawings that describe textures, finishes, materials, gem ornamentation and placement. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Life Study I
DRWG-211 | 2–4 CR Students study the human figure as an expression and reflection of nature. Formal analysis in terms of visual and structural constructs is presented as well as the image used as media and medium projection and expression of human consciousness. The half-day section is two credits; the full-day section is four credits.

Life Study II
DRWG-212 | 2–4 CR Students study the human figure as an expression and reflection of nature. Formal analysis in terms of visual and structural constructs is presented as well as the image used as media and medium projection and expression of human consciousness. The half-day section is two credits; the full-day section is four credits.

Drawing Installation, Fall
DRWG-301 | 4 CR This all-day, junior-level studio is designed as an experimental laboratory exploring drawing as installation. With an emphasis on drawing's potential as a research tool for construction installation, students will evolve 2D techniques into 3D or 4D projects in an assigned site-specific, architectural space. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Rendering for Jewelry II
DRWG-310 | 2 CR Building upon DRWG-209, this course involves further in-depth study of specific concepts and processes involved in 2D and 3D jewelry drafting and rendering. Students will choose among multiple thematic possibilities to articulate personal expression in jewelry and object design. Research and development will play an important role. Projects will take an increasingly supportive role in reflecting work produced in the major studio thesis and seminar classes. Prerequisites: take DRWG-209 or DRWG-309.

Drawing III
DRWG-305 | 2–4 CR This course involves more in-depth study of specific concepts and processes. They nurture the development and articulation of individual constructs and personal expression. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Life Study III
DRWG-311 | 2–4 CR Perceptual expansion and internally-generated imagery based on life studies is presented with an emphasis on composition, coordination of media, process, and concept in relation to the development of individual vision and expression. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Drawing IV
DRWG-306 | 2–4 CR This course involves more in-depth study of specific concepts and processes. They nurture the development and articulation of individual constructs and personal expression. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Drawing IV: Expanded Field
DRWG-307 | 2 CR This course is an extensive investigation into contemporary drawing practices with a focus on process, concept and mark-making. Suggested for Fine Arts Majors, an emphasis is placed on the development of individual voices, as well as an understood connection between the marks made for drawing, and the marks made in other materials/ mediums. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Life Study IV
DRWG-312 | 2–4 CR Perceptual expansion and internally-generated imagery based on life studies is presented with an emphasis on composition, coordination of media, process, and concept in relation to the development of individual vision and expression. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.

Illustration & Symbolic Imagery
DRWG-321 | 2–4 CR This is a course in methods of visual thinking, problem solving and non-verbal communication. The purpose is to give the student an opportunity to explore a new vocabulary of personal symbols that is not dependent on old thinking habits. This is done in a situation that enables the student to produce work free that need not fit into a particular style. Prerequisites: take 4 credits; from Subject DRWG; from Level 200.
### Courses

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
<th>Prerequisites</th>
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<tbody>
<tr>
<td>DRWG-401</td>
<td>Advanced Drawing Installation, Fall</td>
<td>4 CR</td>
<td>This all-day studio allows students who have taken Drawing Installation at the 300 level to pursue more complex problems in and resolutions to their research in multi-dimensional drawing. Further development of earlier work into 4D projects is required at this advanced level. Prerequisites: take DRWG-301 or DRWG-302.</td>
</tr>
<tr>
<td>DRWG-402</td>
<td>Advanced Drawing Installation, Spring</td>
<td>4 CR</td>
<td>This is all-day studio allows students who have taken Drawing Installation at the 300 level to pursue more complex problems in and resolutions to their research in multi-dimensional drawing. Further development of earlier work into 4D projects is required at this advanced level. Students returning from DRWG 401 take a leadership role in discussions and critiques. Prerequisites: take DRWG-301 or DRWG-302.</td>
</tr>
<tr>
<td>DRWG-405</td>
<td>Drawing V</td>
<td>2–4 CR</td>
<td>The thesis course focuses on the individual process. The choices are among multiple thematic possibilities. Research, development, and thesis are done in conjunction with major seminar and independent study. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 12 credits from Subject DRWG.</td>
</tr>
<tr>
<td>DRWG-406</td>
<td>Drawing VI</td>
<td>2–4 CR</td>
<td>The thesis course focuses on the individual process. The choices are among multiple thematic possibilities. Research, development, and thesis are done in conjunction with major seminar and independent study. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 12 credits from Subject DRWG; take 4 credits from courses DRWG-405.</td>
</tr>
<tr>
<td>DRWG-409</td>
<td>Rendering for Jewelry III</td>
<td>2 CR</td>
<td>In this advanced course, students apply prior lessons in 2D and 3D jewelry drafting and rendering to inform work produces in the major senior thesis studio. Students pursue independent research and development to produce a portfolio of drawings that illustrate concept/design development. Prerequisites: take DRWG-309 or DRWG-310.</td>
</tr>
<tr>
<td>DRWG-410</td>
<td>Rendering for Jewelry IV</td>
<td>2 CR</td>
<td>The last course in the Rendering for Jewelry sequence, this advanced course allows students to continue to build drafting and rendering skills and portfolios in conjunction with their major senior thesis studio. Students prepare and design exhibition scenarios and finalize presentations portfolios, working in tandem with their senior seminar coursework. Prerequisites: take DRWG–309 or DRWG–310.</td>
</tr>
<tr>
<td>DRWG-550</td>
<td>Drawing Anatomy I</td>
<td>4 CR</td>
<td>Through observation and knowledge of the musculo-skeletal system and its functional kinetics, the student is encouraged to express the human form in graphic language. The study of human structure becomes a comprehensive, informative, visual experience, subduing copying dependency and developing the selective force of expressive drawing. Studies from anatomical dissections for the artist are an integral part of this course. Prerequisites: take DRWG-550.</td>
</tr>
<tr>
<td>DRWG-551</td>
<td>Drawing Anatomy II</td>
<td>4 CR</td>
<td>Through observation and knowledge of the musculo-skeletal system and its functional kinetics, the student is encouraged to express the human form in graphic language. The study of human structure becomes a comprehensive, informative, visual experience, subduing copying dependency and developing the selective force of expressive drawing. Studies from anatomical dissections for the artist are an integral part of this course. Prerequisites: take DRWG-550.</td>
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### ED / Education

<table>
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<tr>
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<tbody>
<tr>
<td>ED-001</td>
<td>Violence Prevention Seminar</td>
<td>3 CR</td>
<td>Teacher education programs are required to ensure that candidates completing the program have at least 2 hours of instruction in identifying and reporting suspected child abuse and maltreatment. In many instances this instruction is incorporated in other courses rather than being presented in a standalone workshop.</td>
</tr>
<tr>
<td>ED-002</td>
<td>Child Abuse Prevention Seminar</td>
<td>3 CR</td>
<td>Teacher education programs are required to ensure that candidates completing the program have at least 2 hours of instruction in identifying and reporting suspected child abuse and maltreatment. In many instances this instruction is incorporated in other courses rather than being presented in a standalone workshop.</td>
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<tr>
<td>ED-003</td>
<td>Fire and Life Safety Seminar</td>
<td>3 CR</td>
<td>Teacher education programs are required to ensure that candidates completing the program have at least 2 hours of instruction in fire and life safety. In many instances this instruction is incorporated in other courses rather than being presented in a standalone workshop.</td>
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### FA / Fine Arts

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<tr>
<td>FA-001</td>
<td>Shop Safety</td>
<td>3 CR</td>
<td>This course provides information, practices, and skills required for the safe use of equipment found in both the Industrial Design and Fine Arts Wood Shops. It introduces information on proper environmental standards to be followed in these shops. Successful completion provides safety certification, which is required for use of either shop for the duration of the students matriculation at Pratt. Courses IND 001 and FA 001 provide equivalent certification, allowing students use of tools and equipment in either shop.</td>
</tr>
<tr>
<td>FA-486P</td>
<td>The Artist as Curator</td>
<td>2 CR</td>
<td>This course will be an introduction to the practical concerns of working as an independent art curator. Whether as a career path or a means to advance one’s own visual arts practice, students will learn to identify and explore the skills and facilities required to develop and stage exhibitions from inception to actualization.</td>
</tr>
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</table>
FASD/Fashion Design

Introduction to Fashion
FASD-100S | 2–3 CR  This course offers an introduction to the fashion industry in New York City, one of the fashion capitals of the world. Various aspects of design, inspiration and terminology will be explored. Students will work with designers’ techniques in sketching and illustration, and develop basic skills in collection development. Field trips to related industry exhibits and designer showrooms will enhance the depth of learning.

Light Color and Design
FASD-107 | 2 CR  Students learn two- and three-dimensional use of line, form, space, and color as tools for the designer and as a basis for good design awareness.

Fashion Studio I
FASD-110 | 2 CR  This course will help the student to identify various fashion price points, with a strong emphasis on Junior, Missy and Designer markets. A visual exploration of media, space relations, fashion model drawing, croqui figures, flat drawing techniques, and fabric rendering on sketched garments will inform the student on how to design for these specific markets developing a practical knowledge of all the tools required of a professional designer.

Fashion Studio I: Concepts and Criteria
FASD-110 | 2 CR  This course will help the student to identify various fashion price points, with a strong emphasis on Junior, Missy and Designer markets. A visual exploration of media, space relations, fashion model drawing, croqui figures, flat drawing techniques, and fabric rendering on sketched garments will inform the student on how to design for these specific markets developing a practical knowledge of all the tools required of a professional designer.

Textiles I
FASD-111 | 2 CR  The study of fibers and their properties, the production of yarns and fabrics, dyeing, printing, and finishes are studied in this course. Students develop a familiarity with the application of fabrics in the apparel field.

Textiles II
FASD-112 | 2 CR  The study of fibers and their properties, the production of yarns and fabrics, dyeing, printing, and finishes are studied in this course. Students develop a familiarity with the application of fabrics in the apparel field. Prerequisites: take FASD-111.

Drawing: Figure and Form
FASD-113 | 2 CR  Students work from nude and clothed models and develop finished sketches in various media. They learn the development and importance of a well-proportioned sketch.

Fashion Illustration I
FASD-114 | 2 CR  Students work from nude and clothed models and develop finished sketches in various media. They learn the development and importance of a well-proportioned sketch.

Fashion Construction I
FASD-117 | 2 CR  Students develop an awareness of good design, fit, and construction in garments and accessories as well as an extensive vocabulary and an understanding of industry technologies.

Fashion Illustration III
FASD-131 | 2 CR  The study of fibers and their properties, the production of yarns and fabrics, dyeing, printing, and finishes are studied in this course. Students develop a familiarity with the application of fabrics in the apparel field. Prerequisites: take FASD-111.

Drawing: Figure and Form
FASD-113 | 2 CR  Students work from nude and clothed models and develop finished sketches in various media. They learn the development and importance of a well-proportioned sketch.

Fashion Illustration I
FASD-114 | 2 CR  Students work from nude and clothed models and develop finished sketches in various media. They learn the development and importance of a well-proportioned sketch.

Fashion Illustration II
FASD-115 | 2 CR  This course fosters the development of professional skills and techniques required for the construction of apparel. It is an introduction to apparel construction techniques (sewing). Industry stipulations, industrial machinery and terminology are emphasized.

Construction Techniques II
FASD-114 | 2 CR  This course advances the development of professional skills and techniques required for the construction of apparel that was introduced in Construction Techniques I. Industry stipulations, industrial machinery and terminology are further defined and emphasized. Prerequisites: take FASD-113

Construction Techniques II
FASD-114 | 2 CR  This course advances the development of professional skills and techniques required for the construction of apparel that was introduced in Construction Techniques I. Industry stipulations, industrial machinery and terminology are further defined and emphasized. Prerequisites: take FASD-113

Tailoring Techniques
FASD-233 | 2 CR  Students are introduced to a variety of tailoring and finishing techniques. Price points and construction methods are compared as the students complete several projects. Prerequisites: take FASD-118

Needle, Thread and Cloth
FASD-260 | 2 CR  Become certified in use of the Department of Fashion Design sewing labs through demonstration and practice of industrial machinery. Investigate various forms of fabric manipulation and hand sewing treatments used by visual artists and other designers. Become familiar with how and where to find trimmings and specialty treatments used by industry professionals.

Internship I
FASD-280 | 2 CR  Students who successfully complete the required internship may do an additional two credits of internship in a related field or a different area of the industry than the original work experience.
Internship II  
FASD-281 | 2CR  Students who successfully complete the required internship may do an additional two credits of internship in a related field or a different area of the industry than the original work experience.

Design Studio: Knitwear  
FASD-303 | 2CR  This course is one of eight required courses for Junior Fashion Design majors. Each focuses on a different key component of the Fashion Design industry. The purpose of this 15 week intensive knitwear course is to give students a comprehensive experiential understanding of advanced patternmaking, draping and construction techniques applied to knit fabrics as well as professional design room procedures. Students will hand knit a project and create a full look in cut and sew knits.

Design Studio: Lingerie  
FASD-304 | 2CR  This course is one of eight required courses for Junior Fashion Design majors. Each focuses on a different key component of the Fashion Design industry. In this 15 week intensive course students will develop the technical skills necessary to design and execute various pieces of lingerie. Students will be introduced to working with lingerie fabrics and all aspects of lingerie, loungewear, and foundation pattern making, as well as draping practices and construction techniques particular to lingerie garments. In conjunction, the work of contemporary and historical lingerie designers will be explored. Market and fabric research—including fashion videos, field trips, web sites and street fashion—will inform students’ design inspiration.

Design Studio: Cocktail Dresses  
FASD-305 | 2CR  One of eight required course for Junior Fashion Design majors, the purpose of this 15 week intensive course is for students to creatively explore the cocktail and special occasion dress sector of the fashion industry, and develop the technical skills necessary for completing work in this genre. Students will do market research on today’s trends, and explore the history of cocktail and special occasion dresses. Students will design and execute the construction of a cocktail or special occasion dress, and learn the techniques needed to develop traditional eveningwear foundations. Prerequisites: take FASD-220.

Design Studio: Activewear  
FASD-306 | 2CR  One of eight required courses for Junior Fashion Design majors, this 15 week intensive course will immerse students in advanced pattern making, draping and construction techniques particular to the activewear garment. Professional design room procedures unique to the activewear market will be addressed. Students will research, design and execute a finished four-piece activewear look. Prerequisites: take FASD-220.

Design Studio: Swimwear  
FASD-307 | 2CR  This 15 week Swimwear course is one of eight intensive studios required during the Fashion Design major’s junior year. The purpose of this course is for students to acquire the necessary technical skills for the completion of a variety of swimwear designs. Technical skills will be developed through pattern making, sewing and draping techniques that are particular to swimwear fabrics. Current and historical swimwear designers’ work will be explored. Design inspirations will be informed through research of the swimwear market and related fabrics and will be conducted by taking field trips, watching fashion videos, visiting websites and observing street fashion. Prerequisites: take FASD-220.

Design Studio: Sportswear  
FASD-308 | 2CR  This 15 week Sportswear course is one of eight intensive studios required during the Fashion Design major’s junior year. Students will gain a deep understanding of the key elements of sportswear design through the development and execution of a four-piece sportswear look, built around a jacket or coat. Subject areas to be covered include advanced pattern making, draping and construction techniques, as well as design room procedures that are specific to the sportswear market. Prerequisites: take FASD-220.

Fashion Design III  
FASD-318 | 2CR  Seminar work is done on individual creative projects, concentrating on each student’s area of design interest. Students prepare collections in portfolio form. Members of the fashion industry review the work at critique sessions. Prerequisites: take FASD-218.

Sustainable Practices Design I  
FASD-324 | 2CR  This course is the first part of a yearlong, studio addressing sustainable practices in fashion design. Students will focus on the nature and use of materials: new, recycled, repurposed, and reused. Concepts and methods will be taught through reading, lectures, field trips, independent research, and by working with industry critics. As one of the eight required studios during the junior year of Fashion Design, students enrolled in this course will be expected to apply sustainable material practices in the various projects executed in the other studio requirements.

Sustainable Practices Design II  
FASD-325 | 2CR  In the second semester of this two-part sustainable practices course, students will focus on the ethical implications of labor, craftsmanship and manufacturing processes in the fashion industry. Concepts and methods will be taught through reading, lectures, field trips, independent research, and by working with industry critics. As one of eight required studios during the junior year of Fashion Design, students enrolled in this course will be expected to apply practices as well as explain the ethical implications of design decisions made in the various projects completed for other studio requirements. Corequisite courses: take FASD-304.

Handbag Design & Construction  
FASD-334 | 2CR  This course is for students to creatively explore the handbag and leather goods sector of the fashion industry. Students will develop technical skills required for making different types of handbags and will do research on today’s trends and explore the history of the handbag. Students will design and execute the construction of two different styles of handbags.

Menswear I  
FASD-337 | 2CR  Basic flat pattern drafting, draping, and construction for the men’s apparel industry are studied. Students’ original designs are executed.

Collaborations: Video + Fashion  
FASD-350P | 2CR  A collaborative class between video and fashion. How do the practices mutually support each other? Video makers work to create works that support the feel/emotional surround of fashion. At the same time, since it is collaborative, as the video content/style evolves, the fashion will also adapt to the flow of the video. Humans will wear these clothes, so that is another collaborative factor that influences the direction of the course. Prerequisites: take FASD-385.

Advanced Sewing & Embellishments  
FASD-360 | 2CR  This course introduces students to fine sewing techniques utilized in the ready-to-wear workroom and provides the student with the basis for understanding couture. This course teaches advanced sewing techniques such as hand stitching, hand zipper applications, decorative closures, seam and hem finishes, as well as fabric manipulation and applying trims and beading on various fabrics. Students will also explore embellishments such as fabric flower making, ribbon weaving, quilting, pleating, trapnudo braiding and soutache. Students will create a sample book and a fluted bodice with french lining.

Advanced Tailoring: Menswear  
FASD-361 | 2CR  Students will learn machine tailoring menswear techniques. They will design, pattern and construct a lined jacket and trousers. Rub off techniques will be taught as well as advanced patternmaking. Prerequisites: take FASD-118

Leather & Fur Design & Constr.  
FASD-362 | 2CR  This course focuses on specialized pattern drafting, draping and construction techniques and the use of garment leather, suede, plastics, vinyl, rubber and fur for garments and accessories. Prerequisites: take FASD-133

Millinery  
FASD-363 | 2CR  This course offers students a chance to experiment with hat making constructions and techniques using fabric, wire, veiling, felt blacking and straw. Students design and create several hats over the course of the semester.
Shoe Design
FASD-364 | 2CR This basic concepts of footwear design are introduced and the history and types of footwear are discussed. Students develop skills for working with a last and learn patternmaking, sewing, construction, and shoeing techniques for closed shoes. Students will design and construct a pump (closed) shoe. Students will learn all of the steps necessary for completing a finished shoe. This course caters to degree students as well as returning students.

Advanced Knit, Crochet/Flatbed Knit
FASD-365P | 2CR This elective course will explore the practical application of flatbed knitting machines, advanced hand knit and crochet techniques for fashion design. Utilizing the techniques learned in class, students will create a swatch book of sample techniques and execute one complete look (2-3 pieces) with emphasis on sweater development.

Fashion Illustration IV: Digital
FASD-385 | 2CR This is a hands-on introductory course on the use of computer-aided design in the techniques of fashion sketching, design, and fabrication. Students experiment with the computer as a tool for drawing, developing textile designs, and working in color.

Fashion Illustration V: Advanced Digital
FASD-386 | 2CR This course is a sequel to the required computer fashion class. Students learn the fashion industry tools incorporated into Photoshop and Illustrator, and create color-ways, repeat-patterns, weaves and plaids, using modules from Clic Design. With the help of the style Draper module, the students drape their repeat-patterns and weaves onto the digitized image of their muslins. Prerequisites: take FASD-385.

Senior Thesis
FASD-401 | 4CR Students execute finished garments from original designs with prominent designers as critics. Students choose areas of design interest.

Senior Thesis II
FASD-402 | 4CR Students execute finished garments from original designs with prominent designers as critics. Students choose areas of design interest.

Portfolio Development Strategy
FASD-441 | 2CR Encourages the development of the professional portfolio in anticipation of the requirements of various levels in the fashion industry. Portfolios are based on the consolidation of knowledge in design and drawing techniques used to express design concepts. Guest critics speak to the class on some of the many areas of the industry and critique the development of student portfolios.

Internship IV
FASD-480 | 4CR All fashion juniors and seniors in good standing are required to complete this internship. The internship experience gives the student practical training and work experience in her/his chosen area of the fashion industry.

Special Topics
FASD-500 | 2CR Provides both undergraduates and graduates the opportunity to be introduced to various areas of study within the Fashion Industry. The course of study will incorporate studio visits and workshops as well as lectures on each given course. The curriculum varies as determined by the chairperson.

FAU/Fine Arts
Undergraduate Seminars

Intro to Painting/Drawing
FAU-100S | 2–3 CR This elective enhances students’ perceptual and aesthetic awareness and expression through the creation of fine art. Instruction in drawing and painting incorporates a variety of techniques, media, and subject matter. Supply list available.

Fine Arts Seminar I
FAU-241 | 2CR The Fine Arts Seminars explore ideas and issues relevant to the Fine Arts curriculum. They address concerns of the studio arising from the social, historical and intellectual parameters of the time. The concerns are formal and philosophical as well as practical. Class discussions include topics such as personalities, events, exhibitions, writing of critics and artists, values and studio practice. The seminars are required coursework from the sophomore through the senior years. Prerequisites: take 24 credits; from Subject FDC.

Fine Arts Seminar II
FAU-242 | 2CR The Fine Arts Seminars explore ideas and issues relevant to the Fine Arts curriculum. They address concerns of the studio arising from the social, historical and intellectual parameters of the time. The concerns are formal and philosophical as well as practical. Class discussions include topics such as personalities, events, exhibitions, writing of critics and artists, values and studio practice. The seminars are required coursework from the sophomore through the senior years. Prerequisites: take FAU-241 FAU-242.

Fine Arts Seminar III
FAU-341 | 2CR The Fine Arts Seminars explore ideas and issues relevant to the Fine Arts curriculum. They address concerns of the studio arising from the social, historical and intellectual parameters of the time. The concerns are formal and philosophical as well as practical. Class discussions include topics such as personalities, events, exhibitions, writing of critics and artists, values and studio practice. The seminars are required coursework from the sophomore through the senior years. Prerequisites: take FAU-241 FAU-242.

Fine Arts Seminar IV
FAU-342 | 2CR The Fine Arts Seminars explore ideas and issues relevant to the Fine Arts curriculum. They address concerns of the studio arising from the social, historical and intellectual parameters of the time. The concerns are formal and philosophical as well as practical. Class discussions include topics such as personalities, events, exhibitions, writing of critics and artists, values and studio practice. The seminars are required coursework from the sophomore through the senior years. Prerequisites: take FAU-241 FAU-242.

Fine Arts Seminar III: Sculpture
FAU-343 | 2CR This junior level seminar explores ideas and issues relevant to contemporary sculpture and its practice. Histories, including specific social contexts and intellectual debates, are explored and discussed as they relate to our subject. Class discussions integrate reading and viewing assignments museums and galleries are supported by illustrated lectures and readings to emphasize the connections between the conceptual and physical history of sculpture during these periods and its contemporary relevance. Coursework will include group discussion and written assignments. Prerequisites: take 24 credits; from Subject FDC.
with students' own work and emerging practice. Prerequisites: take 4 credits; from Subject FAU; from Level 200.

**Fine Arts Seminar IV: Sculpture**
FAU-344 | 2 CR  This junior level seminar explores ideas and issues relevant to contemporary sculpture and its practice. Five topics chosen each year are addressed over the course of the semester. Students discuss reading and viewing assignments to further inform their studio practices, artist statements, and final presentations. Prerequisites: take 4 credits; from Subject FAU; from Level 200.

**Junior, Fine Arts Seminar: Jewelry**
FAU-345 | 2 CR  This junior level, studio-based Fine Arts Seminar is intended for students concentrating in Jewelry. With a focus on the late 19th and 20th century origins of Studio Art Jewelry, students will trace historic cultural influences to present-day work in fine metals and jewelry. Field trips and illustrated lectures, as well as reading and writing assignments, will create a forum where students discuss and develop their own personal studio philosophy. Prerequisites: take 4 credits; from Subject FAU; from Level 200.

**Junior, Seminar: Prints/Collaboration**
FAU-347 | 2 CR  The goal of this course is to engage and inform students about the role of prints and multiples and their specific and historically collaborative means of production, use, and reception. The course will begin with a historical survey of prints and the collaborative process. We will consider the evolution of the print and the multiplicity of collaboration in the current global art community. The course will foster a reassessment of the terms “artist,” “audience,” and ultimately encourage a reflection of one's own studio practice. Prerequisites: take 4 credits; from Subject FAU; from Level 200.

**Fine Arts Seminar V**
FAU-441 | 2 CR  The Fine Arts Seminars explore ideas and issues relevant to the Fine Arts curriculum. They address concerns of the studio arising from the social, historical and intellectual parameters of the time. The concerns are formal and philosophical as well as practical. Class discussions include topics such as personalities, events, exhibitions, writing of critics and artists, values and studio practice. The seminars are required coursework from the sophomore through the senior years. Prerequisites: take FAU-241 FAU-242 FAU-341 FAU-342.

**Senior Seminar: Jewelry**
FAU-445 | 2 CR  This senior seminar is a professional practices workshop for the jewelry student and those students whose studio is object-based. The objectives of the course are for participants to be able to effectively document their work; develop presentation skills, understand pricing and marketing appropriate to their object based medium, and prepare for an exhibition. Prerequisites: take 2 credits; from Subject FAU.

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**FDC/FDN Foundations**

**Drawing I: Figure and General**
FDC-143 | 4 CR  In figure drawing, an understanding of the human body is developed in all its aspects—what the human body is, what it is made of, how it moves, and how it exists in space. The model’s poses, at first, are simple, becoming more complex as skill and understanding develop. The emphasis then shifts to the relationship of one figure to another. In general drawing, exercises move from a simple description of the object (its texture, weight, volume) to the relationship of two or more objects in space, and the understanding of space in multiple space relationships, and finally, to the organization of the entire drawing surface. Emphasis is on the reality of drawing as against the reality of nature, stressing that the drawing process is both inventive and analytical. The student learns to develop line and tone to arrive at an integrated image and to work with a variety of media including charcoal, inks, conte and oil crayon.

**Drawing II: Figure and General**
FDC-144 | 4 CR  This is a continuation of FDC-143. Prerequisites: take FDC-143.

**3-Dimensional Design I**
FDC-157 | 3 CR  This course introduces students to the materials, techniques and ideas that comprise the three-dimensional world of “made” things. Of course, natural forms are also considered. The basic abstract components—line, plane, mass and space—are examined and explored through assignments and research. A three-dimensional sensibility is progressively developed when the basic components are manipulated by the effective use of direction, balance, axis, orientation and relationship; in other words, organization (composition). The aesthetic consideration of materials and tools in this context adds to the expressive equation of three-dimensional study. The process may begin with concept, material or observation; it continues by way of lectures, demonstrations, critical analysis and class discussion until each project is crafted to completion.

**3-D Design II**
FDC-158 | 3 CR  This is a continuation of FDC-157.

**Light/Color/Design I**
FDC-163 | 3 CR  Two-dimensional form, color structure, and composition are investigated here through many ideas and principles. Emphasis is on training the perception of the way color relationships affect optical as well as psychological dynamics. A primary component of the course is the study of the many ways that light modulates our perception of color and form. Using art and nature as sources, students employ a variety of mediums to explore sensory and emotional, as well as intellectual, aesthetic concepts.

**Light/Color/Design II**
FDC-164 | 3 CR  This is a continuation of FDC-163. In the second semester, the course concentrates on the ways, both historical and experimental, of manipulating the two-dimensional surface to explore its endless expressive and structural possibilities. Prerequisites: take FDC-163.

**4-D Design I**
FDC-180 | 2 CR  Through the use of computers, video, photo, sound and lighting equipment, students are introduced to basic concepts of art and design in space and time. Assignments direct students in creating works that utilize attributes of time and movement, elements of moving image, serial, sequential, and narrative ordering, still and moving image editing, sound and image relations, and object and environment analysis. In focusing on the relations between students’ spatial and temporal skills, the 4-D course extends and supplements the other Foundation courses, and prepares students for further work with time-based media.

**4-D Design II**
FDC-181 | 2 CR  This course is a continuation of FDC-180. Prerequisites: take FDC-180.

**Advanced Drawing**
FDC-201 | 4 CR  This course is for students transferring from other institutions. Assignment to this course is made by portfolio review only.

**Advanced 3-D Design**
FDC-202 | 3 CR  This course is for students transferring from other institutions. Assignment to this course is made by portfolio review only.

**Advanced Light/Color/Design**
FDC-203 | 3 CR  This course is for students transferring from other institutions. Assignment to this course is made by portfolio review only.

**Introduction to Foundation Art**
FDN-100S | 2–3 CR  This studio course is modeled after Pratt’s first year Foundation of Art and Design program and introduces students to the theory and practice of art and design. It aims to help students develop skills of observation and expression using the formal concepts that are basic to professional study in all areas of art and design, such as color, shape, line, and movement. This elective fosters the enhancement of students’ perceptual and aesthetic awareness, and provides a basis for further study through the creation of art and design projects.

**Intro Foundation—CST**
FDN-101S | 2 CR  This introductory course aims to deepen our understanding and perception of the social world, as a way of empowering us to become active participants in the production and interpretation of culture. Drawing upon multidisciplinary perspectives
such as the historical, the ethnographic, the sociological, the visual and the experimental, students explore different approaches to cultural analysis. Examples of topics include popular culture, urbanism, and globalization. The various disciplines of cultural production, such as the arts, architecture, film, and design, will be integrated into our cultural inquiries. In addition, students develop sensitivity to the conceptual relationships among images, words and meaning production while also strengthening their communication and critical thinking skills.

Art and Design Discovery
FDN-103S | 2CR This course allows students to experience different disciplines in the field of art and design. Through hands-on projects and lectures, students will sample areas of study such as fine arts/painting and drawing; illustration (traditional and digital); graphic design; interior design; industrial design; and/or architecture. Among other topics, cutting-edge design ideas—such as how today's social and ecological needs present opportunities for creative and responsible design—will also be introduced. This elective is perfect for anyone who is curious about studying art, design, or architecture and would like to get a feel for these areas of study.

FILM/Film

Introduction to Video
FILM-101S | 2–3CR This elective is an introduction to the craft and aesthetic of video. The course explores perception, motion, composition, sequence, framing, editing, sound, and other means with the aim of developing the language and grammar of video. These methods are then put into practice with actual video-making exercises and creative projects. The student develops both a technical competence and an appreciation of the unique character and potential of the moving picture image. Pre-production planning and post-production digital editing will be introduced. The course utilizes lightweight cameras. Students who own mini-digital video camcorders are invited to bring them to class.

Video I
FILM-109 | 2CR Enables the art student to produce her/his own work in video, through the learning of basic production and post-production skills, and to develop critical skills in looking at video. The course consists of instruction, video screenings and discussion, and group critiques. It focuses on the production of short video works, with an equal emphasis on concept, content and equipment use. Experimentation is encouraged in all areas.

Film I
FILM-141 | 2CR This class focuses on the use and operation of the filmmaker’s tools and their relationship to different uses and styles in filmmaking. Students work with exercises in the use of Super-8 silent and sound cameras and editing equipment. Lens and optics, light meters, stocks and processing are studied. The class consists of assignments, exercises done outside of class and a final, individual film.

Animation I
FILM-143 | 3CR An introduction to general animation techniques, this course combines theoretical elements of animation aesthetics with practical experience in animation filmmaking. Students are exposed to all types of animated film production through lectures, film presentations, classroom work, and outside assignments. Class projects include single-cell hand animation prepared for film or video. This course is a prerequisite for all intermediate and advanced animation courses.

Video II
FILM-209 | 2CR The second-year video course concentrates on the study of video post-production activities with an emphasis on digital editing. Students learn to creatively rearrange, add, and remove sections of the picture and sound previously recorded on video tape. Prerequisites: take FILM-109.

Digital Cinema II
FILM-210 | 2CR The second-year video course concentrates on the study of video post-production activities with an emphasis on digital editing. Students learn to creatively rearrange, add, and remove sections of the picture and sound previously recorded on video tape.

Ways of Seeing Cinema
FILM-212 | 2CR A film analysis course for film/video makers focusing on the study of the production methods of classic, influential films. The class will look at work from the international, Hollywood, and independent film worlds—particularly those works that are innovative and unconventional in their approach to exploring the medium. The films will be considered within current theoretical, aesthetic, and social contexts using five different perspectives: the technical and economic aspects of FILM-making, the ideological and psychological effects of cinema, and historical aesthetic developments of the art form. This cinema course is designed for students who want to strengthen their critical writing skills and for filmmakers who want to expand their aesthetic, theoretical, and technical insights into the medium.

Drawing I: Animation
FILM-230 | 2CR Helps students develop an understanding of what is required for a portfolio for animation. Drawing sessions cover movement, acting, character development, drapery, (clothing and costume) and drawing from the imagination.

Film II
FILM-242 | 2CR This course continues the exploration, begun in Film I, of the craft of filmmaking. Students use professional motion picture equipment to become skilled in film production techniques such as lighting, composition, and camera movement. Through screenings, discussions, class exercises, and the assignment of creative projects, the student develops both technical competence and an appreciation of the unique aesthetic properties of film. Prerequisites: take FILM-141.

Experimental Animation
FILM-261 | 2CR An in-depth exploration of alternative approaches to animation. The course encourages independent and individualistic styles, structures, and techniques. Pioneering artists whose breakthrough explorations redefined the evolution of animation aesthetics are studied. Students are assigned production exercises designed to expand their awareness of the versatile potential of animation as art.

Graphics and the Moving Image
FILM-281 | 2CR Students, through studio projects, investigate the intersection of visual arts, graphics, symbols, and the moving image. The course emphasizes the process between conception and the final execution, rather than production technology. Students use a cross-section of media employing visual arts, film, video, and computer techniques. A basic knowledge of Macintosh computers is recommended.

Project Development
FILM-290 | 2CR Helps students develop personal strategies and techniques that enable them to achieve a creative and effective approach to the pre-production, development, and writing of media arts projects including film, video, and multimedia installations. Students propose, develop, and produce two short projects—one an individual work, and the second, a group shot based on a concept selected by the students from the projects that they propose in class.

Junior Project I
FILM-301 | 3CR An advanced exploration of the video medium. Students continue to explore the creative potential of video with an emphasis on integrating postproduction skills acquired in related department courses. Through lectures by the professor, visiting professionals, in-class exercises, screenings, and critiques, students produce both group and individual projects that reflect their newly-acquired technical skills and that further development of a personal aesthetic.

Junior Project II
FILM-302 | 3CR An advanced exploration of the video medium. Students continue to explore the creative potential of video, with an emphasis on technical skills through lectures, sessions with visiting professionals, in-class exercises, screenings, and critiques. Students develop both group and individual projects that reflect their newly-acquired technical skills and the further development of a personal aesthetic. Prerequisites: take FILM-301.
Video IV
FILM-302V | 3 CR  An advanced exploration of the video medium. Students continue to explore the creative potential of video, with an emphasis on technical skills through lectures, sessions with visiting professionals, in-class exercises, screenings, and critiques. Students develop both group and individual projects that reflect their newly-acquired technical skills and the further development of a personal aesthetic. Prerequisites: take FILM-301V. Co-requisite courses: take FILM-302F.

Junior Workshop I
FILM-303 | 3 CR  An advanced exploration of the film medium. Students are introduced to professional sync-sound filmmaking and advanced lighting techniques in an intensive workshop setting through lectures by the professor and visiting professionals, in-class exercises, screenings, and critiques. Students develop both group and individual projects that reflect their newly-acquired technical skills and the further development of a personal aesthetic.

Character Animation II
FILM-304 | 4 CR  Expanding on the foundation laid in Character Animation I, students will apply their knowledge and skills to a series of practical exercises, putting these principles into practice through a series of exercises in the form of scenes of drawn animation. Students learn in-depth the application of lip sync in animation, filmic composition for animation and putting in the extra touches that transform basic animation into vivid personality animation. Examples that illustrate the principles discussed are screened in class. Prerequisites: take FILM-303.

Sound Design & Editing
FILM-305 | 2 CR  Presents basic techniques of sound recording and audio design for film, video and multimedia. Students have the opportunity to work with a state-of-the-art audio workstation and digital recording devices. The class makes trips to recording studios. Guest artists are also invited to class. Prerequisites: take FILM-209.

Junior Workshop II
FILM-306 | 3 CR  An advanced exploration of the film medium. Students are introduced to professional sync-sound filmmaking and advanced lighting techniques in an intensive workshop setting through lectures by the professor and visiting professionals, in-class exercises, screenings, and critiques. Students develop both group and individual projects that reflect their newly-acquired technical skills and the further development of a personal aesthetic.

Collaborations: Video Making/Fashion
FILM-308P | 2 CR  This class is a module for understanding video making through texture, fashion design, cloth, and how these factors can be articulated cinematically in relation to human bodies. We will work in collaboration with a fashion design class to look at and create meaningful films that use fashion as a primary element.

Screenwriting I
FILM-309 | 3 CR  An introduction to the technique of the dramatic screenplay with an emphasis on visual story telling, character development and dramatic structure. Weekly writing exercises lead each student from initial concept to a complete 20-30 page screenplay. Primary dramatic and narrative concepts are explored in depth. Analysis of scene structure and variety of dramatic film structure provide basic tools for sharpening characterization and focusing dramatic conflict. The role of the screenwriter in the filmmaking process is explored. Prerequisites: take FILM-290.

Introduction to 3-D Cinema
FILM-309P | 1 CR  This course is designed to demystify the process of creating 3D films, a “hands on” course allowing the student the opportunity to produce a short 3D film or installation. The student will learn and practice the principles of stereoscopic filmmaking involved in production, post-production and exhibition of 3D content.

Video/Sound Remix
FILM-310P | 2 CR  Through re-appropriation students will create new original video projects from pre-existing video and sound elements. Assignments include three short projects using found footage from past projects, existing public domain films. Using ProTools, Logic, and Final Cut Pro students will create new soundtracks and recontextualize the images into new narratives. Prerequisites: take FILM-109.

Multimedia Installation
FILM-330 | 2 CR  Integrates digital and photographic prints, digital video, objects, performance, and traditional media (drawing, etc) into an environmental installation. The objective is to be proficient in all aspects of digital imaging (print & video) and be willing to experiment with the nature of media on both a visual and conceptual level.

Drawing II: Animation
FILM-331 | 2 CR  Emphasizes gesture drawing intensives, the minute sketch, longer head poses, and hand and feet studies. It focuses on design and construction, caricature and exaggeration, and extreme poses, as well as parts of motion and drapery. Prerequisites: take FILM-230.

Stop-Motion Animation
FILM-380 | 2 CR  An in-depth exploration of the range of possibilities inherent to stop motion photography. This class is structured to encourage students’ education and experience with a variety of styles and materials used in this creative process. Assignments build toward the creation of a short animated film. Prerequisites: take FILM-143.

Animation II
FILM-384 | 3 CR  This course is for students who are serious about the art of animation. It focuses on an in-depth study of all the magic in this limitless form. Students are required to create individual short films in a technique of their own. They also learn to work on a group assignment and handle responsibility of either the producer, director, or animator. Prerequisites: take FILM-143.

Advanced Post-Production II
FILM-386 | 2 CR  Designed for students with prior basic editing experience, this class delves into advanced options offered by computerized editing systems. The creative, technical, and theoretical concerns of editing will be covered in this course. Prerequisites: take FILM-209.

Senior Project I
FILM-401 | 3 CR  Primarily devoted to the production of a short non-fiction video. The course will also focus on the development of the senior project for the second semester. The emphasis is on the individual student as the creative producer, stressing style and technique as well as a personal vision. Project development is supervised in seminars and individual conferences, and is coordinated with Senior Workshop Film I, which must be taken simultaneously. Prerequisites: take FILM-302.

Senior Project II
FILM-402 | 3 CR  Primarily devoted to the continued development and production of the senior project. These projects may range in genre from experimental to short narrative to documentary to film/video installation. The emphasis is on the individual student as the creative producer, stressing style and technique as well as a personal vision. The senior project may be produced in either film and/or video. Project development is supervised in seminars and individual conferences and is coordinated with Senior Workshop Film II, which also has its own class assignments. Prerequisites: take FILM-401.

Senior Workshop I
FILM-403 | 3 CR  Primarily devoted to the production of a short film, which may range in genre from experimental to narrative to film installation. The course will also focus on development for the second semester senior project. The emphasis is on the individual student as the creative producer, stressing style and technique as well as personal vision. Project development is supervised in seminars and individual conferences, and is coordinated with Senior Workshop Video I, which must be taken simultaneously. Prerequisites: take FILM-302F. Co-requisite courses: take FILM-401V.
Senior Seminar: Animation
FILM-404 | 3CR  Primarily devoted to the continued development and production of the senior project. These projects may range in genre from experimental to short narrative to documentary to film/video installation. The emphasis is on the individual student as the creative producer, stressing style and technique as well as a personal vision. The senior project may be produced in either film and/or video. Project development is supervised in seminars and individual conferences and is coordinated with Senior Workshop Video II, which also has its own class assignments. This course must be taken simultaneously with Senior Workshop Video II and will culminate in a senior project screening. Prerequisites: take FILM-403.

Animation III
FILM-409 | 4CR  An advanced course offering students the opportunity to experiment with diverse styles (both with computers and without) in 2-D, 3-D, collage, etc. Emphasis is on a thesis project. Prerequisites: take FILM-384.

Animation IV
FILM-410 | 4CR  An advanced animation class that culminates in a completed thesis project. Students complete a thesis project that is screened with all senior projects on campus at the end of the semester. Prerequisites: take FILM-409.

Major Seminar: Film
FILM-441 | 2CR  Students receive a comprehensive orientation to the practical considerations inherent in being an independent video/filmmaker. The course is designed to assist students both with the practical needs of the senior thesis projects and to prepare them for the transition from student to independent video/filmmakers. A series of independent video/filmmakers will screen students’ work and talk about their experiences, covering topics from raising money to distribution to earning a living. In other class meetings, topics such as finding resources, grant writing, budgeting independent and commercial productions, graduate school, taxes, health insurance and alternative venues like museums, galleries and the Web are covered. The objective of this course is to give students the practical resources and tools to succeed as independent video/filmmakers. Prerequisites: take FILM-209.

Major Seminar: Animation
FILM-442 | 2CR  This course consists of discussion groups, personal conferences and class work directed to the students’ artistic and professional careers. Prerequisites: take FILM-384.

Contemporary Issue Film/Video
FILM-490 | 2CR  Students examine contemporary trends and issues in film and video through screenings, readings and visits to NYC-area exhibitions. The aesthetic and cultural influences on media are explored in order to create an understanding of the underlying structures that media producers use. Written papers required. Prerequisites: take FILM-141 FILM-109.

Advanced Studies
FILM-505 | 2–4CR  An elective course for supervised research, this course will enable a graduate student to pursue a learning media project: design, technique, production, and post-production. The class can be taken at various levels, but only by graduate students.

Digital Ink & Paint
FILM-530 | 3CR  This digital production course offers animation students the concepts and techniques needed to master an important component of modern animation production: digital ink and paint. This course is designed primarily for Media Arts and Computer Graphics Junior and Senior animation majors, as well as CG graduate animation majors. Prerequisites: take 1 group (take FILM-143 FILM-384 DDA-100 /take 6 credits; from Department CG; from Levels 500 600 700).

Film Internship
FILM-9400P | 0CR  This course is a work-learning experience at a field related professional site. Students earn course credit and refine their career objectives while building an employment history and references for future work experiences. Students will gain skill and knowledge on-site, as well as a more subjective understanding of the experience through participation in a class seminar. Prerequisites: take FILM-209 FILM-242.

HA/History of Art

Painting (Venice)
ART-590 | 2–10CR  This course involves studio work (outdoors as well as in), lectures, special projects, individual critiques and instruction, with particular emphasis on the interaction of light and color. Sketchbooks and journals will be required. There will be portfolio reviews in Venice, and work submitted for the Pratt in Venice show will be reviewed. The course will be supported by and integrated with courses in drawing, printmaking, art history, special studies, and materials and techniques.

Drawing/Non-Acid Printmaking (Venice)
ART-591 | 2–10CR  This course consists of studio site work, independent projects, group and individual critiques, and field trips to use landscapes as subjects. At least six sessions will be devoted to expanding drawing concepts through printmaking, and the use of drypoint, collagraph, monotype, and relief print techniques. The world-class print workshop of the Scuola Internazionale della Grafica on the Grand Canal is the location for this work. Individual development is stressed and a body of work comprising drawings, prints, and notations, including a journal, is required and is to be submitted for the Pratt in Venice show.

Introduction to Art History
HA-100S | 2–3CR  Examine the major works of art through a study of its historical context. Visits to museums. This elective aims to heighten students’ aesthetic awareness and deepen their appreciation of art through a study of its historical context.

Survey of Art I
HA-115 | 3CR  This course offers a historical review of Western art from Paleolithic through Gothic, including architecture, sculpture, painting, and graphic art. Students learn to articulate about style as well as to recognize the art of different eras. Visits to New York City museums are included. Corequisite courses: ENGL-100, HMS-101A.
Survey of Art II
HA-116 | 3 CR  This course begins with the proto-Renaissance art of Giotto around 1300 and ends with the first works of David in the 1780s. It introduces the student to the major figures in Italian Renaissance, Northern Renaissance, Baroque, and Rococo art. Visits to New York City museums are included.

Survey of Art: 19th Century
HA-215 | 2 CR  This course begins with David in the 1780s and ends with the art of Cezanne and other Post-Impressionists around 1905. The main emphasis is on French 19th century art, but the art of other European countries and America also is studied. It is recommended that students complete both HA-115 and HA-116 prior to taking this course.

Survey of Art: 20th Century
HA-216 | 2 CR  This course begins with the art of the Fauves around 1905. It considers the development of cubism and other forms of abstract art around 1910 and the panorama of 20th century movements, including Constructivism, Futurism, Expressionism, Surrealism, as well as De Stijl and the International Style. European and American developments around mid-century and the art of the sixties including Pop Art are studied. It is recommended that students complete HA-115,HA-116 and HA-215 prior to taking this course.

Greek and Roman Art
HA-304 | 3 CR  Students consider Greek art of archaic, classical, and Hellenistic times; Roman adaptations of this heritage during the Republic and the Empire; and the contributions of the Romans to the vitality of classical art.

Art of Africa/Oceania/Americas
HA-312 | 2 CR  Surveys the art forms of these three regions, examining the places in which these objects are produced, as well as their producers in cultural context. Form, function, and history are used to organize and analyze the arts of these areas over time. Co-requisite courses: ENGL-100, ENGL-101.

Baroque Visual Culture
HA-323 | 3 CR  The political, religious, economic and scientific developments of the Early Modern period (ca. 1585-1700) will engage us in this course on the International Baroque. We will study issues of gender and class as well as style, in the paintings of Caravaggio, Velasquez, Rubens, Rembrandt and Vermeer. The building programs of St. Peters by Bernini, of Versailles under Louis XIV; and of London by Wren after The Great Fire will be examined.

Art Since the Sixties
HA-327 | 2 CR  An introduction for undergraduates to Pop and Conceptual Art, Happenings, Minimalism, Earth and Body Art, Photorealism, Political Art, Neo-Expressionism, Post-Modernism, Video, Performance and Installation Art. This course emphasizes how our understanding of art since the 1960s is continually being reframed by critical debate.

Photography I: 1839–WWII
HA-337 | 2 CR  Integrates the history of photography with a study of its aesthetics and criticism and covers technical and conceptual developments in photography from its inception in 1839 to World War II. Consideration of the cultural context is integral to this course, especially major art movements and their influence on photography. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course. Prerequisites: take ENGL-103. Co-requisite courses: ENGL-102, ENGL-103.

Photography II: 1946–Present
HA-338 | 2 CR  Integrates the history of photography with a study of its aesthetics and criticism from World War II to the Pop Era and beyond through the 1980s. Consideration of the cultural context is integral to this course, especially major art movements and their influence on photography. Course requirements include weekly written assignments and structured class participation to hone critical skills in addition to exams. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course. Corequisite courses: ENGL-102, ENGL-103.

Modern Sculpture
HA-339 | 2 CR  Students study sculpture from Rodin to Smithson. It focuses on the artists and events leading to the development of modern sculpture, its evolution through the first half of the 20th century and the recent modifications and discoveries involving sculpture from 1960 to the present. It is a required course for sculpture majors. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course.

Film: Early Film to WWII
HA-341 | 2 CR  A chronological, analytical study of the emergence of film as art, entertainment, information and persuasion from 1895 to The Second World War. The course is required for film/video majors, and is open to all undergraduates. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course. Prerequisites: take ENGL-103.

Film: WWII to the Present
HA-342 | 2 CR  A continuation of HA-341 from about 1940 to the present. The course covers the major developments in the international history of motion pictures and television. The course is required for film/video majors, and it is open to all undergraduates. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course. Prerequisites: take HA-341 ENGL-103.

Animation
HA-343 | 2 CR  This course consists of a series of lectures and screenings that trace animation from its beginnings in the silent era in the early 1900s to contemporary work. From shorts to features, commercial to computer animation, the class intends to examine how animation evolved and the role it plays in society today. Students will explore the work of animators including Cohl, Fleischer, Richter, Jones, Avery and Pitt. It is recommended that students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course.

Theory and Methodology
HA-402 | 3 CR  Students are introduced to key figures in the history of the discipline. Assigned readings exemplify varied approaches to the discipline and a range of fields within the history of art and design. These form the basis for weekly critical discussions by participants. Each student develops an annotated bibliography of a key scholar in the field and presents it to the class.

Art History: Senior Project
HA-405 | 3 CR  In this final art history course, majors write a thesis that demonstrates original research capability. After the topic has been proposed in writing and approved by a small faculty committee, students work with their faculty advisor on an individual basis with regular meetings throughout the semester. Faculty assignments are in accordance with the subject matter of the thesis. This is a requirement for all art history majors.

Senior Seminar
HA-406 | 3 CR  This course will offer a “Capstone” experience to departmental seniors (those with a 3.7 GPA may still opt for a senior thesis). The focus, theme and methodology will vary according to the faculty member assigned, but in each case, the students will take responsibility to carry out research and to work with the professor and with each other to carry it through.

Symbolism Seminar
HA-411 | 2 CR  This course covers the period c. 1880—1907, from Seurat and Neo-Impressionism through early Matisse and Fauvism. Topics include fin-du-siecle movements, such as the Nabis, Art Nouveau, and Symbolism—painters Redon, Moreau, and Puvis de Chavannes. Because of the synthetic character of early modernism, such interdisciplinary approaches as symbolist lecture, art theory, psychology, and nationalist politics are applied to the influence of style, iconography, and criticism.

East Meets West
HA-412 | 2 CR  Taking the invasion of Western powers as the point of departure, students discuss the development of Chinese art in later periods, including
how the Chinese art world reacted and responded to foreign art and style, the interaction between the artists of China and the West and whether it was enriching to each group, and the drastic sociopolitical change of China in recent history and its effect on the vision and public of its artists. Co-requisite courses: HA-115, HA-116, ENGL-102, ENGL-103.

Contemporary Intern Cinema
HA-425 | 3 CR  This course is a critical examination of recent ground-breaking cinema in Africa, Latin America, and Asia. Films from specific countries in these areas will be selected each semester. The class will evaluate the social, economic, and artistic forces that have shaped these films (and filmmakers) and their reception at home and abroad.

Independent Study
HA-499 | 2–3 CR  Students pursuing advanced projects not available in regular course offerings may apply for independent study if they have a minimum GPA of 3.0 and have at least sophomore status. Students must submit a written description of the project and its relationship to the curriculum. The application must be approved by the faculty member directing the work, chairperson and dean. Students may take this course only once.

Theory & Methodology
HA-500 | 3 CR  The history of the discipline will be reviewed. Students read numerous outstanding art historical and critical writings exemplifying differing approaches to the discipline, including connoisseurship and criticism, iconography, and contextual studies. Each student develops a bibliography on a particular historical approach to the study of art. Class discussion uses historical examples to set a standard for art historical writing and address current issues in the discipline. This course is required for art history majors and masters candidates in art history.

Renaissance Art
HA-501 | 3 CR  Students consider fifteenth and sixteenth century art in Italy: the innovations of Donatello, Brunelleschi, and Masaccio; the High Renaissance of Raphael, Leonardo and Michelangelo; the emergence and decline of Mannerism; the late Renaissance in Venice (Titian, Tintoretto and Veronese).

Asian Art
HA-502 | 3 CR  An introduction to the art history of the East. Emphasis is on Chinese art, including ritual bronzes and masterpieces of landscape painting. Students study the influence of Indian art on Chinese Buddhist sculpture and transformations of the Chinese tradition in Japanese art.

Aegean & Greek Art
HA-504 | 3 CR  Explores the art and architecture of mainland Greece, Crete, and the Cycladic Islands from the Bronze Age to Roman times. Painting, sculpture, pottery, the minor arts, and architecture are discussed in stylistic terms and as expressions of evolving social attitudes, mythological traditions, religious beliefs, and historical developments. Particular attention is given to the legacy and iconography of Classical art.

Art by Women: 15th Ctry-Pres
HA-507 | 3 CR  This is a seminar on art by women from the Renaissance to the present time, including Renaissance artists such as Sofonisba Anguissola; Baroque painters, such as Artemisia Gentileschi and Judith Leyster; Angelica Kaufmann in the eighteenth century; Rosa Bonheur and the impressionists Mary Cassatt and Berthe Morisot in the nineteenth century; and artists in all media in this century, such as Nevelson and Hepworth, O’Keeffe and Frankenthaler, Kollwitz and Kaseber. The course includes discussion of women as artists in relationship to their roles in the societies in which they lived.

Impressionism/Post-Impression
HA-509 | 3 CR  Students examine the development of realism and the reaction against it in late nineteenth century painting. French Impressionism, Post-Impressionism and Symbolism are studied, including figures such as Degas, Monet, Morisot, Cezanne, Van Gogh, Gaugin, Munch and Ensor.

Chinese Landscape Painting
HA-510 | 3 CR  Surveys landscape painting in China from Tang through Early Ch’ing dynasties (eighth through seventeenth centuries). It investigates the philosophical ideas embodied in the subject and stylistic changes from the classical balance of Northern Sung landscape to the Expressionism of Confucian scholar painters and mad monk painters. Co-requisite courses: HA-115, HA-116, ENGL-102, ENGL-103.

Picasso/Matisse Seminar
HA-511 | 3 CR  Follows the evolution of these two pioneers of modern art from their training to their late years. Students investigate topics such as the influence of Cezanne and the Nabis on Matisse; the importance of late Impressionism and Primitive art to Picasso; and the role of sculpture in the work of each artist.

African Art
HA-512 | 3 CR  This course considers the art of sub-Saharan Africa. It focuses on the sculpture from the principal stylistic regions of West and Central Africa. The artworks will be discussed in their social context.

David to Delacroix
HA-513 | 3 CR  The development of French painting from Neoclassicism through Romanticism (c. 1780–1845) is examined in this course, with consideration also given to contemporary schools of realism in France. International manifestations of these styles, especially in England and Germany, are explored as they relate to French art. Students study such painters as David, Gericault, Girodet, Gros, Boilly, Ingres and Delacroix. It is recommended that undergraduate students complete HA-215 and HA-216 prior to taking this course.

Film Criticism
HA-514 | 3CR  An introduction to methods of film analysis. The course studies the writings of some of the best exponents of film theory, aesthetics and criticism in popular and scholarly forms: e.g. Arnheim, Eisenstein, Bazin, Vertov, Kael and Sarris. Screenings include narrative fiction, documentary and experimental films. It is recommended that undergraduate students complete HA-115, HA-116, HA-215 and HA-216 prior to taking this course.

Southern Baroque Art
HA-515 | 3 CR  The church answers Protestant austerity with the glorious spectacle of Baroque painting, sculpture and architecture. Naturalism and realism, the classical revival, and the uses of space, time and light are examined through such masters of the seventeenth century as Caravaggio, the Caracci, Bernini, Cortona, Borromini, Ribera and Velazquez. Baroque subjects brought about by the Catholic Reformation such as visions, ecstasy, martyrdom and mysticism will be analyzed.

Northern Renaissance Art
HA-516 | 3 CR  Examines early painting in Flanders, as well as in France, The Netherlands, Germany and England from 1400 to 1600. The altarpieces and portraits of Jan Van Eyck, the prints of Albert Durer and the peasant scenes of Pieter Bruegel the Elder are highlights of the course.

Documentary Film
HA-517 | 3 CR  Students examine and discuss the earliest one-reelers, Cinema Verite, experimental and art films as well as recent feature-length motion pictures and videos. Filmmakers as diverse as The Lumiere Brothers, Thomas Edison, Diziga Vertov, Robert Flaherty, Leni Riefenstahl, Frederick Wiseman and D.A. Pennybaker are included.

Drawings/Prints Seminar
HA-519 | 3 CR  Participants study the history of drawings and prints from the fifteenth to the twentieth centuries. Emphasis is on key figures such as Pisanello, Durer, Leonardo, Michelangelo, Raphael, Rembrandt, Goya, Degas and Picasso.

American Art 1770-1940
HA-520 | 3 CR  This condensed course examines American art and its major themes and issues c. 1770–1940. Students study painting, sculpture, photography, and to a lesser extent, architecture. Instruction will focus on the interrelationship between American themes and national identity (for example, the Hudson River School and western landscape tradition); the link between the production and reception of art works; and the achievement of well-known artists. American Art begins with colonial

**Pre-Columbian Art**

HA-522 | 3 CR  This survey course introduces students to the art of the geographic area which includes Mexico, Central and South America, and the Spanish-speaking Caribbean. Brazilian cultural expressions are also presented. The course begins with pre-Columbian Peru in 1500 BC and continues to 1492. The focus is on art in various media and architecture of pre-Columbian cultures.

**Roman Art**

HA-529 | 3 CR  Explores Etruscan and Roman art and architecture in its cultural, political and social context. Students study monuments in Rome and elsewhere in the Empire and examine questions of stylistic change, acculturation, patronage, and religion.

**Medieval Art I**

HA-531 | 3 CR  Students explore the architecture, painting, mosaics, sculpture and the minor arts of the Early Christian, Byzantine, Migration, and Carolingian periods that make up the Early Middle Ages. Emphasis is placed on the evolution of form and style, as well as iconography and symbolism. Considerable attention is given to the social, religious and intellectual context of each work. Students do research on selected topics and develop critical thinking skills.

**Medieval Art II**

HA-532 | 3 CR  This course begins with the art of northern Europe after the Carolingian period and extends through the International Gothic age. It examines the painting, sculpture, and architecture of the Anglo-Saxon, Ottonian, Romanesque and Gothic periods. Students are introduced to the art and architecture of the later Middle Ages, with an emphasis on the styles, iconographic approaches, and techniques of production used by the cultures in which they flourished.

**Oceanic Art**

HA-533 | 3 CR  This course examines the creation, form and impact of the richly varied arts of the South Seas and the Pacific Islands, including Easter Island, Papua-New Guinea, Hawaii, and New Zealand. It also covers the islands of Polynesia, Melanesia and Micronesia where the arts mark, motivate and contain a significant portion of everyday life.

**Issues in Art History**

HA-551 | 3 CR  Provides both advanced undergraduate and graduate students the opportunity to study in-depth a particular research problem or theme in art history. The format consists primarily of lectures with follow-up discussions. The course topics vary as determined by the instructor and the department chair.

**Women in Photography**

HA-552 | 3 CR  This class explores the work of women photographers from c.1840 to the present, and the complex role gender plays in their work and the response of their audience. Photography has proven open to women on both the amateur and the professional level to an extent unknown in the so-called fine arts. The primary emphasis is on images made by women artists and the ways they have been chronicled and discussed in both traditional and feminist history and art criticism.

**Dada and Surrealism**

HA-553 | 3 CR  This course covers Dada and Surrealist art, film, and literature, focusing on its sources in idealism, materialism, and psychoanalysis. Emphasis is placed on issues of paternal authority and transgressive sexuality; the role of women not only as the subject matter of art, but also as artists in their own right; as well as how Dada and Surrealism radicalized our understanding of painting, sculpture, film, photography, text and collage.

**Museology**

HA-560 | 3 CR  Museums in New York City serve as a learning lab for the study of museum methodology. Classes are held at various collections in the city as well as at Pratt. The course covers registration, curatorial procedures, educational programs and conservation programs. Issues of how contemporary museums meet the needs of a changing society are explored.

**Special Topic: Exhibition**

HA-561 | 1 CR  Students analyze current exhibition in terms of its museological approach. Field trips to the exhibition provide an in-depth understanding of the objects, the subject and the museum's curator's underlying concept in structuring the show. Alternative modes of organizing the exhibition are considered and discussed in class. This course can be linked to other related theoretical or practical courses to provide insight into an actual exhibition.

**Art History of Venice (Ven)**

HA-590 | 3 CR  On-site study of painting, architecture, sculpture, and drawing of Venice is the prime purpose of this course. Classes held on-site will alternate with lectures and discussions that place the material in its art historical context. Study of ancient Byzantine and Gothic art in Venice will precede discussion of Renaissance art with its rich crosscurrents of influence from Byzantium, Northern Europe and Central Italy. Technical innovations of Venetian Renaissance artists and later developments in the Baroque will be considered. Students will carry out visually-based assignments, including papers that analyze and compare art works in Venice. The Marciana Library will serve as a resource.

**Directed Research**

HA-599 | 1–3 CR  Direct research is related to previously-taken or currently enrolled formal courses in the History of Art and Design Department. To pursue Directed Research, the permission of both the faculty member and the chairperson is required.

**Internship**

HA-9402 | 2 CR  Allows students who have fulfilled minimum art history requirements to do practical work in art and design history within a museum setting under a specific supervisor. Written proposals must be approved by the chairperson of art history.

**Internship**

HA-9403 | 3 CR  Allows students who have fulfilled minimum art history requirements to do practical work in art and design history within a museum setting under a specific supervisor. Written proposals must be approved by the chairperson of art history.

**HD/History of Design**

**History of Costume Design**

HD-207 | 2 CR  Offers a chronological and regional history of costume from Egypt through the end of the nineteenth century. It is suggested that students complete HA-115, HA-116, HA-215, and HA-216 prior to taking this class. Required for majors in Fashion Design and Fashion Merchandising. Prerequisites: take HA-116.

**History of Interior Design**

HD-360 | 2 CR  A historical overview of the styles and social movements which preceded and laid the foundation for the contemporary practice of interior design, i.e. Regency, Federal, Pennsylvania Dutch, Shaker, Victorian, Art Deco, etc. It includes an examination of the trends in related design areas—architecture, landscape, design, city and town planning. Major emphasis is
placed on more modern developments, between 1860 to the present. In addition, a correlated review of the design of furniture, fabrics, accessories, and illumination are examined. Required for majors in Interior Design. Prerequisites: take HA-116.

**History of Industrial Design**  
HD-361 | 2 CR  This course offers a chronological examination of the history of industrial design beginning with a review of the early aspects of the Industrial Revolution, and proceeding to the development of basic ideas of modern design. Emphasis is given to the work of key designers who emerged prior to and with the New York World's Fair of 1838–1839. Discussion sessions with slides, readings, an exam and the submission of a written report are included. This course is required for undergraduate majors in Industrial Design. Prerequisites: take HA-216.

**History of Communications Design**  
HD-362 | 2 CR  This course offers a chronological survey of the history of communications design beginning with the movable type printing revolution of the Renaissance through to 20th century leaders and digital design in the 21st century. Emphasis is on the 20th century professional fields, including study of developments by key designers in modernist graphic design, corporate identity, art direction, information design and packaging. The class addresses artistic, social and technological contexts that have affected modern communications design. Prerequisites: take HA-216.

**Survey Design History (1750–Pres)**  
HD-501 | 3 CR  This lecture course concentrates on the history of mass produced designs, from the Industrial Revolution to the present, with an emphasis on the general tendencies of the periods and the social contexts in which the designs were conceived. Examples representing links between design disciplines are compared and analyzed for a better understanding of the cross influences and interactions taking place.

**History of Modern Design**  
HD-505 | 2 CR  The design of useful objects, interior design, and graphic design are surveyed in chronological order. The early beginnings of modern design are examined briefly. Developments since 1850 are treated in greater depth with a focus on the evolution of modernism leading to current practice.

**Concepts of Design**  
HD-506 | 2 CR  Contemporary design has its roots in the development of theories about what good design is or should be. This course explores the theories of pioneer and recent modern designers and critics from Ruskin to William Morris to the post-moderns currently in practice. Students read selected materials and meet in seminar discussion groups to review and evaluate the ideas they have studied. The aim is to encourage the student to develop a philosophical direction.

**History of Illustration**  
HD-511 | 2 CR  After a brief survey of early examples of illustration and the effects of new reproductive techniques on the development of illustration, this course explores significant illustrations from the eighteenth through twentieth centuries. Beginning with the social and narrative commentaries of William Holgrath, through to the present, successive styles, trends, subjects and advances in reproductive techniques are explored. Students examine and discuss the work of major artists and illustrators, focusing on how an awareness of the legacy of the past can be an influence on the present and future of illustration.

**Issues in Design History**  
HD-551 | 3CR  This course provides both advanced undergraduate and graduate students the opportunity to study in depth a particular research problem or theme in design history. The format used will be primarly lectures with follow-up discussions. The course topics will vary as determined by the instructor and the department chair.

**Problems in Design History**  
HD-561 | 1 CR  Offered to graduate students and focused on the in-depth study of problems in design history. The seminar format of the course may also include lectures, class discussions, and student presentations. Course topics vary as determined by the instructor and the department chair.

**IND/ART Industrial Design** (Copenhagen)

**Special Studies (Copenhagen)**  
ART-590K | 6–9 CR  This study abroad program is a seven- or nine-week summer program consisting of a six- or nine-credit Digital Design Studio Workshop, plus a three-credit lecture series on various aspects of the history, theory and practice of Scandinavian design and the philosophical, economic and political factors that are affecting the practice of design in a global context.

**IND/Industrial Design**

**Shop Safety**  
IND-001 | 0 CR  This course covers safety, logistics, and operation of both stationary and portable power tools available in the industrial design wood shop. The course leads to shop certification, and upon its successful completion, enables the students to use the industrial design wood shop facilities responsibly during their matriculated stay at Pratt.

**Intro to Industrial Design**  
IND-101S | 2–3 CR  This studio course will introduce students to the process of designing objects intended to meet the everyday needs of society. In this course, students will examine how embracing today's social, physical and ecological needs can present opportunities for creative design. Through drawing and model-making, students will explore, challenge and redefine the forms and inventions with which we live.

**Drawing I**  
IND-145 | 2 CR  This introductory course for designers utilizes simple materials and a step-by-step approach in the development of drawing skills. It helps students understand the potential of freehand drawing as a tool for creating form and spatial relationships on paper as well as the use of drawing as a critical thinking and presentation tool.

**Drawing II**  
IND-146 | 2 CR  Focuses on how to implement drawing techniques employed in the professional practice of industrial design. Among the techniques explored are orthographic projection and perspective renderings, blueprint rendering, depiction of various surfaces and graphic layout for presentation and integration of digital media tools. Prerequisites: take IND-145.

**Drafting**  
IND-151 | 2 CR  This is an introductory course that provides the student with fundamental information, understanding, and skills in orthographic projection and isometric projection specific to and concurrent with the practice of drafting for industrial design. Students move from drafting by hand to drafting on the computer.

**Design I**  
IND-201 | 4 CR  Concerned with design from concept to conclusion, this two-part course involves the student in all aspects of the design process, and incorporates skills and knowledge gathered from most of the other courses in the sophomore year. Starting with a series of exercises, students work progressively toward more wide ranging goals. Ideas are developed, drawings are made, models are built, documents are compiled, and presentations are made. Through criticism and analysis, and hands-on experience, students begin to understand the complex process of designing. Co-requisite: take IND-001.
Industrial Design II
IND-202 | 4 CR  Concerned with design from concept to conclusion, this two-part course involves the student in all aspects of the design process, and incorporates skills and knowledge gathered from most of the other courses in the sophomore year. Starting with a series of exercises, students work progressively toward more wide-ranging goals. Ideas are developed, drawings are made, models are built, documents are compiled, and presentations are made. Through criticism and analysis, and hands-on experience, students begin to understand the complex process of designing. Prerequisites: take IND-201.

3-D Design I
IND-211 | 4 CR  The visual organization of design elements such as line, plane, volume, and the analysis of their abstract relationships and principles of order are studied. The course aims to develop the students' aesthetic sense through the creation of abstract visual order.

Intro to Prototypes
IND-215 | 2CR  This course takes the students through a series of design projects that result in complete, full-size working prototypes. There is an introduction to fabrication techniques in wood, metal, and plastics—the most common materials used to build visual and working prototypes.

Design III (exhibit)
IND-301A | 4CR  Studios in Exhibit, Product, Transportation, and Furniture. Continuing the holistic approach to design explored in the sophomore year in Design I and II, these courses permit the student to expand on the experiment in both group and individual experiences. Structural analysis and the appropriate use of materials that support and clarify the design concepts of the student are also explored. Prerequisites: take IND-201 IND-202.

Design III (product)
IND-301B | 4CR  Studios in Exhibit, Product, Transportation, and Furniture. Continuing the holistic approach to design explored in the sophomore year in Design I and II, these courses permit the student to expand on the experiment in both group and individual experiences. Structural analysis and the appropriate use of materials that support and clarify the design concepts of the student are also explored. Prerequisites: take IND-201 IND-202.

Design IV (transportation)
IND-301C | 4CR  Studios in Exhibit, Product, Transportation, and Furniture. Continuing the holistic approach to design explored in the sophomore year in Design I and II, these courses permit the student to expand on the experiment in both group and individual experiences. Structural analysis and the appropriate use of materials that support and clarify the design concepts of the student are also explored. Prerequisites: take IND-201 IND-202.

Design IV (product)
IND-302B | 4CR  Studios in Exhibit, Product, Transportation, and Furniture. Continuing the holistic approach to design explored in the sophomore year in Design I and II, these courses permit the student to expand on the experiment in both group and individual experiences. Structural analysis and the appropriate use of materials that support and clarify the design concepts of the student are also explored. Prerequisites: take IND-201 IND-202.

Design IV (exhibit)
IND-302A | 4CR  Studios in Exhibit, Product, Transportation, and Furniture. Continuing the holistic approach to design explored in the sophomore year in Design I and II, these courses permit the student to expand on the experiment in both group and individual experiences. Structural analysis and the appropriate use of materials that support and clarify the design concepts of the student are also explored. Prerequisites: take IND-301A IND-301B IND-301C or IND-507.

Design V (transportation)
IND-401B | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.

Design V (product)
IND-401B | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.

Design V (furniture)
IND-402B | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.

Design VI (product)
IND-402A | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.

Design VI (furniture)
IND-402B | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.

Design VI (transportation)
IND-402C | 4CR  Studios in Product, Furniture and Transportation. In the senior design course, the student is expected to exhibit a full range of professional competence and facility in designing advanced products, environments and component complexes of broad scope. All phases of each problem are brought to a professional level: sketches, renderings, drafting, models, written documentation and photographs.
Directed Research I
IND-405 | 2 CR  Interdisciplinary study concerning an approved industrial design project with research, design and presentation completed under supervision of faculty is involved. This is offered as a studio elective in the junior and senior years with chairperson and faculty approval.

Directed Research II
IND-406 | 2 CR  Interdisciplinary study concerning an approved industrial design project with research, design and presentation completed under supervision of faculty is involved. This is offered as a studio elective in the junior and senior years with chairperson and faculty approval.

Pro Practice & Portfolio I
IND-441 | 2 CR  This course covers professional practice and presentation techniques, including verbal, written, and visual. Participation in design competitions and in developing effective presentations is a strong part of this course. A goal of the course is to develop a complete portfolio designed to best present the student’s work in a highly professional and visually interesting manner.

Professional Practice II
IND-442 | 2 CR  This course covers the concepts of legal rights, responsibility and obligations of the designer, and reviews contracts, patents, copyrights, and royalties. The course also covers areas of professional responsibility within a corporate environment, working for design consultants, and the step-by-step procedure for establishing a professional industrial design practice. Prerequisites: take IND-441.

Intro to Digital Design
IND-443P | 2 CR  Introduction to Digital Design provides the student with theoretical principles and practical examples of a wide variety of digital technology, tools, processes and methods which designers inevitably encounter in today’s workplace. The topics, principles, tools, and methods covered by the course include NURBS Modeling, Solid Modeling, Parametric Modeling, Feature-Based Modeling, Polygon Modeling, Developing Surfaces, Digital Sculpting, 3-D Rendering, 3-D Animation, 3-D Scanning, and 3-D Data Creation for Rapid-Prototyping/CNC Machining. Successful completion of the course will provide the student with the understanding and practical ability to assess, select, and make use of the most appropriate digital tools and methods for their academic studies and professional careers.

Sustainable Production Method
IND-487P | 2 CR  This course explores issues of sustainability and social responsibility in product design with an emphasis on materials and supply chain flows. The importance of the designer’s role in understanding the environmental and social consequences of creating and producing products will be emphasized. Life-cycle Assessment, Material Research and provide students with demonstrated skills for sustainable design.

Transportation I
IND-507 | 4CR  Research and development dealing with the design of vehicles and/or equipment and/or environment for the general area of transportation is reviewed in this course. It covers design procedures such as survey and design development in 2- and 3-D sketching and/or mock-up for final presentation. The subsection of this course concerns itself specifically with the design of automobiles. It introduces, discusses, and evaluates the design procedures as they are currently practiced in the automobile industry.

Transportation II
IND-508 | 4CR  Research and development dealing with the design of vehicles and/or equipment and/or environment for the general area of transportation is reviewed in this course. It covers design procedures such as survey and design development in 2- and 3-D sketching and/or mock-up for final presentation. The subsection of this course concerns itself specifically with the design of automobiles. It introduces, discusses, and evaluates the design procedures as they are currently practiced in the automobile industry.

Space Analysis I
IND-509 | 2CR  This course is directed toward the understanding of the concept of negative volume (space) in relation to interior and exterior environmental situations. The first semester is devoted to a series of abstract visual experiences designed to develop an awareness of space and of the relationship of forms to a particular negative volume. In the second semester, the student applies theory to a project (shop, restaurant, outdoor theater, exhibition space, or some other area of our environment) and brings it to finished model form.

Space Analysis II
IND-510 | 2CR  This course is directed toward the understanding of the concept of negative volume (space) in relation to interior and exterior environmental situations. The first semester is devoted to a series of abstract visual experiences designed to develop an awareness of space and of the relationship of forms to a particular negative volume. In the second semester, the student applies theory to a project (shop, restaurant, outdoor theater, exhibition space, or some other area of our environment) and brings it to finished model form.

Prototypes I
IND-515 | 2CR  This course is offered to seniors who wish to pursue their own special talents or inventive faculties. The resulting forms must be designed and built as complete, full-size, and useful prototypes—that is, the first of a series. The only restrictions on form are simple and logical: to be able to execute the project with available materials, tools and personal finance. Furniture, mass production ceramics, lighting, portable structures, and textiles are potential projects.

Prototypes II
IND-516 | 2CR  This course is offered to seniors who wish to pursue their own special talents or inventive faculties. The resulting forms must be designed and built as complete, full-size, and useful prototypes—that is, the first of a series. The only restrictions on form are simple and logical: to be able to execute the project with available materials, tools and personal finance. Furniture, mass production ceramics, lighting, portable structures, and textiles are potential projects.

Toy Design
IND-517 | 2CR  This course deals with design techniques related to toy design, encompassing building, color, graphics, simple mechanics, and drafting. These will be applied through use of plastic, wood, foam, wire, paint, pencils, markers and vacuum forming. Special consideration is given to the understanding of the child. The safety concerns as well as the educational and fun value of the toy will be considered. Children will judge the student’s toy at the end of the semester.

CAID I: Alias
IND-539 | 2CR  Through a series of hands-on exercises, students learn to design in both 2-D planes and in 3-D space using point, line, curve and line drawing elements to create both simple and complex wireframes of a product design. Image manipulation and color also are taught. The product is then redesigned using solids modeling geometry employing Boolean operations. Shading, color, and rendering studies are performed on the 3-D model.

CAID II: Alias
IND-540 | 2CR  Students learn how to develop a 3-D electronic mock-up of a product, using both simple and complex surface modeling techniques. Color, texture, patterning, lighting and relativity of surface are employed to create realistic images of the product. Transference of files through a neutral format such as IGES to drafting/ploting software and devices is also covered. Prerequisites: take IND-539.

CAID: Solid Works/Pro E.
IND-541 | 2CR  A thorough overview of Computer-Aided Industrial Design (CAID), from simple software programs for PC-type hardware to high-end, state-of-the-art workstations. Field trips and guest lecturers provide in-depth presentations about this newly developing area of industrial design. CAID is evaluated in relation to traditional industrial design methodologies. Students are introduced to desktop CAID with PC-type hardware and a product-drafting program.

CAID II: Solid Works/Pro E.
IND-542 | 2CR  Students learn an advanced, two-dimensional drafting software program running on high-end, PC-type equipment. Differences between product and environmental drafting are reviewed.
Students learn to develop a library of component parts and patterns which are used as standard symbols for material specification. In addition to producing a complete set of product drawings, text formatting, specification layout, technical documentation, and presentation manuals relating to the drafting are covered. Prerequisites: take IND-541.

**Drawing Forum**  
IND-547 | 2 CR  This course uses the student's current design classes as a point of reference for furthering drawing skills. Emphasis is placed on drawing as an integral part of the design process. Each work session focuses on the student's individual needs in the areas of ideation scrolling, developing design ideas on paper, rendering techniques, and graphic design.

**Production Methods I**  
IND-585 | 2 CR  This is a survey of materials—metals, polymers, elastomers, glass, ceramics, paper and other engineering materials—and a discussion of processes—forming, casting, cutting, joining, and finishing. The survey, which at times includes field trips, demonstrations and the preparation of written reports, is conducted from a product design point-of-view. The objective of the course is to give the student a comprehensive understanding of the above and an approach to a continuing study of the subject.

**Production Methods II**  
IND-586 | 2 CR  This is a survey of materials—metals, polymers, elastomers, glass, ceramics, paper and other engineering materials—and a discussion of processes—forming, casting, cutting, joining, and finishing. The survey, which at times includes field trips, demonstrations and the preparation of written reports, is conducted from a product design point-of-view. The objective of the course is to give the student a comprehensive understanding of the above and an approach to a continuing study of the subject.

**Sustainable Production Method**  
IND-587P | 2 CR  This course explores issues of sustainability and social responsibility in product design with an emphasis on materials and supply chain flows. The importance of the designer's role in understanding the environmental and social consequences of creating and producing products will be emphasized. Life-cycle Assessment, Material Research and provide students with demonstrated skills for sustainable design.

**Design (Paris/Barcelona)**  
IND-590 | 4 CR  This program provides an opportunity for fifteen students to explore two of Europe’s most legendary design cultures and to meet and work with designers from around the world. Prerequisites: take IND-201 IND-202.

**Internship**  
IND-9400 | 0 CR  Internships are learning experiences in the work place that relate to the industrial design profession. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. Internships provide the opportunity to learn new skills and concepts from professionals in the field, test career goals, and explore career options. Students also gain an objective understanding of the experience through required corollary meetings with instructor and other students, and by recording their observations during the internships and completing exploratory assignments.

**INT/Interior Design**

**Intro to Interior Design**  
INT-101S | 2–3CR  This introductory course focuses on designing interior space by studying the classic elements on space, form, color and light. Emphasis will be on the impact of the interior space on the individual as well as various groups. The course will include a combination of hands-on studio projects, class discussions and field trips. Each project will include drafting, rendering and model-making. Students will engage in discussions on the notion of good design, the role of design and the responsibility of the designer to meet the demands of an ever-changing society.

**Design I**  
INT-201 | 4 CR  These courses deal with our relationship to space, form and the environment in a broad sense. Emphasis is on human factors, scale, materials and structures. The courses progress from abstract to problem-solving through analysis and include consideration of professional design problems of modern scope. Prerequisites: take INT-201.

**Design II**  
INT-202 | 4 CR  These courses deal with our relationship to space, form and the environment in a broad sense. Emphasis is on human factors, scale, materials and structures. The courses progress from abstract to problem-solving through analysis and include consideration of professional design problems of modern scope. Prerequisites: take INT-201.

**Construction Systems**  
INT-215 | 2 CR  An introduction to the structural principles and construction methods of buildings that assist students in understanding how buildings work from a structural and materials objective to enable actualization of an interiors project. Interiors structure and construction are examined, and students begin their first technical drawings of interior construction elements. They study the construction process and the people involved. Structural and architectural materials are presented to further the understanding of buildings, the “given” of any interior project.

**Color and Materials**  
INT-216 | 2 CR  This is an introduction to materials used as a means of expression by the interior designer. A systematic approach to selecting interior color and materials is offered. The course examines the functional and aesthetic properties of specific interior finishes to a given interior.

**Lighting Design I**  
INT-221 | 2 CR  A fundamental course in lighting and its interaction with visual perception and aesthetics. The basic functions of lighting are studied, analyzed
and critiqued as design elements, and students are asked to transfer this information to lighting plans and specifications. Wherever possible, field inspection of lighting installations adds to the theoretical information presented in the classroom.

**Architectural Drawing I**
INT-223 | 2 CR  An introduction to the process of visual communication for interior designers. The first semester (INT-223) begins with a review of the proper use of drafting equipment, through the development of two-dimensional drawings such as floor plans, sections and elevations. The course then focuses on three-dimensional drawings: axonometric and isometric paraline projection with limited perspective techniques.

**Architectural Drawing II**
INT-224 | 2 CR  An introduction to the process of visual communication for interior designers. The second semester (INT-224) is devoted to one- and two-point perspective with an emphasis on accuracy and speed of presentation. Prerequisites: take INT-223.

**Design III**
INT-301 | 4 CR  Students study the design of large-scale spaces with an emphasis on planning institutional public and commercial spaces (contract design work). The courses include an exploration of complete solutions to environmental, interior and architectural problems based on space analysis and planning. Coordination of furnishings, materials, user needs and equipment is emphasized. Prerequisites: take INT-202.

**Design IV**
INT-302 | 4 CR  Students study the design of large-scale spaces with an emphasis on planning institutional public and commercial spaces (contract design work). The courses include an exploration of complete solutions to environmental, interior and architectural problems based on space analysis and planning. Coordination of furnishings, materials, user needs and equipment is emphasized. Prerequisites: take INT-301.

**Building Construction I**
INT-315 | 2 CR  An introduction to construction details and materials through the process of working drawings and detailing. Lectures and discussions of interior and cabinet work detailing is stressed. Emphasis is given to mechanical systems such as heating, ventilation, air conditioning, plumbing and electricity and the integration of these systems as design elements, as well as building codes and other regulatory standards. Prerequisites: take INT-316.

**Building Construction II**
INT-316 | 2 CR  An introduction to construction details and materials through the process of working drawings and detailing. Lectures and discussions of interior and cabinet work detailing is stressed. Emphasis is given to mechanical systems such as heating, ventilation, air conditioning, plumbing and electrical systems, as well as building codes and other regulatory standards. Prerequisites: take INT-315.

**Presentation Techniques**
INT-323 | 2 CR  An intensification of INT-223 and INT-224. A study of presentation techniques is presented starting with a brief review of perspective drawing methods. The course develops the understanding of texture, tone, and color. Students focus on techniques of their own and develop varied rendering styles, including the incorporation of digital drawing and rendering techniques.

**Environmental Theory**
INT-332 | 2 CR  Students study the human and social impact of the built environment upon the inhabitants of that environment, physically, emotionally and psychologically. The development of research techniques is an integral part of these studies.

**Design V**
INT-401 | 4 CR  Advanced problems in design dealing with complex interior and environmental problems are presented in the fall semester. Prerequisites: take INT-302.

**Design VI**
INT-402 | 4 CR  The spring semester (INT-402) is devoted entirely to the development of a major design project: the Senior Design Thesis—a full semester of work on a self-initiated project based on a strong sense of professionalism and design maturity. Prerequisites: take INT-401 INT-403.

**Directed Research**
INT-403 | 2 CR  Offers instruction in and discussion of design programming and design methodology. It includes the preparation of a design program for the Senior Thesis to be prepared the following (spring) semester. The first six weeks of the semester will be spent in lecture and seminar sessions, providing instruction in program development and in discussion of programming techniques and the selection of a thesis project, including the thesis site. The remainder of the semester will be spent primarily in individual and/or small group discussions, providing guidance in the detailed development of individual thesis design programs.

**Working Drawings I**
INT-415 | 2 CR  A synthesis of all technical information into a complete set of working drawings based on projects developed in Design IV. Prerequisites: take INT-316.

**Working Drawings II**
INT-416 | 2 CR  A synthesis of all technical information into a complete set of working drawings based on projects developed in Design IV. In the spring semester (INT-416), students are expected to prepare a professional set of construction documents, including floor plans, reflected ceiling plans, elevations, sections, details, and finish plans as well as schedules for doors, finishes, lighting fixtures and hardware. Prerequisites: take INT-415.

**Portfolio Development**
INT-424 | 2 CR  A continuation of the Architectural Drawing III course, this involves the development of the process and techniques required to convincingly articulate design solutions. Students are assisted in exploring new presentation styles through refinement of both past and present class design projects. Photography and digital drawing techniques, useful in portfolio development, are studied in class. Prerequisites: take INT-323.

**Special Projects**
INT-456 | 1–4CR  Coursework/and or projects that are assigned on an individual basis.

**Experiential Education-Intern**
INT-499P | 1–3CR  Internships are learning experiences in the work place that relate to the interior design profession. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. Internships provide the opportunity to learn new skills and concepts from professionals in the field, test career goals, and explore career options. Students also gain an objective understanding of the experience through requires corollary meetings with instructor and other students, and by recording their observations during the internship and completing exploratory assignments.

**NEOCON Intensive (Chicago)**
INT-501 | 3 CR  This course begins with a three-hour lecture/orientation session at Pratt. Students then spend seven days in Chicago at NEOCON, the contract design industry’s most important event, where new furniture and products are exhibited. During this time, students will meet and hear some of the world’s top designers discuss their work. The week culminates with tours of Chicago’s architecture and interiors, and the buildings of Frank Lloyd Wright. A three-hour session at Pratt concludes the course.
Furniture Design
INT-517 | 2 CR  This is an introduction to the concepts, functions, materials and construction techniques of furniture design. It also is a review of design theory development in two- and three-dimensional forms of a basic furniture concept design. Lectures and field trips prepare students to solve furniture design problems in drawing and model techniques.

Lighting Design II
INT-522 | 2 CR  This course covers additional areas and topics not included in the basic lighting design course. Emphasis will be on designing illumination for complex project types, including analysis of lighting criteria, development of design concepts and complete documentation requirements. This course is designed for the student who wants to utilize light as a major feature of their design projects and requires more in-depth information and understanding.

Sustainable Design
INT-525 | 2 CR  This undergraduate level course is an introduction to and critical evaluation of, the concepts, principles, and methodologies of environmentally responsible interior design. Through lectures and discussion, students undertake a systematic exploration of the fundamental issues affecting and influencing sustainably designed interiors. Research and analysis of case studies and innovative design solutions for interiors for interiors will be enhanced by field trips to green sites and discussions with practitioners and experts, leading students to develop a solid rationale for making environmentally sensitive design decisions.

Textiles for Interiors
INT-532 | 2 CR  The purpose of this course is to provide a thorough study of textiles, wall covering, and carpet as it relates to the aesthetics, application, and function in corporate, healthcare, institutional, and residential interiors. A great portion of this course will be devoted to practical application. These sessions will be held in environments where students would go to obtain products for their “real” projects.

CADD I: Autocad
INT-560 | 2 CR  This first course in Computer-Aided Design and Drafting (CADD) covers the basic concepts and techniques encountered in today’s microcomputer-based CAD systems. Major commands, defining a drawing and editing techniques are mastered. Basic prototype drawings are created and recorded on hard copy.

CADD II: 3-D Max
INT-561 | 2 CR  Using specialized software, students learn to prepare detailed and rendered perspective drawings for presentation purposes.

CADD III: REVIT
INT-562 | 2 CR  This course will cover the use of Revit Architecture, a leading Building Information Modeling (BIM) software that is quickly becoming the industry standard for design professionals. The goal of this course is to get students familiar with Revit in particular, and the BIM design process on a more general scale. We will focus on how these tools can enhance student work using design studio/thesis examples, as well as how these tools are used in a professional environment using complex large-scale projects as case-studies. Prerequisites: take INT-560 INT-561.

Retail Design
INT-571 | 2 CR  Course description pending.

Residential Design
INT-572 | 2 CR  Course description pending.

Internship (0 credit)
INT-9400 | 0 CR  Internships are learning experiences in the work place that relate to the interior design profession. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. Internships provide the opportunity to learn new skills and concepts from professionals in the field, test career goals, and explore career options. Students also gain an objective understanding of the experience through requires corollary meetings with instructor and other students, and by recording their observations during the internship and completing exploratory assignments.

Internship (3 credit)
INT-9403 | 3 CR  Internships are learning experiences in the work place that relate to the interior design profession. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. Internships provide the opportunity to learn new skills and concepts from professionals in the field, test career goals, and explore career options. Students also gain an objective understanding of the experience through requires corollary meetings with instructor and other students, and by recording their observations during the internship and completing exploratory assignments.

PHOT/Photography

Photography I
PHOT-101 | 2 CR  This is an introductory course in the fundamentals of black-and-white photography. The basic technical skills cover the operation of the small camera, exposing and developing film, making contact prints, enlarging, and finishing of black-and-white photographs. In addition to class critiques, slide presentations acquaint the student with the photographers who have shaped the medium. Field trips are taken to gallery and museum shows.

Photography II
PHOT-102 | 2 CR  This is an introductory course in the fundamentals of black-and-white photography. The basic technical skills cover the operation of the small camera, exposing and developing film, making contact prints, enlarging, and finishing of black-and-white photographs. In addition to class critiques, slide presentations acquaint the student with the photographers who have shaped the medium. Field trips are taken to gallery and museum shows.

Introduction to Photography
PHOT-103S | 2–3 CR  How to make photographic images as fine art prints is the focus of this studio course. Studying 35mm camera operations, lighting techniques and darkroom procedures helps students gain a broad knowledge of black and white photography. Students will explore exposing and developing film, making contact prints, enlarging and finishing photographs, as well as learning specific shooting techniques. Composition, aesthetic & perceptual awareness, and communication through images will also be explored. Students will receive a brief historical perspective as well as an introduction to fine art photography. You must have access to a 35mm camera for this course. Extensive fieldwork and field trips to galleries is an integral part of this studio.
Introduction to Digital Imaging/Photo
PHOT-106SP | 2 CR  Students will learn the basics of digital imaging: scanning, shooting with a digital camera, using graphic software, and various forms of outputting images. Using primarily Adobe Photoshop, students will learn how to create and develop imagery. Familiarity with computer is helpful, but not necessary. Students must have a digital camera. Students will also become familiar with the basics of photography, including fundamental darkroom techniques and procedures.

Photography III
PHOT-201 | 2 CR  This is a course for students with a basic background in small camera operation and darkroom procedures, with a greater emphasis on the photography both as a fine print and as an interrelated trace of the students’ interests and perceptions. Class time includes discussions, slide shows, and field trips to current local photography exhibitions. Prerequisites: take PHOT-101.

Photography: Digital I
PHOT-250 | 2 CR  Students learn about the scanning of slides and prints and manipulation through dodging, burning, color correction, retouching and printing.

Photography: Color I
PHOT-265 | 2 CR  In this course, students are introduced to color photography. Aesthetic possibilities in color photography are reviewed in slide presentations. Students learn automatic processes. Color darkrooms with appropriate chemicals and equipment are available for student use outside of scheduled class time. Prerequisites: take PHOT-102.

Photography: Color II
PHOT-266 | 2 CR  The emphasis is the second semester of color photography is on developing a personal color portfolio. Students are expected to visit New York galleries and study photographic publications to be familiar with current trends in this medium. Students use automatic processing equipment. Color darkrooms with appropriate chemicals and equipment are available for student use outside of scheduled class time. Prerequisites: take PHOT-250.

Photography: Advanced Critique
PHOT-301 | 2 CR  This class is designed for advanced photo criticism. Since this is primarily a critique class, the focus is not on tools, but rather on the continuity of ideas as well as personal vision. Students taking the course should have some experience with black-and-white, color, and digital photography, however. The goal is to integrate a student’s skills in order to develop a stronger aesthetic. Students have the opportunity to explore ideas and develop the analytical skills necessary to create cohesive portfolios. Prerequisites: take PHOT-201 PHOT-250 PHOT-266 PHOT-307 PHOT-321.

Photography: B/W Printing
PHOT-303 | 2 CR  This class covers advanced black-and-white printing and characteristics and performance of photographic lenses. Students review photo papers, chemistry, printing methods and archival printmaking techniques. Photo lens studies include color correction, aperture, focal length, zoom and varifocal lenses. Prerequisites: take PHOT-102.

Photography: Studio II
PHOT-320 | 2 CR  A lecture-demonstration course for the serious photographer who has a firm grasp of basic black-and-white photographic and darkroom skills. It includes all aspects of artificial light photography, including the use of tungsten and electronic flash illumination for portraiture, still life, and interior photography. It is designed for students who want to learn specific studio lighting techniques. Prerequisites: take PHOT-285 PHOT-250.

Photography: Studio I
PHOT-321 | 2 CR  This is a continuation of Studio Photography I. The course has two related aims: to develop the photographic skills in professional, editorial and studio photography. Advanced lighting, location, and digital photography will be covered. Students will learn studio photography with portrait figure, still life, and architectural form and will be able to work in black-and-white, color and all formats. Guest speakers, such as photo editors, editorial photographers, and/or studio visits will be included. Prerequisites: take PHOT-320.

Photography: Large Format I
PHOT-307 | 2 CR  Students spend the first semester becoming acquainted with the 4”x5” view camera, its uses and limitations. Emphasis is placed on developing a sense of comfort and facility with the camera and exploiting the unique potential of the medium, like its ability to correct perspective and render fine detail. View cameras are on loan to class members. Prerequisites: take PHOT-201 PHOT-265.

Photography: Large Format II
PHOT-308 | 2 CR  This class is a continuation of PHOT-307, the introductory-format class. While a continuing emphasis is placed on the various aspects of control and manipulation inherent in the view camera, there will be a greater emphasis placed on thematic development and concepts. Class members may borrow view cameras for use. Prerequisites: take PHOT-307.

Narrative Forms: Photo Book
PHOT-313 | 2 CR  Explores the use of multiple photographic images in book and series form. Students are taught the craft of elementary bookbinding and mounting photographs in books. The class deals with the sequencing, spacing, narrative aspects of images in books. Students also examine portfolio content and a history with examples of past photographic series and books. The student must have had at least one year of photography at Pratt. Prerequisites: take PHOT-102.

Processes: Non-Silver
PHOT-315 | 2 CR  Students are introduced to photographic processes that bridge the gap between traditional photography and the aesthetics of painting and printmaking. Light-sensitive emulsions are applied to paper, cloth, or other materials by hand. Additional processes such as gum bichromate, Xerox, cyanotype, cliche verre, and experimental toning also are reviewed. Prerequisites: take PHOT-102.

Processes: Platinum/Palladium
PHOT-316 | 2 CR  The platinum/palladium contact print is a viable alternative to traditional photographic papers and is fully respected as a contemporary printing medium. Students explore the art of contact printing through this method. Fine art printing papers as well as the preparation application and effective controls of the various emulsion ingredients are covered in the course. Prerequisites: take PHOT-102.

Lens-less Photography
PHOT-317P | 2 CR  This course is an exploration of methods in photography without lenses including pinhole photography, photograms and camera obscura using both analog and digital media. Prerequisites: take PHOT-101.

Senior Project I
PHOT-401 | 4 CR  The Senior Project, a two-semester course, is the transition between formal academic study and continued independent development. As a final step in the photography curriculum, two goals are stressed: critical development of concepts into individual projects and an emphasis on career building tools and resources. Prerequisites: take PHOT-321 PHOT-308.

Senior Project II
PHOT-402 | 4 CR  The second semester of Senior Project completes the transition between formal academic study and the independent development of the photographer. In addition to the goals of the first semester, the course culminates in a senior thesis exhibition. Prerequisites: take PHOT-401
Photographic Editorial Workshop
PHOT-408 | 2CR  This is the study of picture editing through an in-depth exploration of the picture story, essay, and sequence. The emphasis is on a dialogue designed to create verbal and visual connections that uncover the set of complex interactions we call "content" in art. Prerequisites: take PHOT-102.

Professional Practices
PHOT-440P | 2CR  This course will focus on the career options and practical concerns that exist in the photography industry. In-depth discussions regarding artists' statements, portfolios, self-promotion, job searches, gallery representation, and standard business practices, will give students the skills necessary to comfortably enter the marketplace.

Contemporary Issues in Photo
PHOT-441 | 2CR  Current trends within photography and related art forms are examined from aesthetic, cultural, social, and political points of view. The course is based on exhibitions in the New York-area, recent books, current magazines, catalogs, and individual research. Written papers required. Prerequisites: take HA-337.

Photography: Digital III
PHOT-450 | 2CR  Photography students who have completed PHOT-350 will continue to explore advanced digital imaging. The class will compare, contrast, and fuse traditional photography with the latest advances in digital imaging. Students will be expected to produce a body of at least twelve digital prints. These works will reflect the concept and focus outlined in a written proposal and all issues involved in preparation and printing of imagery must be resolved digitally. Research of digital photography through mass media and visits to New York City galleries is encouraged and expected. Prerequisites: take PHOT-350.

Fundamentals of Printmaking
PRNT-201 | 2CR  This course is an introduction to the world of print and print media. It is a hands-on studio/lecture course that emphasizes the historical and contemporary use of prints, imagery conceived as multiples, and the role of printmaking as a primary art form. The four principle traditional print technologies along with new and emerging processes relevant to the field are explored and developed in a print workshop setting.

Special Studies
PHOT-500 | 2CR  This is an elective course for supervised research. This course will enable a graduate student to pursue learning media and developing projects: design, technique, production and post-production. Graduate students may use this course at various levels.

Photography Internship (0 credit)
PHOT-9400P | 1CR  This course is a work-learning experience at a field related professional site. Students earn course credit and refine their career objectives while building an employment history an references for future work experiences. Students will gain skill and knowledge on-site, as well as a more objective understanding of the experience through participation in a class seminar. Prerequisites: take PHOT-102.

Photography Internship (1 credit)
PHOT-9401P | 1CR  This course is a work-learning experience at a field related professional site. Students earn course credit and refine their career objectives while building an employment history an references for future work experiences. Students will gain skill and knowledge on-site, as well as a more objective understanding of the experience through participation in a class seminar.

Photography Internship (2 credit)
PHOT-9402P | 2CR  This course is a work-learning experience at a field related professional site. Students earn course credit and refine their career objectives while building an employment history an references for future work experiences. Students will gain skill and knowledge on-site, as well as a more objective understanding of the experience through participation in a class seminar.

Photography Internship (3 credit)
PHOT-9403P | 3CR  This course is a work-learning experience at a field related professional site. Students earn course credit and refine their career objectives while building an employment history an references for future work experiences. Students will gain skill and knowledge on-site, as well as a more objective understanding of the experience through participation in a class seminar.

Lithography I
PRNT-204 | 2CR  Developed in 1798 by Alois Senefelder—lithography is a form of printmaking which allows the artist to draw directly on the matrix. This course will cover both stone and plate lithography, and photo processes. Students will acquire the technique through demonstration and practical application. Weekly assignments and critiques are designed to develop an integration of formal qualities and concepts with technical exploration. All printmaking courses offer student an introduction into the world of prints, multiples, and printed matter. Prerequisites: take 4 credits; from courses FDC-144 FDC-201.

Printmaking I
PRNT-205 | 2–4CR  An introduction to printmaking processes, creative concepts, and the development of personal imagery in the relief media. Students learn formative approaches to woodcuts, paper and cardboard cut, lino-cut, collage, and experimental relief media. Black-and-white and color printing are emphasized along with color registration, subtractive printing, surprinting, multiple-block printing, and inking techniques. Survey seminars and critiques are held regularly.

Printmaking II: Relief
PRNT-206 | 2–4CR  A second semester of study in relief printing for students who wish to continue advanced studio work. Prerequisites: take PRNT-205.

Silk Screen and Stencil I
PRNT-207 | 2–4CR  Image formulation through the stencil (silk screen and related stencil techniques) is developed. Paper stencil, glue block out, lacquer block out, tusche and glue, cut film, and photosensitive stencil formulations are stressed. Problems of imagery related to the medium are pursued. Color mixing, registration, over printing, transparencies and edition printing are emphasized. Critiques, demonstrations, and class discussions are held.

Silk Screen and Stencil II
PRNT-208 | 2–4CR  The second semester of study of the silk print. This advanced level of screen printing may be elected by non-majors. Prerequisites: take PRNT-207.

Silkscreen I
PRNT-211 | 2CR  Image formulation through the stencil (silk screen and related stencil techniques) is developed. Paper stencil, glue block out, lacquer block out, tusche and glue, cut film, and photosensitive stencil formulations are stressed. Problems of imagery related to the medium are pursued. Color mixing, registration, over printing, transparencies and edition printing are emphasized. Critiques, demonstrations, and class discussions are held.
Relief I
PRNT-212 | 2 CR  It began with a stamp as a way to identify—Relief is undoubtedly the oldest printmaking technique. This course will cover wood and linoleum block printing in black and white and reduction and multiple block printing in color. Students will acquire the technique through demonstration and practical application. Weekly assignments and critiques are designed to develop an integration of formal qualities and concepts with technical exploration. All printmaking courses offer students an introduction into the world of prints, multiples, and printed matter.

Intaglio II
PRNT-303 | 2 CR  The intaglio print as a highly developed medium of creative expression is pursued in-depth. Instruction is offered in line etching, engraving, dry point aquatint, relief etching, lift-ground etching, collograph, embossing, and mixed media. Problems of personal image development and growth are discussed. Prerequisites: take PRNT-204 or PRNT-203.

Lithography II
PRNT-304 | 2 CR  Advanced Lithography is designed to advance the student’s technical skills and foster a critically engaged exploration of the medium. Students will be expected to proceed from initial assignments to self-directed projects and create a concept driven body of work that is integrated with their informed use of the technique. Instruction and guidance will happen individually and in group critiques. Prerequisites: take PRNT-304 or PRNT-203.

Printmaking III: Intaglio
PRNT-305 | 2–4 CR  The intaglio print as a highly developed medium of creative expression is pursued in-depth. Instruction is offered in line etching, engraving, dry point aquatint, relief etching, lift-ground etching, collograph, embossing, and mixed media. Problems of personal image development and growth are discussed. Prerequisites: take 4 credits; from courses FDC-144 FDC-201.

Printmaking IV: Intaglio
PRNT-306 | 2–4 CR  The intaglio print as a highly developed medium of creative expression is pursued in-depth. Instruction is offered in line etching, engraving, dry point aquatint, relief etching, lift-ground etching, collograph, embossing, and mixed media. Problems of personal image development and growth are discussed. Prerequisites: take PRNT-305.

Printmaking V: Lithograph
PRNT-307 | 2–4 CR  A comprehensive program developing photographic and personal imagery through the medium of the lithograph is offered in this course. Students learn its unique capabilities. Crayon, wash and resist, drawing, graining stone and metal plate preparation (etching) and printing are taught with strong emphasis placed on professional techniques. Various approaches to color printing, metal plate and stone work and photosensitive image formulation are also stressed. Prerequisites: take 4 credits; from courses FDC-144 FDC-201.

Printmaking VI: Lithograph
PRNT-308 | 2–4 CR  A comprehensive program developing photographic and personal imagery through the medium of the lithograph is offered in this course. Students learn its unique capabilities. Crayon, wash and resist, drawing, graining stone and metal plate preparation (etching) and printing are taught with strong emphasis placed on professional techniques. Various approaches to color printing, metal plate and stone work and photosensitive image formulation are also stressed. Prerequisites: take PRNT-307.

Advanced Printmaking I
PRNT-309 | 2–4 CR  Students pursue advanced study in printmaking, including relief print, silk screen, lithography, senior print, photo technics, intaglio, collograph, monoprint, or art of the book. Students are assigned to the most appropriate form. Any required printmaking department courses in the chosen medium or previous approved printmaking experience as well as permission of the chairperson is required. Prerequisites: take 6 credits; from Subject PRNT.

Advanced Printmaking II
PRNT-310 | 4 CR  Junior Printmaking is an all-day course. Students will work in their medium(s) of choice and will be fostered by the faculty in their individual work through critique and technical advisement. The course will cultivate and expand the student’s problem solving skills, technical facility, printmaking knowledge, and individual work practice. Prerequisites: take PRNT-309 take 6 credits from Subject PRNT except courses PRNT-309.

Silkscreen II
PRNT-311 | 2 CR  Silkscreen II is designed to advance the student’s technical skills and foster a critically engaged exploration of the medium. Students will be expected to proceed from initial assignments to self-directed projects and create a concept driven body of work that is integrated with their informed use of the technique. Instruction and guidance will happen both individually and in weekly group critiques. Prerequisites: take PRNT-207 PRNT-211.

Relief II
PRNT-312 | 2 CR  Relief II is designed to advance the student’s technical skills and foster a critically engaged exploration of the medium. Students will be expected to proceed from initial assignments to self-directed projects and create a concept driven body of work that is integrated with their informed use of the technique. Instruction and guidance will happen both individually and in weekly group critiques. Prerequisites: take PRNT-212 or PRNT-205.

Senior Printmaking I
PRNT-405 | 4 CR  Senior Printmaking is an intensive all day course for the Fine Arts/Printmaking major to be taken sequentially during the senior year. Students will focus on their work/printmaking to further their development and exploration as artists. The fall term will focus on development of “professional skills”, proposal of thesis work and a rigorous studio practice. The faculty will work closely with each student and as a group in preparation for the Printmaking Senior Thesis Exhibition in the spring. Prerequisites: take 8 credits; from Subject PRNT; from Levels 200 300.

Senior Printmaking II
PRNT-406 | 4 CR  Senior Printmaking is an intensive all day course for the Fine Arts/Printmaking major to be taken sequentially during the senior year. The Spring term is dedicated to studio practice and completion of a body of work for the Printmaking Senior Thesis Exhibition. The course requires a rigorous studio practice with emphasis on the integration of conceptual, formal, and technical concerns. The faculty will work closely with each student and as a group in preparation for the Exhibition. Prerequisites: take 8 credits; from Subject PRNT; from Levels 200 300.

Senior Printmaking Project
PRNT-409 | 2 CR  The emphasis in this course is on concepts in printmaking; only techniques that are necessary for developing a body of work are taught. No previous experience in printmaking is required. Prerequisites: take 8 credits; from Subject PRNT; from Levels 200 300.

Art and the Computer I
PRNT-561 | 2 CR  Students learn basic computer skills using Photoshop and PaintBrush software to generate artwork for printmaking and book art classes. The course is offered as an elective to all graduate and undergraduate students. For undergraduate printmaking majors, the course is required with a prerequisite of one semester of printmaking.

Art and the Computer II
PRNT-562 | 2 CR  Students learn basic computer skills using Photoshop and PaintBrush software to generate artwork for printmaking and book art classes. The course is offered as an elective to all graduate and undergraduate students. For undergraduate printmaking majors, the course is required with a prerequisite of one semester of printmaking. Prerequisites: take PRNT-561.

Letterpress: Text & Image
PRNT-563 | 2 CR  This introductory course will explore two of the oldest forms of printmaking: letterpress and relief. Students will use hand set type, print in relief, and make photo-polymer plates to investigate the unique possibilities offered by combining text and image as visual language.
**PTG / Painting**

**Painting I**
PTG-205 | 2–4CR  An introduction to the basic concepts of visual, procedural, and gestural schema incorporating controlled experimentation, with a broad focus in color, abstraction, and visual harmonics.

**Painting II**
PTG-206 | 2–4CR  An introduction to the basic concepts of visual, procedural, and gestural schema incorporating controlled experimentation, with a broad focus in color, abstraction, and visual harmonics.

**Painting I: Sophomore Intensive**
PTG-207 | 2CR  This course places an emphasis on a variety of formal approaches to building a painted surface. Investigations will include handling of materials, including their physical properties and attendant techniques. Color mixing, composition, edge, shape and form will be areas of concern inherent in every painting project. Beginning students may take this course and fulfill requirements as directed by the Professor. Prerequisites: take 24 credits; from Subject FDC.

**Painting II: Sophomore Intensive**
PTG-208 | 2CR  This course places an emphasis on a variety of formal approaches to building a painted surface. Investigations will include handling of materials, including their physical properties and attendant techniques. Color mixing, composition, edge, shape and form will be areas of concern inherent in every painting project. Beginning students may take this course and fulfill requirements as directed by the Professor. Prerequisites: take 24 credits; from Subject FDC.

**Life Study I**
PTG-211 | 2–4CR  The image (nature, human, still life) used as media and medium for projection and expression of human consciousness is studied in this course.

**Life Study II**
PTG-212 | 2–4CR  The image (nature, human, still life) used as media and medium for projection and expression of human consciousness is studied in this course.

**Painting III**
PTG-305 | 2–4CR  An in-depth study of specific concepts and processes. Development and articulation of individual constructs and personal expression are nurtured. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Painting IV**
PTG-306 | 2–4CR  An in-depth study of specific concepts and processes. Development and articulation of individual constructs and personal expression are nurtured. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Junior Intensive Painting, Fall**
PTG-307 | 4CR  The fall semester portion of the Junior Painting Intensive sequence, this 4 credit course provides the studio environment where third year painting majors obtain the necessary experience to advance to the thesis year, prepare for Junior Painting and Drawing Survey and strive to develop those conventions that frame this activity. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Junior Intensive Painting, Spring**
PTG-308 | 4CR  The spring semester portion of the Junior Painting Intensive sequence, this 4 credit course provides the studio environment where third year painting majors obtain the necessary experience to advance to the thesis year, participate in Junior Painting and Drawing Survey and strive to develop those conventions that frame this activity. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Life Study III**
PTG-311 | 2–4CR  Students study the development of perceptual expansion and internally-generated imagery based on life studies. Emphasis is placed on composition, coordination of media, process, and concept in relation to the development of individual vision and expression. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Life Study IV**
PTG-312 | 2–4CR  Students study the development of perceptual expansion and internally-generated imagery based on life studies. Emphasis is placed on composition, coordination of media, process, and concept in relation to the development of individual vision and expression. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**Junior Intensive Painting Life Study Fall**
PTG-313 | 4CR  Recommended for third year painting majors with an interest in figurative studies. The fall semester portion of the Junior Painting Intensive sequence, this 4 credit course provides the studio environment where third year painting majors obtain the necessary experience to advance to the thesis year, prepare for Junior Painting and Drawing Survey and strive to develop those conventions that frame this activity. Prerequisites: take 4 credits; from Subject FDC; from Level 200.

**SCJ / Sculpture**

**Introduction to Sculpture**
SCJ-100S | 2–3CR  This course will concentrate on the creation of three-dimensional art. It will offer an introductory, yet in-depth examination of the materials and processes used in the making of sculpture. Students will explore both subtractive methods, such as carving stone or plaster, and additive methods, such as construction with wire, paper, and found objects.
Introduction to Jewelry and Metal Craft
SCJ-101S | 2 CR  Design wearable art in silver, copper, and brass. This elective involves basic metal arts and jewelry-making techniques. Students learn basic techniques, including sawing, texturing, riveting, chain making, and stone setting. The half-day section is two credits; the full-day section is four credits. Co-requisite courses: FA-001.

Introduction to Jewelry/Metal Crafts
SCJ-101SP | 2 CR  Design wearable art in silver, copper, and brass. This elective involves basic metal arts and jewelry-making techniques. Students learn, through demonstration and projects, basic techniques, including sawing, texturing, riveting, chain making, and stone setting. The half-day section is two credits; the full-day section is four credits. Co-requisite courses: FA-001.

Sculpture I
SCJ-205 | 2–4CR  This course emphasizes the development of formal perception and projection, and provides an introduction to the basic concepts, materials, and processes of sculpture. Co-requisite courses: FA-001.

Sculpture II
SCJ-206 | 2–4CR  This course emphasizes the development of formal perception and projection, and provides an introduction to the basic concepts, materials, and processes of sculpture. The half-day section is two credits; the full-day section is four credits.

Ceramics I
SCJ-207 | 2–4CR  An introduction to ceramics that explores the use of the wheel, coil, and slab in the creation of clay objects, both sculptural and functional. The half-day section is two credits; the full-day section is four credits.

Ceramics II
SCJ-208 | 2–4CR  An introduction to ceramics that explores the use of the wheel, coil, and slab in the creation of clay objects, both sculptural and functional. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 24 credits; from Subject FDC.

Life Study I
SCJ-211 | 2–4CR  Students study the human figure as an expression and reflection of nature. Topics include introduction to the figure as a form in space; analysis of the figure as a complex of masses, axis, and movement; anatomy—the figure as a functional machine with studies from life and the skeleton; kinesiology—study of the movement potential of the body; and analysis of three-dimensional movement capabilities of skeletal joints and functional muscle groups. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 24 credits; from Subject FDC.

Life Study II
SCJ-212 | 2–4CR  Students study the human figure as an expression and reflection of nature. Topics include introduction to the figure as a form in space; analysis of the figure as a complex of masses, axis, and movement; anatomy—the figure as a functional machine with studies from life and the skeleton; kinesiology—study of the movement potential of the body; and analysis of three-dimensional movement capabilities of skeletal joints and functional muscle groups. The half-day section is two credits; the full-day section is four credits. Prerequisites: take 24 credits; from Subject FDC.

Jewelry I
SCJ-215 | 2 CR  This jewelry course is an introduction to basic direct metal fabrication techniques used to create small scale, wearable objects with non-ferrous metals. Design development is used as an extension of studio work with special attention paid to issues relating to object scale and the body. This is the first semester requirement for all Fine Arts/Jewelry majors.

Jewelry II
SCJ-216 | 2 CR  This course builds upon the skill set developed in Jewelry I. Students learn advanced direct metal fabrication techniques for small-scale, wearable objects. Precision and craftsmanship become the emphasis as students integrate design concepts addressing scale and wear-ability with more complex techniques. This is the second semester requirement for all Fine Arts/Jewelry majors; however students who have completed Jewelry I are welcome. Prerequisites: take 24 credits; from Subject FDC.

Ceramics III
SCJ-307 | 2–4CR  This course involves an in-depth study of specific concepts and processes and encourages the development and articulation of individual concepts in ceramic design, including techniques in glazing. The number of credits varies according to time spent in the course. Prerequisites: take 4 credits; from Subject FDC.

Ceramics IV
SCJ-308 | 2–4CR  This course involves an in-depth study of specific concepts and processes and encourages the development and articulation of individual concepts in ceramic design, including techniques in glazing. The number of credits varies according to time spent in the course. Prerequisites: take 4 credits from Subject SCJ from Level 200; take SCJ-307.

Life Study III
SCJ-311 | 2–4CR  This course emphasizes development of perceptual expansion and internally-generated figure studies. The figure as media and medium for projection and expression of human consciousness is studied. Coordination of media, process, and concept is covered. Prerequisites: take 4 credits from courses SCJ-211 SCJ-212 SCJ-205 SCJ-206 take SCJ-311.

Life Study IV
SCJ-312 | 2–4CR  This course emphasizes development of perceptual expansion and internally-generated figure studies. The figure as media and medium for projection and expression of human consciousness is studied. Coordination of media, process, and concept is covered. Prerequisites: take 4 credits from courses SCJ-211 SCJ-212 SCJ-205 SCJ-206 take SCJ-311.

Jewelry III
SCJ-315 | 4 CR  This all-day studio is designed exclusively for the Fine Arts/Jewelry major; it is the 1st half of the yearlong required course sequence. Students will develop as designers and makers of wearable objects by dramatically expanding a repertoire of technical skills and knowledge in order to enhance concept development. Prerequisites: take 4 credits; from Subject SCJ; from Level 200.

Jewelry IV
SCJ-316 | 4 CR  This all-day studio is designed exclusively for the Fine Arts/Jewelry major; it is the 2nd half of the yearlong required course sequence. Students will continue to expand technical expertise and design/concept development by integrating technical, historical and contemporary influences acquired in related major coursework. Participants will begin to explore methods used to present proposals and display work. Prerequisites: take SCJ-315.

Metal/Jewelry III (non concentration)
SCJ-317 | 2 CR  This course is designed for students who are not pursuing a concentration in jewelry, but are interested in expanding their technical ability in fine metals. Students are taught advanced direct metal techniques designed to improve their bench skills. Complex multi-stepped, as well as indirect methods, such as lost-wax casting, are introduced to broaden the students' ability to generate more sophisticated design and production methods. Prerequisites: take SCJ-216.
Sculpture V Senior Intensive
SCJ-405 | 4 CR  An in-depth study of concepts, materials and processes. It focuses on the development of the individual formative process, including research, development, and thesis. Prerequisites: take 24 credits from Subject FDC; take 4 credits from Subject DRWG from Level 200; take 4 credits from Subject SCJ from Level 200; take 4 credits from Subject PRNT from Level 200; take 4 credits from Subject PTG from Level 200; take 6 credits from Subject TECH; take 8 credits from Subject SCJ from Level 300; take FAU-241 FAU-242 FAU-341 FAU-342 FAU-441.

Sculpture VI Senior Intensive
SCJ-406 | 4 CR  An in-depth study of concepts, materials and processes. It focuses on the development of the individual formative process, including research, development, and thesis. Prerequisites: take 24 credits from Subject FDC take 4 credits from Subject DRWG from Level 200 take 4 credits from Subject SCJ from Level 200 take 4 credits from Subject PRNT from Level 200 take 4 credits from Subject PTG from Level 200 take 6 credits from Subject TECH take 8 credits from Subject SCJ from Level 300 take FAU-241 FAU-242 FAU-341 FAU-342 FAU-441 take SCJ-405.

Ceramics V
SCJ-407 | 2-4 CR  This thesis studio course is an in-depth study of specific concepts and processes. Development and articulation of individual concepts in ceramic design are nurtured. Techniques in kiln firing and glazing are covered. The half-day section is two credits; the full-day section is four credits. Prerequisites: take SCJ-207 SCJ-208 SCJ-307 SCJ-308.

Ceramics VI
SCJ-408 | 2-4 CR  This thesis studio course is an in-depth study of specific concepts and processes. Development and articulation of individual concepts in ceramic design are nurtured. Techniques in kiln firing and glazing are covered. The half-day section is two credits; the full-day section is four credits. Prerequisites: take SCJ-207 SCJ-208 SCJ-307 SCJ-308 SCJ-407.

Jewelry V
SCJ-415 | 4 CR  This all-day senior thesis studio is designed exclusively for the Fine Arts/Jewelry major to focus on the development and execution of a cohesive body of wearable work for an evolving portfolio. Participants formulate a thesis proposal and begin fabricating a collection by utilizing the appropriate techniques and materials relative to a chosen theme. Prerequisites: take SCJ-316

Jewelry VI
SCJ-416 | 4 CR  This all-day senior thesis studio is designed exclusively for the Fine Arts/Jewelry major to complete a cohesive body of wearable work and prepare that collection for public presentation. Students will complete the fabrication of work evolved from the fall thesis proposal while simultaneously preparing for the senior thesis exhibition. Special attention will be paid to display issues associated with wearable objects, as well as topics that create synergy between this course and the Senior Jewelry Seminar. Prerequisites: take SCJ-415

Metal Sculpture I
SCJ-501 | 2 CR  Students explore metal as a sculptural material and the techniques available to its working, and experience the material in its varying states, ranging from rock hardness through plasticity to fluid, molten conditions. This ability to assume many forms along with the immediacy, power, and versatility of the oxy-acetylene torch, electric arc, forge and a myriad of other metalsmithing tools provide a rich and varied context for exploring sculptural concepts. Prerequisites: take SCJ-501.

SCJ-505 Metal Sculpture II
TECH-531 | 2 CR  Students explore metal as a sculptural material and the techniques available to its working and experience the material in its varying states ranging from rock hardness through plasticity to fluid, molten conditions. This ability to assume many forms along with the immediacy, power, and versatility of the oxy-acetylene torch, electric arc, forge and a myriad of other metalsmithing tools provide a rich and varied context for exploring sculptural concepts. Prerequisites: take SCJ-501.

Clay As Canvas
SCJ-563 | 2 CR  Students learn how to develop shapes in whiteware clay to create an individualized canvas for painting. The course covers application of color and/or photographic images to clay; silk screening on clay; and the use of ceramic stains, engobes, china paints, overglaze, airbrushing, acrylics and enamel paints. The focus is on developing individual projects.

TECH/Technics

Illustration: New Media I
TECH-227 | 2 CR  The goal of this course is to analyze the current trends in styles employed in today's illustration field. The course also attempts to predict the directions which will be favored in the future. In addition, the student begins forming an individual vision through the development of drawing as a personal language. Prerequisites: take COMD-202 COMD-212 COMD-222.

Illustration: New Media II
TECH-228 | 2 CR  This course focuses on drawing the human form (nude, fashion, and environmental) during the class session. In addition, five homework assignments, a sketch book and a portfolio composed of projects executed in diverse media are created. Student participation in classroom critiques is encouraged to further develop the individual's understanding of graphic design and illustration. Prerequisites: take COMD-202 COMD-212 COMD-222.

Metalsmithing: Hollowware
TECH-291 | 2 CR  This course will teach in greater depth the properties of non-ferrous metals and the fundamentals of forming using traditional and contemporary silversmithing techniques. Students will create metal objects suitable for jewelry, sculpture or product design using direct metal fabrication methods. Prerequisites: take SCJ-215.

Bench Skills: Stone Setting
TECH-292 | 2 CR  Technical demonstrations will provide students with the knowledge to fabricate in metal a variety of stone settings, clasps and hinges enhancing their bench skills by increasing precision, expanding their knowledge of jewelry techniques and enabling the creation of more complex designs. Prerequisites: take SCJ-215.

Tools & Tech for Metalsmiths
TECH-371 | 2 CR  This course will advance the bench skills of the jeweler/metal smith by teaching a variety of specialized techniques applicable to small scale work using non-ferrous metals. Students will practice chasing and repousse, anticlastic raising, using a tap and die to create small screw mechanisms and tool-making for specific fabrication and joining needs. Prerequisites: take SCJ-215.

Tools & Tech for Metalsmiths
TECH-371 | 2 CR  This course will advance the bench skills of the jeweler/metal smith by teaching a variety of specialized techniques applicable to small scale work using non-ferrous metals. Students will practice chasing and repousse, anticlastic raising, using a tap and die to create small screw mechanisms and tool-making for specific fabrication and joining needs. Prerequisites: take SCJ-215.

Casting for Metalsmiths
TECH-372 | 2 CR  Students will learn all aspects of wax working and lost wax casting in a scale appropriate to jewelry. This process will enable students to create metal models and rubber molds resulting in multiple component parts used to fabricate finished pieces of jewelry or small scale objects. Prerequisites: take SCJ-216.

Jewelry: Beyond Metal
TECH-373 | 2 CR  This course will focus on various alternative materials for the design and fabrication of small scale, wearable objects suitable for jewelry. Students will learn to manipulate a variety of materials such as wood, plastics, rubber and clay in combination with advanced cold metal connections and adhesives to create finished pieces. Prerequisites: take SCJ-215 or SCJ-215.
Sheet Metal Shaping
TECH-433 | 2 CR  This course will teach participants how to make three-dimensional forms from sheet metal. Students will be able to produce a variety of volumetric forms for various purposes, from the simple to the complex, ranging from abstract sculptural forms to functional applications.

Techniques: Marker
TECH-449 | 2 CR  Working professionals such as art directors, graphic designers and illustrators are expected to skillfully translate verbal ideas into visual form. This course focuses on the sequence of sketching, from thumbnail to comprehensives to final comps. Final comps for presentation, executed in magic markers, color and black-and-white, are assigned. Final comps of situations, events, objects and/or products are executed in magic marker and mixed media.

Watercolor Rendering
TECH-461 | 2 CR  This course will introduce students to a comprehensive foundation for composing in watercolor and develop an enhanced appreciation of its potential as both a creative and presentation medium. Classes will cover the rendering of specific landscape elements: skies, tree, architecture, perspective and color mixing. This will culminate in projects integrating these elements into cohesively designed images.

Advanced Watercolor Rendering
TECH-462 | 2 CR  This course is an extension of Watercolor Rendering and will cover advanced techniques including glazing, stumbling and point of brush. Students will learn to prepare stretched paper and work on larger independent projects. Prerequisites: take TECH-461.

Companion Forms: Artist's Book
TECH-500 | 3 CR  This studio course offered jointly through the School of Liberal Arts and Science and the School of Art and Design, explores the relationship between visual and literary art forms through the arts of the book. Students are exposed to historical precedents for collaborations between artists and writers of various cultures. Taught jointly by faculty from visual and literary disciplines, students will themselves produce books and shorter forms with their visual and literary counterparts.

Anatomy I
TECH-501 | 2 CR  The structure of the human form in movement, equilibrium, and motion is studied in TECH-501. Motion, expression and body language are observed and explored through the study of skeletal and kinetic muscular masses in TECH-502. Drawings from anatomical dissections for artists at a well-known medical school are encouraged.

Anatomy II
TECH-502 | 2 CR  The structure of the human form in movement, equilibrium, and motion is studied in TECH-501. Motion, expression and body language are observed and explored through the study of skeletal and kinetic muscular masses in TECH-502. Drawings from anatomical dissections for artists at a well-known medical school are encouraged. Prerequisites: take TECH-501.

Painting Processes
TECH-507 | 2 CR  Covers the technical aspects of painting, including a study of the chemistry of paints, pigments, and finishes and their applications through discussions, lectures, demonstrations, and research assignments. This is a required class for painting majors. Prerequisites: take 4 credits; from Subject PTG; from Level 200.

Introduction to Glass
TECH-513P | 2 CR  A broad survey of glass techniques designed to introduce the beginning student to the major areas of glass fabrication; kiln-forming, kiln-casting, cold-working, flame-working, and glassblowing. Students are expected to complete a series of projects utilizing techniques from each of the areas taught. Prerequisites: take SCJ-305 SCJ-315(SCJ_315) FAU-342 FAU-347P IND-311 inD-507 FA-671 IND-612A or IND-610.

Clay & Glazes
TECH-515 | 2 CR  Course description pending. Prerequisites: take 2 credits; from courses SCJ-207 SCJ-208 FA-641.

Woodworking I
TECH-519 | 2 CR  Students are introduced to an array of woodworking and related fabrication techniques and processes. The use of hand, power and machine tools is taught through lectures, demonstrations and hands-on experience. Topics include basic woodworking techniques, safety procedures, wood identification, joinery, construction methods, shaping, turning, and finishing. Assigned and independent projects allow exploration while applying specific processes and techniques. Whether functional or sculptural, the goal of this course is to give students the knowledge to conceive and realize ideas in wood. Supplies: material fee required

Woodworking II
TECH-520 | 2 CR  Building upon the experience of Woodworking I, this course provides students with the continued opportunity to improve their skills in an array of woodworking and related fabrication techniques and processes. Through lectures, demonstrations and hands-on direct experience students will learn advanced techniques in the use of hand, power and machine tools, as well as joinery, construction methods, shaping, turning, and finishing. Assigned and independent projects will allow students to explore and apply specific and more advanced processes and techniques. Whether functional or sculptural, the goal of this course is to give students the knowledge to conceive and realize highly developed ideas in wood. Prerequisites: take TECH-519.

Paintings I
TECH-525 | 2 CR  This course covers thermoplastics: orientation; cutting and joining; forming; vacuum, drape, blow, injection; foams; thermosetting plastics; and casting are required to produce a document of work for departmental evaluation.

Paintings II
TECH-526 | 2 CR  A continuation of TECH-525. Students explore advanced work in synthetics for application in painting, graphics, sculpture and design. Light, color, texture, and form in a variety of plastics and composites are available to the art market. The waste mold technique will close the semester exercises.

Casting and Moldmaking II
TECH-527 | 2 CR  The broader scope of this class is to give art students the knowledge and the tools to be able to professionally reproduce a fine art object from one material into another, such as plaster, plastic, cement, clay and other non-metallic materials. Instruction and exercise are given on basic moldmaking principles, beginning from learning the piece mold construction to the applications and use of various contemporary flexible molding components recently available to the art market. The waste mold technique will close the semester exercises. Prerequisites: take TECH-527.

Foundry I
TECH-528 | 2 CR  The broader scope of this class is to give art students the knowledge and the tools to be able to professionally reproduce a fine art object from one material into another, such as plaster, plastic, cement, clay and other non-metallic materials. Instruction and exercise are given on basic moldmaking principles, beginning from learning the piece mold construction to the applications and use of various contemporary flexible molding components recently available to the art market. The waste mold technique will close the semester exercises. Prerequisites: take TECH-527.

Foundry I
TECH-529 | 2 CR  The aim of these courses is to teach students the technology and process required to cast an artwork in bronze. The technique is called lost wax process. Students are taken step-by-step through the various components of the process with lectures, demonstrations and exercises to a final point of casting their own class projects. Prerequisites: take 2 credits; from courses TECH-531.
Foundry II
TECH-530 | 2 CR The aim of these courses is to teach students the technology and process required to cast an artwork in bronze. The technique is called lost wax process. Students are taken step by step through the various components of the process with lectures, demonstrations and exercises to a final point of casting their own class projects. Prerequisites: take TECH-529.

Metal Fabrication, Welding, & Forge
TECH-531 | 2 CR This hands-on course introduces the fundamentals of direct metal fabrication. Instruction and demonstrations are offered in basic processes such as welding, brazing, cutting, and shaping using the oxy-acetylene torch, shielded electric arc (MIG, TIG, Stick), plasma, various machine tools, and the forge.

Welding and Forge II
TECH-532 | 2 CR Gas welding and cutting, brazing and soldering, spray, arc welding and forge tempering are included in this course. Prerequisites: take TECH-531.

Sheet Metal Shaping
TECH-533 | 2 CR This course will teach participants how to make three-dimensional forms from sheet metal. Students will be able to produce a variety of volumetric forms for various purposes, from simple to the complex, ranging from abstract sculptural forms to functional applications.

Machine Shop Practice I
TECH-540 | 2 CR Provides students with the opportunity to improve their skills in metal fabricating techniques through lecture, demonstrations, and hands-on direct experience with the metal-turning lathe. Topics covered include basic operation and safety, face plate turning, taper turning, boring, drilling, etc. Assigned projects will be evaluated on the basis of procedures achieved in meeting existing industrial standards. This course is recommended for sculpture and industrial design majors.

Machine Shop Practice II: Milling
TECH-541 | 2 CR Provides students with the opportunity to improve their skills in metal fabricating techniques through lecture, demonstrations and hands-on direct experience using the vertical milling machine. Topics covered include basic operation and safety, flying cutting, power-fed boring, drilling and tapping on the mill, etc. Assigned projects will be evaluated on the basis of precision achieved in meeting existing industry standards. This course is recommended for sculpture and industrial design majors.

Art of the Book I
TECH-545 | 2 CR This hands-on intensive class covers an array of traditional & experimental book structures essential in the production of conventional editions as well as complex, unique sculptural books. Students will create their own books based on the study of historic book structures and the hands-on examination of numerous examples of contemporary “artist books.” Central to this studio class is an emphasis on both technique and innovation so that students may explore the conceptual and material basis of the “artist book.”

Art of the Book II
TECH-546 | 2 CR Building on the knowledge and skills acquired in Art of the Book I, students will continue to explore the conceptual basis of the genre, while producing a complex unique artist book and a small artist book edition. In a focused environment, students will be offered more in-depth instruction to achieve their personal project goals. The prerequisite for this course is Art of the Book I. However, students with comparable experience may request approval from the Fine Arts Department to forgo this requirement. Prerequisites: take TECH-545. Department: FASD

IDE/Interdepartmental Elective

Art of Cinema
AIC-101 | 1 CR This is a film studies course for a general audience, focusing on the analysis of a Pratt Film Society semester program including classic cinema, and noteworthy contemporary films. This class will look at work from the international, Hollywood, and independent film worlds, and particularly those critically acclaimed works that are innovative in their approach to exploring the medium.

Yoga
DAN-105 | 1 CR Teaches basic breathing exercises and physical positions with special emphasis on the correct alignment and placement of the voice for singing, chanting, and acting. The course examines various centering activities that help each individual achieve a balance in his/her work and life.

Beyond Google
LRS-590 | 1 CR Beyond Google examines many of the central issues in Information Literacy (the ability to critically retrieve, use, and evaluate information). Topics include an introduction to information literacy best practices, research strategies, search engine limitations, online and print resources, and citation styles. Students will gain an understanding of copyright, fair use, plagiarism, and information ethics. The culture and theory of contemporary information related issues will be covered as well.

Beginner Mat Pilates
PILAT-105WP | 1 CR This course is designed for students to develop the ability to perform beginner Mat Pilates exercises for wellness. Students will be able to understand and perform the basic Pilates workout according to the inherent principles introduced. The goals of Pilates are to achieve mind and body alignment; facilitate balance, flexibility and strength, improve posture and focus on the powerhouse (core muscles).

Intermediate Mat Pilates
PILAT-205WP | 1 CR The Intermediate Mat Pilates course takes students into the second level of the Pilates method. This course requires students to build even further on core awareness and strength, while integration fluidity, breath, joint release, centering, spinal alignment and precision. This class offers a full body workout to lengthen and strengthen the body while enhancing flexibility and balance. Prerequisites: take PILAT-105WP.

Beginning Hatha Yoga
YOGA-105WP | 1CR This course offers students the fundamentals of Hatha style yoga practice, emphasizing a vinyasa style (yoga sequences connected with the breath) along with an introduction to Yogic philosophy. Attention will be given to postural alignment to safely develop strength, endurance, flexibility, and balance, as well as reduce stress. Students will develop greater awareness of their bodies for body-mind alignment; and will be able to establish their own personal yoga practice.

Intermediate Hatha Yoga
YOGA-205WP | 1 CR This course offers students an intermediate Hatha style yoga practice. With the inclusion of all yoga postures taught in Beginner Yoga (YOGA-105WP), additional postures will be introduced to deepen the students' yoga practice, emphasizing a Vinyasa style (yoga sequences connected with the breath) along with the Yogic philosophy teachings. Attention will be given to postural alignment to safely develop strength, endurance, flexibility, and balance, as well as reduce stress. Students will develop a greater awareness of their bodies for body-mind alignment, and will be encouraged to continue to expand through their own personal yoga practice.
School of Liberal Arts and Sciences

CHI/Cultural History

World Civilizations I
CHI-300 | 3 CR  This survey of human history from ancient times to the French Revolution explores the variety of civilizations which have evolved, with the aim of promoting understanding of the historical forces—intellectual, political and social—that have shaped the course of world history.

World Civilizations II
CHI-400 | 3 CR  A continuation of the core sequence, this course brings the exploration of human history into the present era. Prerequisites: take CHI-300

Romanticism to Existentialism
CHI-442 | 3 CR  An examination through literary and philosophical sources of the two intellectual movements that have shaped the culture of the modern world. Rousseau, Locke, Schopenhauer, Nietzsche, Kafka, Sarte and Camus are among the authors whose works are considered.

CHI/Chinese

Elementary Chinese I
CHI-101 | 3 CR  This is a course in conversational Mandarin, including basic grammar and basic functional vocabulary of the Chinese language, and aspects of Chinese culture.

Chinese II
CHI-203 | 3 CR  This is the second semester of an intermediate course in conversational Mandarin, including basic grammar and basic functional vocabulary of the Chinese language; speaking, reading, and writing; and aspects of Chinese culture.

Chinese I
CHI-201 | 3 CR  This is the first semester of an intermediate course in conversational Mandarin, including basic grammar and basic functional vocabulary of the Chinese language; speaking, reading, and writing; and aspects of Chinese culture.

COM/Communications

Reports and Correspondence
COM-301 | 2–3 CR  Students learn effective business communication. The use of professional language and the principles of organization are stressed in the resume, cover letter, proposal, letter of refusal, memo, presentation and research report. The electronic workplace and its etiquette are also discussed. Prerequisites: take 3 credits; minimum grade C,CR; from courses ENGL-103

CST/Critical Visual Studies

Intro to Cultural Studies
CST-100S | 2 CR  Students learn to understand and analyze cultural production inform all of our theoretical and historical questions. This course draws from the disciplines of both the social sciences and humanities. Students in Cultural Studies return to the vast array of techniques, institutions, and media through which we create and give value to our social and natural world. Through their explorations, students begin to develop the skills necessary to intervene in the production of culture. This elective is an introductory exploration to the relation between cultural practices and their various social contexts in the contemporary world. Culture is understood as the human-made materials, expressions and images, as well as the social environment that shapes the ways diverse groups of people experience their world and interact with one another. Various forms of media, design, mass communications, arts, and popular culture will be subject to critical analysis. By the end of the course, students will present their critical analysis of a chosen aspect of culture at the final pre-college Art Exhibit. Students who take this elective also take the course titled Foundation-Cultural Studies/Introduction to Methods of Cultural Analysis.

Research and Practicum Prep
CST-300 | 3 CR  This course provides upper class and advanced students with the necessary preparation to engage in active research towards the completion of a project, and at the same time, it begins to introduce students to the key features of critical and visual studies as a professional field. Although some of the components of the course involve practical aspects on how to prepare for a job presentation or how to research a cultural institution, the focus of the course is academic and the approach is pedagogical—neither this course nor its sequential complement (CV 311) are designed to put students to work. Students who wish to find placement in a public agency or private company will still be required to treat that experience as an active part of their research.

Praxis I: From Work to Text
CST-110 | 3 CR  In Cultural Studies, “praxis” refers to the full integration of theory and practice in the critical investigation of all the different forms of cultural production—social, artistic and scientific. This course is the first of a series of praxis courses designed to acquaint students with different approaches to the understanding of cultural production. Students select and investigate a range of cultural objects—artistic, industrial, and popular. These investigations will trace the development of cultural objects from their conception and production to their consumption and regulation. Special attention will be paid to the varied social meanings encapsulated in cultural objects. Prerequisites: take CST-100.

Praxis II: Text, Social A
CST-111 | 3 CR  Beyond theoretical and historical questions of culture, there are also processes that localize all forms of cultural production. This course is intended to provide an introduction to various methods for understanding the complex and mutually constitutive aspects of cultural production and locality. The course consists of practical investigations of place, along with a limited number of texts and films/documentaries which serve to locate this type of work within critical analysis. Prerequisites: take CST-100.

Praxis II: Siting Culture
CST-210 | 3 CR  The spatial aspects of cultural production inform all of our theoretical and historical questions. This course provides students with an introduction to various methods for understanding space itself as a cultural production. The course consists of practical investigations of space along with textual research and films/documentaries. Prerequisites: take CST-100 CST-110.

Courses
Praxis III: Culture in Motion
CST-310 | 3 CR  Culture is not static, but constantly in motion. To get a sense of the scale and scope of cultural activity, students make documentary videos and consider how the movements of history and society are recorded. This course encourages students to think about the social and cultural dynamics of our world and engage in a critical assessment of the mechanisms and assumptions of the very process of understanding. Prerequisites: take CST-100 CST-110 CST-210.

Art/Work: Cultural Production
CST-320 | 3 CR  The fields of art, design, architecture and media have been transformed over the past century by new industrial technologies and increasing integration within a world market. At the same time, these fields have taken on an increasingly powerful role in shaping the direction of technological innovation, and the nature of market change as cultural production has become a driving force in so-called post-industrial, globalized economies. Students address these broad-based historical shifts by critically examining and documenting the changing political economy of cultural production at the level of local cultural institutions, including museums, performing arts centers, foundations and art schools, using both written and visual ethnographic techniques. Prerequisites: take CST-100 CST-110 CST-210.

Internship
CST-400 | 6 CR  Students are placed in local arts organizations, governmental and non-governmental agencies, non-profits and elsewhere in the culture industry to acquire knowledge of these sites and to analyze the strengths and weaknesses of existing institutions as well as their possibilities.

Praxis IV: Cultural Contexts
CST-410 | 3 CR  What we observe of culture is only the visible expression of a whole array of larger social relations and processes such as the city, the nation-state and the world. Students analyze the organizational structure, bureaucratic culture, political economy, legal status, and ideology of a particular cultural institution. Prerequisites: take CST-310 CST-320.

Senior Project
CST-440 | 3 CR  This course provides students with an opportunity to use their knowledge and experience to create an innovative organizational initiative or cultural intervention. This could entail organizing a neighborhood mural project, designing and managing a Web site, producing a local or public access radio show, participating in an academic conference, etc. Students work closely with faculty to create a project topic and course of study. Prerequisites: take CST-100 CST-110 CST-210 CST-310 CST-320 CST-400.

Senior Seminar
CST-480 | 4 CR  This seminar helps students synthesize and reflect upon their experiences in the program. Students present position papers outlining the more pressing questions that have resulted from their studies. These papers are developed into a final thesis statement. Prerequisites: take CST-100 CST-110 CST-210 CST-310 CST-320 CST-400 CST-440.

ENGL / English / Intensive English

Full-Time English Immersion
ENGL-063  The Summer Certificate Program (SCP) is a certificate-bearing course in which students work to improve reading, writing, speaking and listening in an art and design context. Students study 24 Hours per week in this course.

Half-Day Intensive English
ENGL-065  Integrated skills course designed to help students make progress in reading, writing, speaking and listening in an art and design context. Students study 12 Hours per week in this course.

Int. Skills: Speaking Focus
ENGL-081  Provides integrated English language skills instruction to Certificate of English Proficiency (CEP) program students, with a focus on speaking skills and academic preparation.

Int. Skills: Listening Focus
ENGL-082  Provides integrated English language skills instruction to Certificate of English Proficiency (CEP) program students, with a focus on listening skills and academic preparation.

Int. Skills: Writing Focus
ENGL-083  Provides integrated English language skills instruction to Certificate of English Proficiency (CEP) program students, with a focus on writing skills and academic preparation.

Visual/Verbal
ENGL-084  Provides specific English language skills instruction to Certificate of English Proficiency (CEP) program students who wish to understand the relationship between that which is seen (visual) and that which is spoken or written (verbal).

Reading/Note taking / Study Skill
ENGL-085  Provides specific English language skills strategies to Certificate of English Proficiency (CEP) program students in order for them to succeed in lecture and studio classes.

Art/Self/College Writer
ENGL-086  Provides specific English language skills strategies to Certificate of English Proficiency (CEP) program students in order for them to write effectively for college-level courses, including graduate (MFA) thesis preparation and completion.

Int. Skills: Reading Focus
ENGL-087  Provides integrated English language skills instruction to Certificate of English Proficiency (CEP) program students, with a focus on reading skills and academic preparation.

Intensive English Program
ENGL-097  The Intensive English Program accommodates those international students who have yet to satisfy Pratt’s Intensive English requirement. Classes of no more than 12 students each emphasize listening and reading comprehension skills through methods and materials that complement students’ artistic and academic careers. Students are encouraged to utilize the state-of-the-art computerized Language Resource Center for additional practice, and the Writing and Tutorial Center for one-on-one tutoring and conversation practice. The course is developmental in nature and is not offered for academic credit.

Special Topics
ENGL-098  The purpose of this independent study course is to provide international students English language instructional options outside the realm of a standard classroom.

Introduction to Creative Writing
ENGL-1005  2 – 3 CR  This introductory course in creative writing is designed for non-writing majors and focuses on the basics of creative writing. The elective offers opportunities to develop writing skills in one or more genres. Through reading and writing assignments and critical reviews, students will begin with an examination of written language, the composing process, and voice. Students have exposure to various genres, including poetry, essay, fiction, and plays. An introduction to imaginative composition through creative writing exercises and analysis of passages from selected authors will be presented. Activities will include a combination of writing and studio projects, class discussions, and workshops. Students will produce written works in various styles and genres, and then present the work for peer review and critique.
Literary/Critical Studies I—Int'l Students

ENGL-100 | 3CR  This is a text-based writing course open to international undergraduate students, featuring the study of cross-cultural essays and short fiction. ENGL-100, taken in place of ENGL-101, places an emphasis on providing enhanced cultural familiarity while improving the oral and composition skills of speakers and writers whose first language is not English. Students receiving a C grade or higher in ENGL-100 go on to ENGL-103.

Literary/Critical Studies II—Int'l Students

ENGL-102 | 3CR  This is the second course in a two-course series beginning with the prerequisite ENGL-100. ENGL-102 students continue to build academic and critical skills through work with literary, critical, and visual texts both in the traditional genres of poetry and drama and in the recent ones of hypertext and performance. Through frequent writing based upon the readings, successful students improve their written expression and lay the foundation of academic composition. Students must receive a grade of C or higher to have successfully passed this course. ENGL-100 and ENGL-102 are prerequisite for all Liberal Arts courses. Prerequisites: take 3 credits; from courses ENGL-100.

FREN/French

French I

FREN-101 | 3CR  This course focuses equally on oral comprehension and speaking, reading, and written expression. Vocabulary is presented thematically in the context of everyday life in France. Students will develop writing skills and will enjoy French songs, poems, and readings on cultural topics. A feature-length French film will complete this introduction. This is a two-semester course for which credit is achieved only on the successful completion of both semesters. (Open only to students in Art History or Architecture).

Introduction to French II

FREN-102 | 3CR  This course is a continuation of French 101. The course focuses equally on oral comprehension and speaking by mimicking, responding to questions and participating in brief conversations with one another. New vocabulary will be presented in the context of everyday life in France. Fluency in spoken and written French will progress from simple sentences to paragraphs and short compositions. Prerequisites: take 3 credits; minimum grade C,CR; from courses ENGL-103 ENGL-102 WR-110.

Intermediate French I

FREN-201 | 3CR  French 201 is the first of two courses which comprise Intermediate French. Students must take both French 201 and 202. The class is conducted as much as possible in French, and focuses on listening, speaking, reading and writing. We begin with a review of basic pronunciation, vocabulary, verbs and grammar. Using cultural themes that introduce new vocabulary, we then move on to more complex grammar. French literature is introduced in poems and short stories for reading, discussion and written reaction. We conclude with a French film.

Intermediate French II

FREN-202 | 3CR  French 202 is the second of two courses which comprise Intermediate French. The class is conducted as much as possible in French, and focuses on listening, speaking, reading and writing. The thrust this semester is more advanced spoken and written French, and more challenging literature.

French Conversation

FREN-533 | 3CR  This course is about communicating in spoken French. It is for undergraduate and graduate students who have completed Intermediate French I and II (or have equivalent skills) and who wish to acquire oral proficiency. Conducted entirely in French, classes are devoted to directed conversation and role-playing as well as learning strategies for communication on the fly.

Francophone Literatures

FREN-53B | 3CR  This course introduces to advanced-intermediate students a variety of poems, folktales, stories and passages from novels by eminent French speaking authors from countries outside of France. An historical consideration of each country’s confluence or conflict with French language and culture provides a context for better understanding of its literature and people.

HMS/Humanities and Media Studies

Introduction to Literary/Critical Studies I

HMS-101A | 3CR  This class serves as an introduction to literature, composition, critical analysis, and research. Students are required to write essays based on the critical analysis of texts across a range of genres. Emphasis is placed on using writing as an extension of the thought process, and as a tool that can be integrated across academic and artistic disciplines. Stress is placed on mastering the elements of the thesis-centered essay and developing research skills.

Introduction to Literary/Critical Studies I for Architecture

HMS-101B | 3CR  This class serves as an introduction to literature, composition, critical analysis, and research for architecture students. Students are required to write essays based on the critical analysis of texts across a range of genres. Emphasis is placed on using writing as an extension of the thought process, and as a tool that can be integrated across academic and artistic disciplines. Stress is placed on mastering the elements of the thesis-centered essay and developing research skills. This course is open ONLY to Architecture students.

Introduction to Literary/Critical Studies II

HMS-103A | 3CR  While students continue to practice the critical thinking and writing skills acquired in HMS 101A, emphasis is placed on exploring literature and its relation to the other arts in greater depth, and on developing a writing style characterized by coherency, clarity of expression, and analytical rigor. Students are required to take HMS 103A in the semester following the one in which they took HMS 100A or HMS 101A.

Introduction to Literary/Critical Studies II for Architecture

HMS-103B | 3CR  Students continue to practice the critical thinking and writing skills acquired in HMS 101B, with emphasis on developing a writing style characterized by coherency, clarity of expression, and analytical rigor. Students are required to take HMS 103A in the semester following the one in which they took HMS 100A or HMS 101A. This course is open ONLY to registered Architecture students.

World Literature Survey I

HMS-203A | 3CR  This course investigates major literary works of mythology, epic poetry, drama, fable and religious poetry from around the world, extending from the Mesopotamian period to the early 17th Century. These works are examined within their specific literary and historical contexts.

World Literature Survey II

HMS-203B | 3CR  This course investigates major literary works of poetry, prose and drama from around the world from the 17th Century to the present. These works are examined within their specific literary and historical contexts.

International Novels

HMS-203C | 3CR  Important novels from African, Asian, and Latin American cultures introduce vivid lives, moral issues and aesthetic values which differ from those in the Euro-American tradition but which show common passions and problems. Films, guest speakers, and field trips enlarge cultural perspectives. Writing encourages comparative research and personal involvement.
19th-C American Literature
HMS-204A | 3 CR  This survey course will introduce students to the major themes and ideas that engaged nineteenth-century American writers from the 1820s to the 1870s.

African-American Culture
HMS-205A | 3 CR  Survey of African-American Culture explores the art generated by women and men of African descent in the United States and the Caribbean. We will explore archetypes and stereotypes, themes of flight and return, of assimilation and resistance and seek to uncover the meaning and substance of voices resisting silence.

Contemporary African-American Poetry
HMS-205B | 3 CR  What questions and answers do twenty-first century black poets inherit from black poetry at the middle of the twentieth century? After racing through twentieth century poetry at break-neck speed, we will truly begin our study with Gwendolyn Brooks and Robert Hayden at the middle of the twentieth century; when the politics of black form and content came to a head. We will continue to the present day, landing on persistent themes and forms, including those found in poems of war and survival, praise poems, poems on the politics of love and sex, poems of place, and poems about music and language. We will end in the twenty-first century, with some answers, some questions, and some new directions.

Medieval Literature & Culture
HMS-208A | 3 CR  Since the term “Middle Ages” is burdened with designating one thousand years of history (c. 500–1500), this course will provide a necessarily limited overview of a few major literary, philosophical, religious, and aesthetic issues that defined the period in Western Europe. Literary and philosophical texts will be situated within the historic, aesthetic, social, and intellectual contexts in which they emerged in order to provide a sense of the specific trends that characterized shorter periods within the medieval era. The trends to be studied will vary each semester the course is taught.

Early Modern Literature & Culture
HMS-208B | 3 CR  This course provides an overview of the roots of modern Western culture and its global engagements. The goal is to provide the student with a grasp of the range of historical, philosophical, and literary issues raised by early modern texts and images produced prior to 1700. It aims to move the student towards an appreciation of the altenity of this period, and thus of the contingency of ways of thinking and creating that we take for granted in the modern era.

Introduction to Journalism
HMS-225A | 3 CR  This course teaches basic techniques of journalism, including research, interviewing, fact-checking and ethics—all in the context of readings in the history of journalism and under the guidance of an experienced professional. Students research and write basic news stories and profiles and generate story ideas, with encouragement to pursue suitable outlets for publication. Classroom instruction and writing assignments are supplemented with field trips and guest lectures from professional journalists. The course is a preferred elective for Writing Program students.

Introduction to Feature Writing
HMS-225B | 3 CR  This class will provide a hands-on introduction to newspaper and magazine reporting, with a focus on writing a wide array of feature articles—among them news features, profiles, reviews and human interest pieces.

Literary Criticism/Theory Survey
HMS-230A | 3 CR  The status of literature—its meaning, structure, truth value, and social function—has proven, throughout history, to be surprisingly controversial, and has generated endless commentary. This class provides a survey of the field of literary criticism and theory from Antiquity to the present. Texts are drawn from a range of theoretical schools or movements, including formalism, structuralism, psychoanalysis, Marxism, feminism and gender studies, sexuality studies, deconstruction, and poststructuralism. While the course focuses on literary criticism, connections are also made to art criticism and intellectual history.

Introduction to Hebrew Bible
HMS-231A | 3 CR  This introductory, nonsectarian course includes selected readings from a modern English translation of the Hebrew Bible; plus a supplementary text, media presentations, lecture-discussions, and a field trip. We explore contributions from many disciplines that relate to biblical scholarship (e.g., history, archeology, linguistics) in order to more fully understand the texts in their original cultural settings. Students do some additional research (e.g., on art influenced by the Bible, on controversies rooted in the Bible, etc.), write papers, and present their findings in class.

Introduction to New Testament
HMS-231B | 3 CR  This introductory, nonsectarian course includes extensive readings from a modern English translation of the New Testament; plus a supplementary text, media presentations, lecture-discussions, and a field trip. We explore contributions from many disciplines that relate to biblical scholarship (e.g., history, archeology, linguistics) in order to more fully understand the texts in their original cultural settings. Students do additional research (e.g., on art influenced by the New Testament, on controversies rooted in the New Testament, etc.), write papers, and present their findings in class.

Horror and Monstrosity
HMS-232A | 3 CR  This course will serve as a general introduction to the issues of horror, monstrosity, and the abject in literature, film, and theory. Topics may include: the uncanny, the fantastic, catharsis, the sublime, the gaze, liminality, trauma, return of the repressed, projection, splitting, Freud’s analysis of dreams, the gothic, etc. Materials will include historical materials, literary texts by authors such as Hoffman, Kafka, Gilman, etc., and films by Wiener, Hitchcock, Powell, Romero, Polansky, Argento, Barker, Scott, Jeunet, Gans, Park, etc. Specific texts and films may vary.

Introduction to Film History/Analysis
HMS-240A | 3 CR  This course is an introduction to the history, analytic concepts, and critical vocabulary necessary for understanding cinema as a major cultural form of the 20th century. You will be invited to see cinema as a dynamic and international art form that has evolved in response to its own history, that of the other arts, and wider historical, political, technological, and economic contexts. The goal of this class is to serve as an introduction both to film history and to how to think, write, and talk about films as media of cultural praxis.

Introduction to Public Speaking
HMS-261A | 3 CR  This course is an introduction to effective public speaking as well as effective communication in small groups. All students will develop, organize, and deliver several types of speeches; study in workshop form the dynamics of various interpersonal communication situations, such as conflict management, job interviews, body language, and cross-cultural exchanges; and improve critiquing and listening skills. Students will complete research papers and lead mini-workshops about further aspects of interpersonal communication.

Introduction to Acting
HMS-262A | 3 CR  This class enables students to develop fundamental acting skills including voice, movement, expression, imagination, character development, trust and relaxation.

Sound Across the Arts
HMS-290A | 3 CR  A (selective) survey of 300 years of books written for children, with particular emphasis on the idea of childhood as implicit in the texts and (sometimes) explicit in the illustrations. Students may approach the course as critics or as (potential) creators—i.e. writers/illustrators.
**Literature of Pop Culture**

**HMS-300B | 3 CR**  This course investigates how works of the 20th Century literary sub-genres of science, western, romance, horror and detective fiction reflect in their familiar stylistic conventions popular national myths, gender stereotypes and other prevailing social and political perspectives.

**Myth in Lit/Art**

**HMS-300C | 3 CR**  This course explores the role of myth in establishing civilizations such as classical Greece, and Rome, and securing secular power, as in the long lived Egyptian ruler Ramses the Great. The so-called “founding myths” of various cultures are viewed in the context of the literary epic and the other arts—dancing, music, painting, and sculpture. Field trips, guest lectures, and attendance at performances supplement class work.

**Satire**

**HMS-300D | 3 CR**  Students study satire, a literary mode that blends social criticism with humor and wit to the end that human institutions or humanity may be improved. The range of readings is from Aristophanes’ Lysistrata and Petronius’ The Satyricon, to contemporary fiction and works such as Maus.

**Special Topics: Literary Studies**

**HMS-300S | 3 CR**  This course is designed to enable students to explore special topics in modern and contemporary literary and cultural studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

**Modernist Literatures**

**HMS-301A | 3 CR**  This course will serve as a general introduction to the various literatures and literary cultures which came about due to the massive cultural dislocations of the early twentieth century. Topics may include: theories of modernism and modernity, the rise of new visual technologies (proto-cinematic devices such as the zoetrope, phantasmagoria, etc.), the ethnographic gaze, avant-garde art movements surrealism, expressionism, constructivism, etc., theories of montage and early cinema, Orientalism in fashion (Poiret, Erte, Chanel), formalisms in architecture and design, cults of the skyscraper and machine, the rise of modern advertising and public leisure, post-colonial modernisms (i.e.: Haitian surrealism, Mexican muralism, etc.

**Modernist Visual Culture**

**HMS-301C | 3 CR**  This course will serve as a general introduction to the various visual cultures which came about due to the massive cultural dislocations of the early twentieth century. Topics may include: theories of modernism and modernity, the rise of new visual technologies (proto-cinematic devices such as the zoetrope, phantasmagoria, etc.), the ethnographic gaze, avant-garde art movements surrealism, expressionism, constructivism, etc., theories of montage and early cinema, Orientalism in fashion (Poiret, Erte, Chanel), formalisms in architecture and design, cults of the skyscraper and machine, the rise of modern advertising and public leisure, post-colonial modernisms (i.e.: Haitian surrealism, Mexican muralism, etc.

**Special Topics: Modern/Contemporary Literature/Culture**

**HMS-301S | 3 CR**  This course is designed to enable students to explore special topics in modern and contemporary literary and cultural studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

**Moby Dick**

**HMS-304A | 1 CR**  Students discuss key literary themes and critical approaches with the class. In addition, students become acquainted with aspects of daily life in 19th century New England, especially in relation to the whaling industry. A brief report is required on a subject of the student’s choosing with instructor’s approval.

**Perspectives on U.S. Literature**

**HMS-304B | 3 CR**  This course examines a selection of works, mainly fiction and nonfiction, from the 17th century to the present, which raise interesting questions about American identities and histories, and about narrative and genre.

**Special Topics: American Studies**

**HMS-304S | 3 CR**  This course is designed to enable students to explore special topics in American studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

**Shakespeare**

**HMS-308A | 3 CR**  This course examines representative Shakespearean plays as works of dramatic art and as reflections of Renaissance culture. A term paper is required.

**Romanticism**

**HMS-308B | 3 CR**  Many of the dominant paradigms of modern Western Culture emerged during the Romantic Period in Britain and Europe (during the late 18th and early 19th century). This course uses the study of Romanticism—especially though its literatures—as a way of getting some perspective on these paradigms, which continue to shape the way we think.

**Special Topics: European Literature**

**HMS-308S | 3 CR**  This course is designed to enable students to explore special topics in European literary studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

**Special Topics: Poetry/Poetics**

**HMS-310S | 3 CR**  This course is designed to enable students to explore special topics in poetry and poetics in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

**Poetry Writing**

**HMS-320A | 3 CR**  This section of Creative Writing introduces students to poetry writing as process and practice. Students will explore imaginative composition through directed exercises in writing poetry and poetic prose. These exercises will be supported by the close reading and analysis of short works by a variety of authors. Completed exercises will be presented to classmates for constructive comment.

**Fiction Writing**

**HMS-320B | 3 CR**  Students will explore the imaginative composition of fiction through regular creative writing assignments and analysis of passages from selected authors.

**Screenwriting II**

**HMS-320C | 3 CR**  This course continues Screenwriting I in further developing the use of setting, location, narrative structure, conflict, character development and dialogue. In the first half of the course, students write short scenes. In the second half, they work on scripts for a 10-15 minute film.
Special Topics: Creative Writing
HMS-320S | 3 CR  This course is designed to enable students to explore special topics in creative writing in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. May be repeated for credit as topic changes.

Prattler Workshop I
HMS-325A | 3 CR  This course is intended to familiarize students working on the Prattler with all aspects of generating, editing and designing the content of the school magazine, as well as the managerial skills required to coordinate such efforts. Most classes take the form of editorial meetings, and multiple writing assignments will be required of all students, pertaining to their respective functions in the production of the magazine.

Postmodern Aesthetics
HMS-330D | 3 CR  This course will examine diverse aspects of aesthetics in the modern and postmodern age. We will study the ideas of philosophers, theorists and artists in an attempt to find insightful ways to approach the aesthetics of modern and contemporary art, literature, media, architecture and pop culture. How have traditional ideas about the nature of art and beauty evolved in the (post)modern age? Are these ideas still relevant?

Special Topics: Literary/Cultural Theory
HMS-330S | 3 CR  This course is designed to enable students to explore special topics in literary and cultural theory in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. May be repeated for credit as topic changes.

History of Sexuality
HMS-331A | 3 CR  This course examines the history of sexuality, and its links to other sociocultural formations, in the Euro-American context from 1860 to the present. Topics include the medicalization of sex, 19th century theories of sexual anatomy, birth of so-called 'scientific' racism, theories of 'degeneration,' rise of sexual sub-cultures in the 1920s, sex and urban geography in the modernist city, African-American sexual cultures, post-war sexual cultures, rise of 'identity politics,' growth of the modern porn industry, LGBT and queer studies, globalization, sex work, public space, migration, etc.

Urban Studies/Art/Politics
HMS-331B | 3 CR  This course is an introduction to the intertwined relationships among urban studies, art, and politics as they are formed at the site of cities in the midst of revolutionary political, social, or artistic change. Topics may include public/guerrilla art, subcultures, crime/poverty/policing, interzones/heterotopias, relations with countryside, intercity flows, avant-garde movements, minority enclaves/ghettos, sexual subcultures, political revolutions, redistricting and/or urban planning, manifestoes, etc. Choice of time period, cities, and types of revolutionary movements will vary.

Games/Simulation/Performance
HMS-331C | 3 CR  This course will introduce students to ideas in performance studies, and the study of games, gaming, simulations, and virtual reality. Topics may include: ritual, performance, performativity theory, classical game theory, evolutionary game theory, video games and video game studies, screen studies and interfaces, virtual reality, simulation software and cellular automata (ie: Netlogo, 'Game of Life'), etc. No prior knowledge is required, nor any experience with computers.

Special Topics: Cultural Studies
HMS-331S | 3 CR  This course is designed to enable students to explore special topics in cultural studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: Gender Studies
HMS-332S | 3 CR  This course is designed to enable students to explore special topics in gender studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: Postcolonial Studies
HMS-333S | 3 CR  This course is designed to enable students to explore special topics in postcolonial studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Artist in Fiction/Film
HMS-340A | 3 CR  This course explores the image of the artist, as portrayed in cinema and fiction. Through reading, viewing and analysis, it inquires into myths of the artist, the transformation of raw life into art, and the capacity of art to shape experience and articulate ideas. The "Artist" is variously and paradoxically represented as a visionary, rebel, and cultural hero—and conversely, as a social misfit. Class discussion of representative works highlight the interplay between text and cinematic image.

Myth Into Film
HMS-340B | 3 CR  This course explores analytic approaches to the mythic resonance of selected films, emphasizing classic motifs such as the Hero Quest, Origins, and Death and Rebirth, as well as myths of everyday living. Screenings are preceded by commentary on background information and followed by interpretations of the mythic and cinematographic contributions to the achievement of the films.

Cinema/New Media
HMS-340D | 3 CR  During cinema's early years there was much debate as to whether film was an entirely new art form, or an art at all. Now, at the dawn of cinema's second century, this course examines the relationship between film, emerging forms of new and digital media, and other aspects of cultural production.
Documentary Image
HMS-340E | 3 CR  This course introduces students to the history, theory, and practice of making documentary images in photography and video. In addition to reading/viewing visual/critical works and writing short critical and evaluative essays, students will learn to use the basic photo/video tools in Apple’s iPhoto and iMovie applications to produce individual and group photo-essay and digital video shorts, and then assemble these with iWeb to display on their own websites. Class time will be split between these academic and ‘praxis’ components.

Special Topics: Cinema/Media Studies
HMS-340S | 3 CR  This course is designed to enable students to explore special topics in cinema and media studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Hong Kong Global Film
HMS-341A | 3 CR  Hong Kong cinema is one of the most active film industries in the world. It has had enormous impact on Bollywood, Hollywood, Mainland Chinese Cinema and Independent Cinema around the world, and its influence is increasing. Most popularly known by its icons Bruce Lee and Jackie Chan, the Hong Kong film industry is widely known for its virtuosic martial arts choreography and its genre conventions of the kung fu film. The aesthetic and cinematic contributions of Hong Kong cinema offer a dynamic array of attributes that differ considerably from Hollywood cinema. In this course we will examine the formal and aesthetic properties of Hong Kong cinema and undertake a historical analysis of its emergence as a national cinema. We will also consider questions concerned with power and the body in the context of colonialism and globalization.

Postwar Japanese Film
HMS-341B | 3 CR  This screening class will present a historical survey of the major trends in Japanese cinema from the post-war period to the early 1980s. We will study and view classic works by such acknowledged masters of world cinema as Kurosawa, Ozu, and Mizoguchi, but also groundbreaking films by lesser known directors.

Special Topics: World Cinema/Media
HMS-341S | 3 CR  This course is designed to enable students to explore special topics in world cinema and media in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: European Cinema/Media
HMS-342S | 3 CR  This course is designed to enable students to explore special topics in European cinema and media in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

The New Circus
HMS-360A | 3 CR  In this class we will combine practical skills with a study of the historical and theoretical issues involved in the evolving new circus movement. Practical skills include juggling, slack rope walking, object puppetry, basic partner acrobatics, and clowning. We will explore performance styles ranging from Judson influenced improvisation to clown schtick and the grand circus Ta-Da. We will look at traditional circus history, history of the sideshow, pageantry, political theater, writings on freaks and otherness, contemporary performance art, and clowning. We will also collaborate on an end-of-semester show.

Making Political Theater
HMS-360B | 3 CR  In this class, students examine the techniques of accessible, popular theater and imagining and making work for both large outdoor and small indoor spaces. We experiment with making performance that can address the political concerns of the moment. We also look at the work of Brecht, Bread and Puppet, Paul Zaloom, Vaginal Cream Davis, the Federal Theater Project, Great Small Works and the Glmericans, among others.

Special Topics: Performance Studies
HMS-360S | 3 CR  This course is designed to enable students to explore special topics in performance and performance studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Poetry Across Media
HMS-390A | 3 CR  What is a poem? Who is a poet? What are the limits of the poem? In this course we will look and listen for poems and the poetic across a variety of contexts. Among our poetic texts will be works published as poems in different media (i.e. print, audio, internet, & video) and works typically presented as representative of other art forms (such as sculpture, painting, music, video art, conceptual art, net art, and dance). We will discuss these works in the context of poetry criticism and media theory.

Special Topics: Music/Sound Studies
HMS-390S | 3 CR  This course is designed to enable students to explore special topics in music and sound studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Comic Apocalypse
HMS-400A | 3 CR  This course examines authors responding to the major social, cultural, and spiritual upheavals of the twentieth century with humor, ranging from exuberant release to mocking despair. Representative writers such as Celine, West, Miller, Beckett, Heller, Vonnegut, and Pynchon are examined for their use of mordant irony and sense of the absurd.

Special Topics: World Literature/Culture
HMS-401S | 3 CR  This course is designed to enable students to explore special topics in world literature and culture in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: Modern/Contemporary Literature/Culture
HMS-400S | 3 CR  This course is designed to enable students to explore special topics in modern and contemporary literature and culture in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Democratic Vistas
HMS-404A | 3 CR  This course looks at the first great age of American literature as it coincided with the country’s greatest social upheaval, the Civil War. Representative authors will be examined as they express the intellectual contradictions of their times, from the most expansive social and metaphysical optimism to the darkest skepticism.
50s/60s American Literature
HMS-404B | 3 CR  This course covers literary works associated with the multifaceted countercultural “movement” beginning with the Beats’ reaction against the morally conservative tenor of the Fifties, continuing into the Sixties with its advent of the New Left, the Vietnam War, anti-war activism, civil rights, “sexual liberation,” Eastern spiritual enthusiasms, expanded drug use and rock and roll. Texts include seminal poetry, fiction, drama, autobiography, “new journalism,” movies and record albums.

US Immigration/Diaspora
HMS-404C | 3 CR  This course will introduce students to the field known as American Studies and its particular approach to representations of immigration, diaspora, and citizenship in American literature and culture.

Girl in American Literature/Art
HMS-404D | 3 CR  This interdisciplinary course will focus on visual and literary representations of American girls that appeared during the nineteenth and twentieth centuries. We shall also examine feminist work on how this imagery helped shape a range of gender and other social perspectives.

Photography & American Literature
HMS-404E | 3 CR  This course will investigate the impact photography has had on American literature and culture. Examining a variety of literary, visual, and cultural texts from the middle of the nineteenth century to the present, we will focus on the role photography has played in the construction of race, gender and contestations over American citizenship.

Portraiture in Literary/Art
HMS-404F | 3 CR  This course investigates the modes of visual and literary portraiture produced in the United States during the nineteenth and twentieth centuries.

Special Topics: African American Lit/Culture
HMS-405S | 3 CR  This course is designed to enable students to explore particular special topics in African American literature and culture in a seminar setting. May be repeated for credit as topic changes.

Modern Poetry
HMS-410A | 3 CR  This course focuses on key poets of the early 20th Century instrumental in setting the course for modern poetry, and who continue to influence contemporary poetry. Students read essays and poetry by Stéphane Mallarmé, Ezra Pound, T.S. Eliot, Gertrude Stein, William Carlos Williams, Langston Hughes, Mina Loy, HD and André Breton and will consider the question: What makes a poem modern? Features of modern poetry will be explored in the work of such post-WWII poets as Frank O’Hara and Harryette Mullen. Students will hand in short weekly responses and one longer essay.

Special Topics: Poetry/Poetics
HMS-410S | 3 CR  This course is designed to enable students to explore special topics in poetry and poetics in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. May be repeated for credit as topic changes.

Creative Writing/Brooklyn
HMS-420A | 3 CR  This course considers how the landscape affects our writing and how we in turn alter our landscape. Readings draw on Brooklyn's rich literary history and on other texts that examine geography's effect on the writer. Class times will be used for discussion of readings, viewing Brooklyn films, workshops, and field trips to Brooklyn locations where students will write from life just as drawing students sketch from life.

Creative Writing/The Gothic
HMS-420B | 3 CR  This course will trace the roots of Gothic literature from its origins in Europe through the Romantics, the Victorians, and into the 20th century (looking at American Gothic, especially Southern), all the way up to contemporary speculative fiction. We will read and discuss Gothic literature, through assignments and in-class exercises, and we will be writing our own. Class times will be used for discussing readings, viewing films, and for workshops of our own attempts at writing a contemporary gothic piece.

Special Topics: Creative Writing
HMS-420S | 3 CR  This course is designed to enable students to explore special topics in creative writing in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. May be repeated for credit as topic changes.

Theory for Artists/Writers
HMS-430A | 3 CR  This course covers foundational texts of critical theory from the nineteenth century (Marx, Freud, Nietzsche), landmarks of the twentieth century (Foucault, Deleuze, Butler, Jameson, Anzaldua, Debray, Kelley), a novel, and selected critical essays.

Rhizomatics
HMS-430B | 3 CR  Rhizomatics is a way of thinking, creating, and living described in the writings of Deleuze, Guattari, Lyotard, DeLand and Badiou. Through readings of selected works of philosophy by these writers—on art, politics, ethics, everyday life, desire and sex, biology, music, animal behavior, film, painting, etc.—we will work to understand what it might mean to exist in a state of constant, multi-level becoming. We will also look at works of art, politics, music and media created in response to these highly experimental writings. No prior experience necessary.

Networks & Complex Systems
HMS-430C | 3 CR  This course introduces students to selected topics in the study of networks, emergent phenomena and complex systems. This new field, often called ‘complexity studies,’ examines how systems, living and otherwise, develop to be more complex than their parts. The study of complex systems—including everything from traffic patterns to the origin of life, the self-organization of the internet and the emergence of spontaneous order in physical, natural and living situations—is truly trans disciplinary and poses the question of pattern in its most general sense. No prior experience necessary.

Special Topics: Literary/Cultural Theory
HMS-430S | 3 CR  This course is designed to enable students to explore special topics in literary and cultural theory in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. May be repeated for credit as topic changes.

Modernism & Postmodernism
HMS-431A | 3 CR  This course examines literature, art, music, and architecture associated with modernism and postmodernism, along with their philosophical backgrounds. Topics covered include the aesthetic response to the rise of capitalism, differences between modernism and postmodernism, and concepts typically associated with postmodernism, including commodification, globalization, simulacra, pastiche, schizophrenia, paranoia, the decline of historical consciousness, challenges to the universal subject, and time-space compression. Authors covered may include Nietzsche, Proust, Kafka, Mann, Joyce, Woolf, Pynchon, Borges, and Morrison.

Special Topics: Cultural Studies
HMS-431S | 3 CR  This course is designed to enable students to explore special topics in cultural studies in a concentrated way. See HMS website for descriptions of
topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Feminist Film/Theory
HMS-432A | 3 CR  This course explores a variety of films alongside some of the classic works of Western feminist film theory, as well as transnational and contemporary feminist writing on film, video, digital media and geo-politics.

Special Topics: Gender Studies
HMS-432S | 3 CR  This course is designed to enable students to explore special topics in gender studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: Postcolonial Studies
HMS-433S | 3 CR  This course is designed to enable students to explore special topics in postcolonial studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Analyzing Race/Whiteness
HMS-434A | 3 CR  This course will introduce students to various ways of analyzing representations of race. In particular, we will examine the construction of whiteness in U.S. culture by looking at literary, visual, source and performance studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Representing Difference
HMS-434B | 3 CR  What is a stereotype? What is an archetype? Are all raced types stereotypes? This course explores several approaches to reading types in narratives of different contexts, our study will focus on representations of blackness produces in the US American context. We will read scholarly articles on the nature of stereotype, read essays on narrative conventions and the creative process, and screen creative works that both present and explore stereotypes.

Special Topics: Critical Race Studies
HMS-434S | 3 CR  This course is designed to enable students to explore special topics in critical race studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Documentary Film
HMS-440A | 3 CR  How do our real lives compare to our stories about real lives? This course explores narrative conventions for telling true stories in film. We will investigate differences in approach according to who is presenting the narrative and what the audience is expected to know about the subject. We will identify forms, sounds, and images associated with true stories and trace them across biopics, documentaries, and historical dramas.

Cinema & the City
HMS-440B | 3 CR  This course will study the relationship between the rise of the modern city and the development of photography and cinema. Indeed, it is impossible to imagine the development of the cinema without the city, and cities themselves have been shaped by cinematic form. What is the relation between cityscape and screen space? How has the modern city been represented in cinema?

Contemporary Media Theory
HMS-440C | 3 CR  This course explores the transformation of society and consciousness by and as media technologies during the long 20th century; students will read some of the most influential works of media analysis written during the past century as well as explore cutting edge analysis generated during the last 20 years.

Poetics of Cinema
HMS-440E | 3 CR  This course investigates relationships between image and narrative in cinema. Weekly creative assignments—informing by close readings of film excerpts and text—will culminate in the design of a short, poetic film project. We will view visionary work by innovative filmmakers, and engage in close reading, followed by active discussion, to deepen our understanding of artistic choices—in the use of metaphor, point of view, association, montage, image/action, frame, composition, light, space, time, transformation, multiple perspectives, reflexivity, gesture and the body, non-linear narrative, amongst others—in the act of visual storytelling central to the cinematic enterprise.

Women in International Cinema
HMS-440F | 3 CR  This course considers the vision of prominent and pioneering films, with particular attention to the gaze, subjectivity, ambivalence, multiplicity of perspective, identification and disruption, as cinematic vocabulary and subject. We will look at films—in the works of artists such as Agnes Varda, Lois Weber, Claire Denis, Marguerite Duras and Alain Resnais, Julie Taymor, Susanna Bier, Rainer Fassbinder, Wong Kar Wai, Ang Lee and Todd Haynes—with an emphasis on identity, sexuality and gender.

Film Theory in Practice
HMS-440H | 3 CR  Students examine six landmark plays by Euripides, Shakespeare, Moliere, Ibsen, Beckett and Brecht as distinctive dramatic worlds defined in, each instance, by the symbolic use of space and time, both representative of the cultural preconceptions of their various periods and revelatory of the expressive possibilities of space/time structures in art today.

Film Sound
HMS-440I | 3 CR  Is film a visual medium? This course explores some of the theoretical concerns in designing the sound of a film, including the creation of soundtracks, the use of original scoring, and voiceovers.

Key Concepts in Net Art
HMS-440J | 3 CR  Net Art is an interdisciplinary field roots in a number of other practices—conceptual art, performance art, video art, video games, poetry, and mail art, to name a few. We will study works of art on the internet and the practices of making and presenting art that precede them. Alongside works of art and art criticism, we will read works about the nature of the internet as a medium. Key concepts include: transmission, narration/narrative, presence, interactivity, identity, instrument, gaming, digital vs. analog, medium and mediation.

Special Topics: Cinema/Media Studies
HMS-440S | 3 CR  This course is designed to enable students to explore special topics in cinema and media studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Special Topics: Performance Studies
HMS-460S | 3 CR  This course is designed to enable students to explore special topics in performance and performance studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

Electro-Acoustic Music
HMS-490A | 3 CR  Electro-Acoustic Music acquaints students with the history of electronics in music/audio art to give them a measure of technical competence with current tools in analog and digital audio and presents exercises that promote original, creative work. Familiarity with Macintosh computers and their operating systems is required for this course. Formal music training is not a prerequisite, but experience playing an instrument and/or a strong desire to create original audio works will be very helpful.
The Idea of Black Music
HMS-490B | 3 CR  Do we know black music when we hear it? When we hear it as part of narrative (ie: in film, opera, or commercials), how does black music function symbolically? What challenges does sound pose to the accepted wisdom in semiotics? In addition to listening to music by black performers and composers, we will be reading critical work about music across fields such as musicology, film theory, black studies, and literature.

Movie Music
HMS-490C | 3 CR  "Move Music" (a.k.a. "Music for moving Pictures-Theory and Practice") covers the history of movie music, from pre-synchronization beginnings in the late nineteenth century through today's multi-channel behemoths. Addresses theoretical/analytical concerns including diegetic and non-diegetic scores, leitmotifs, and the expressive use of tonality and atonality, and provides students with basic tools required for creating music-studies in pitch, imbre and rhythm—and techniques for synchronizing that music moving pictures.

Special Topics: Music & Sound Studies
HMS-490S | 3 CR  This course is designed to enable students to explore special topics in music and sound studies in a concentrated way. See HMS website for descriptions of topics being offered in a given semester. Students will learn contemporary theories and methods via an in-depth exploration of the topic at hand. May be repeated for credit as topic changes.

The Artist's Book
HMS-491A | 3 CR  This course develops critical frameworks for interpreting and creating artists' books; that is, artworks in which the book is a medium. We will study such books alongside histories of the field, theoretical writings, and critical commentaries. These studies will inform our endeavors to create, catalogue, and/or critique artists' books in which visual, verbal, and material elements are interwoven. Advanced students from various fields are encouraged to use and expand their own disciplinary perspectives. Visits to collections around New York City will supplement Pratt's resources.

Creative Writing Art & Design Practice
HMS-496A | 1 CR  This course is a one-credit writing workshop designed to support artistic and design practice and provide students with creative approaches to meet writing required of them in school and more generally. Students will read and write about visual art, design, dance, money, news and politics, science, poetry. They will also write first-person essays and collaborative texts about their own practice of making. Students will complete weekly assignments and cooperatively review work in class. Students will be given the opportunity to publish their work on a class blog or print anthology. For a final assignment, students will prepare a writing portfolio and present a revised artists statement.

Thesis Writing
HMS-497A | 1 CR  This course explores the writing and critical skills necessary for the successful completion of the major-department senior capstone or undergraduate thesis. In a workshop setting, students will engage in free writing followed by critical and structural evaluation, revision, and final editing, with a focus on introductory paragraphs and thesis statements. Students will also examine techniques for structuring a complex discussion; develop an understanding of what assertions and claims need evidentiary support; and consider the elements of successful and insightful conclusion.

ITAL/Italian

Italian I
ITAL-101 | 3 CR  This course introduces students to Italian, emphasizing comprehension, speaking, reading, and writing through the study of grammar and elementary composition and oral drills. Prerequisites: take 3 credits; minimum grade C,CR; from courses ENGL-103 ENGL-102 WR-110.

Italian II
ITAL-102 | 3 CR  This course continues the first semester of Italian given at Pratt's Brooklyn campus. The course is designed to give ITAL-101 first semester beginners a good working knowledge of both written and spoken Italian. Conversational skills are stressed. The course also introduces and integrates aspects of Italian culture relative to the spring semester curriculum conducted in Rome. Aspects of literature, history, sociology, and anthropology are introduced by visiting lecturers who will discuss issues of historic and contemporary Italian culture. A weekly film series introduces critical classic Italian cinema feature and documentary films. Relevant museum visits are also scheduled as part of the course. Prerequisites: take 3 credits; minimum grade C,CR; from courses ENGL-103 ENGL-102 WR-110.

Italian II (Rome)
ITAL-102I | 3 CR  This course continues ITAL-101 offered in the fall. The course is designed to give beginnings a good working knowledge of both written and spoken Italian. Conversational skills are stressed. The course also introduces and integrates aspects of Italian culture relative to the spring semester curriculum conducted in Rome. Aspects of literature, history, sociology, and anthropology are introduced by visiting lecturers who will discuss issues of historic and contemporary Italian culture. A weekly film series introduces critical classic Italian cinema feature and documentary films. Relevant museum visits are also scheduled as part of the course. Prerequisites: take 3 credits; minimum grade C,CR; from courses ENGL-103 ENGL-102 WR-110.

Intermediate Italian I
ITAL-201 | 3 CR  This course will build on skills learned in first-year Italian, continuing to emphasize comprehension, speaking, reading and writing through the study of readings, grammar, oral communication and writing. Prerequisites: take 3 credits minimum grade C,CR from courses ENGL-103 ENGL-102 WR-110 take 3 credits from courses ITAL-102.

Intermediate Italian II
ITAL-202 | 3 CR  Students will achieve an intermediate level competency in the language skills of writing, reading comprehension, speaking and oral comprehension, and to gain an understanding of aspects of Italian culture such as regional distinctions, cuisines, politics, cinema, music, art and literature. Prerequisites: take 3 credits minimum grade C,CR from courses ENGL-103 ENGL-102 WR-110 take 3 credits from courses ITAL-201.

LAS/Liberal Arts and Sciences

Independent Study
LAS-499 | 1–6 CR  In this undergraduate course, work is assigned on an individual basis under advisement by a faculty member, and in consultation with the department's chairperson. This course provides undergraduate students with the opportunity to pursue a project that goes beyond the existing curriculum or facilities.

MSCI/Math and Science

Algebra & Trigonometry
MATH-150 | 3 CR  Topics in algebra, trigonometry, and analytical geometry are covered.

Intro to Physics/Chemistry
MSCI-110 | 3 CR  This introduction to physics and chemistry is designed to prepare architecture students for their technological courses involving building, building materials, and building infrastructure. The course is non-calculus based.

Great Adventures in Evolution
MSCI-160P | 1 CR  Behind every evolutionary discovery there is a story. By exploring these stories and the discoveries they yielded, this course provides a solid foundation in evolutionary biology to students with minimal scientific background. Through weekly discussions we will illuminate what motivates the scientists who make great discoveries, how these discoveries are made, and where these discoveries fit into the development of evolutionary biology as a scientific field.
Environmental Science
MSCI-170P | 3 CR This course focuses on the interaction of man and his environment and contains an overview of key elements of the natural world; the earth and its atmosphere; evolution of organisms; diversity; mutual interactions. It deals with a variety of challenges engendered by a changing world: population growth; loss of arable land; climate change; biome destruction; water scarcity. Methods will be suggested for dealing with these problems with the goal of a more sustainable, habitable planet.

Math & The Imagination
MSCI-200 | 3 CR This course is a survey of basic mathematical concepts that demonstrate the nature of mathematics. Topics are chosen from areas such as the concept of paradoxes and controversies; infinities, elementary number theory, modular arithmetic, fractals and chaos, topology, elementary probability and statistics.

Symmetry, Shape & Space
MSCI-201 | 3 CR This course explores some visual aspects of mathematics. Topics are chosen from areas such as geometric constructions, tessellations of the plane, symmetry groups, Platonic and Archimedean solids, spirals, Fibonacci numbers, the golden mean, phyllotaxis, spaces of dimension greater than three, and non-Euclidean geometry.

Science & Society
MSCI-210 | 3 CR The Science and Society course explores some of the most pressing science issues facing the human condition today. Through lectures, readings, and discussions, the class will explore such issues as climate change, alternative energy, genetic engineering, emerging infectious diseases, and the overall forecast for the human condition in the next several decades. Students will gain a greater appreciation of how science can inform policies that will shape our society, and better recognize the limitations of our current knowledge in predicting how modern technology will shape the human condition in the future.

Revolutionary Concepts in Modern Science
MSCI-211 | 3 CR This course emphasizes the philosophical significance of the concepts of science, but it is non-traditional and non-chronological in approach. Relativity and quantum theory are compared with earlier concepts. The impact of Newtonian science and rationalism will be analyzed leading to a discussion of possible limitations and defects in the application of rationalist concepts to modern life and society. Applications of quantum and relativistic outlooks to areas of social science, economics, political science and psychology are also discussed. SCI-170 or departmental permission is a required prerequisite for this course.

Science of Light
MSCI-220 | 3 CR This introduction to light and optical phenomena in nature and technology will acquaint students with various physical aspects of light. We will delve into optical effects in nature such as the formation of rainbows, the colors of the sky and bubbles, mirages, the formation of images by our eyes and reception of those images by the rods and cones of our retinas. The use of light in technology will be explored by examining topics such as fiber optics, light sources (from the sun to light bulbs to pixels), one-way mirrors, 3D movie glasses, and image formation with pinholes, lenses and mirrors. Special attention will be paid to the operating principles and functioning of cameras from their lenses, to their viewfinders, apertures and filters.

Conceptual Physics
MSCI-221P | 3 CR This course focuses on the conceptual aspects of physics and thus uses minimal mathematics. Besides providing exposure to classical, as well as quantum physics, the course also considers the influence of physics on different areas of society, and highlights research at the cutting edge.

Astronomy
MSCI-223 | 3 CR This is a course in basic astronomy, which will provide an overview of our current understanding of the universe around us. Topics will include the origin of the universe, galaxies, stars, planets, interstellar matter, black holes, supernovas, space travel, and the possibility (or not) of extraterrestrial life, as well as the observational techniques we use to reveal the universe.

Chemistry of Pigments
MSCI-230P | 3 CR Before the advent of chemistry, artists relied on pigments that could be harvested from the natural environment. In this class, we will study how the science of chemistry has allowed for the rapid synthesis of pigments that normally take thousands of years to form through geological and chemical processes. We will explore how our understanding of the chemical properties of pigments allows us to predict their color and other characteristics. Through a series of guided hands-on laboratory exercises, students will learn how to synthesize pigments.

Geology
MSCI-250 | 3 CR Presents the fundamental facts and principles of geology, such as the nature and origin of the earth’s landscape and underlying rocks; the work of water, wind, and glaciers; and the role of volcanoes, plate tectonics, and earthquakes.

The Evolution of Play
MSCI-261P | 1 CR This short course explores the evolution of play in a diversity of animals. Looking at the behavior of juveniles and adults, we will come to understand playfulness as an adaptation produced by Darwinian natural selection. In class we will use a variety of games to investigate the adaptive value of play; as a final project, students will produce a game of their own designed to aid the survival and/or reproduction of players or analyze a modern form of play from an evolutionary perspective.

Ecology
MSCI-270 | 3 CR Ecology is the study of the interactions between organisms and their environment. This course provides a background in the fundamental principles of ecological science, including concepts of natural selection, population and community ecology, biodiversity, and sustainability. Students will acquire an “ecological literacy” about how the natural world works, and develop an understanding of how scientific methods are used to construct ecological knowledge. The course will also explore some of today’s major ecological challenges, and the important research that is being done to address these concerns.

Ecology for Architects
MSCI-271 | 3 CR Architects build structures that serve as environments for organisms: human beings. Therefore, it is crucial that architects understand the ways in which organisms interact with the environment and other organisms. This course will investigate topics in ecology that will enable students to think more broadly about what it means to design living and working spaces.

Environmental Science for CM
MSCI-280 | 3 CR The underlying nature of our world, as revealed through science, has a controlling impact on the materials, designs, and structures available for construction of our built environment. Conversely, both the act of fabrication of our built environment and the nature of the structures we build have a profound effect on our natural environment. This course will introduce concepts in the natural, biological and physical sciences that clarify these interactions and prepare students to understand the environmental impact of their construction choices.

Calculus I
MSCI-300 | 3 CR Topics in analytic geometry, functions of one variable, limiting processes, differentiation of algebraic and trigonometric functions, definite and indefinite integrals are covered.

Calculus II
MSCI-301 | 3 CR Applications of the definite integral; transcendental functions; methods of integration; improper integrals; curves in rectangular polar and parametric forms; interactive and numerical methods. Prerequisites: take MSCI-300.

Electronics
MSCI-321P | 3 CR This is a science course covering basis electronics theory with practical applications in circuit design and interfacing safe & reliable connection
of one circuit to another and/or to a computer port. It is intended for the student curious about modern electronics and as preparation for DDA and ID courses in Interactive Installations and Robotics. Students will work with transistors and integrated circuits along with sensors and output devices such as light-emitting diodes and motors.

**Behavioral Ecology**

**MSCI-372P | 3 CR**  
Behavioral ecologists look at the responses of animals to their environment form an evolutionary perspective. They ask the questions “how did this behavior evolve?” and “how does this behavior contribute to survival and reproduction?” In this course we will consider a wide variety of behaviors (group formation & social behavior, predator-prey interactions, foraging decisions, mate choice, parental care, life history strategies, territoriality, altruism) as the product of evolution. After becoming familiar with the methods and techniques of behavioral ecology, students will complete their own scientific and creative inquiry into animal behavior.

**Science of Light**

**MSCI-420P | 3 CR**  
This introduction to light and optical phenomena in nature, technology, and art will acquaint students with all aspects of light. Topics include natural and artificial sources of light, how light travels in natural settings and lenses, and how light is captured by film, video chips (CCDs) and our retinas. Some simple algebra will be used.

**Chemistry for Art History**

**MSCI-430P | 3 CR**  
This “hands-on” laboratory course that introduces Art History majors to the science of light: principles of photography, color, and light. It familiarizes them with equations of lines and planes, forms for rotation and translation figures on a computer, transformations for 3-D, and prospective projections onto the screen. Students run laboratory experiments to gain insight into how light travels in natural settings and lenses, and how light is captured by film, video chips (CCDs) and our retinas. Some simple algebra will be used.

**Toxics in the Environment**

**MSCI-436 | 1 CR**  
This course focuses on toxic and hazardous substances in the environment, with particular emphasis on trace metals and organic compounds associated with construction materials and the urban/industrial environments. It examines issues such as urban air quality and indoor air pollution, the persistence of toxic chemicals in the environment, and the regulation and cleanup of toxic substances. Case study discussion focuses on sources and exposure to toxic substances in the built environment in general, and the New York City urban environment in particular.

The Evolution of Cooperation

**MSCI-463 | 3 CR**  
When we describe what propels evolution, “competition” and “exploitation” are the processes that first come to mind. However, cooperation within and between organisms has also played a prominent role in the evolution of the earth’s organisms. In this course, we will consider the various levels at which cooperation has emerged as the result of natural selection, starting with single-celled organisms and building up the human cultural systems. While the course has no prerequisites, the reading and assignments will be aimed at highly-motivated students; students will be expected to conduct significant independent inquiry.

**Special Topics**

**MSCI-490 | 1–3 CR**  
Focuses on areas of topical interest and current faculty research. The subject matter of these courses changes from semester to semester as a reflection of new scholarly developments, and interests of students and faculty. Since courses and topics change frequently, students should seek information on current SCI-490 offerings from the Chair of the Department of Math and Science.

**Science of Light**

**MSCI-520P | 3 CR**  
This introduction to light and optical phenomena in nature, technology, and art will acquaint students with all aspects of light. Topics include natural and artificial sources of light, how light travels in natural settings and lenses, and how light is captured by film, video chips (CCDs) and our retinas. Some simple algebra will be used.

**Toxics in the Environment**

**MSCI-536 | 1 CR**  
This course focuses on toxic and hazardous substances in the environment, with particular emphasis on trace metals and organic compounds associated with construction materials and the urban/industrial environment. It examines issues such as urban air quality and indoor air pollution, the persistence of toxic chemicals in the environment, and the regulation and cleanup of toxic substances. Case study discussion focuses on sources and exposure to toxic substances in the built environment in general, and the New York City urban environment in particular.

**Special Studies in Science**

**MSCI-590 | 1–3 CR**  
Special studies courses cover a variety of new or experimental topics for graduate students. The subject matter changes from semester-to-semester, depending on student and faculty interests.

**Physics I**

**PHYS-131 | 3 CR**  
Students learn about the mechanics of solids, including statics and dynamics, work, energy, machines, elasticity, fluids at rest and in motion, fundamental concepts of heat and temperature and heat transfer. Laboratory experiments are coordinated with classwork.

**Physics II**

**PHYS-132 | 3 CR**  
Covers such topics as electricity and magnetism, including resistance, inductance and capacitance; DC and AC circuits; measuring instruments; production, transmission, and absorption of sound; and light sources and intensity measurements. Laboratory experiments are coordinated with classroom work.

**Math for Computer Graphics**

**SCI-210 | 3 CR**  
Introduces students to the mathematical principles underlying their computer programs. It familiarizes them with equations of lines and planes, forms for rotation and translation figures on a computer, transformations for 3-D, and prospective projections onto the screen.

**Special Topics**

**SCI-490 | 1–3 CR**  
Focuses on areas of topical interest and current faculty research. The subject matter of these courses changes from semester to semester as a reflection of new scholarly developments, and interests of students and faculty. Since courses and topics change frequently, students should seek information on current SCI-490 offerings from the Chair of the Department of Math and Science.

**PHIL / Philosophy**

**Philosophy: Problems/Issues**

**PHIL-200 | 3 CR**  
This course explores philosophical arguments dealing with basic issues in general philosophy. Topics for discussion and analysis include epistemological issues concerning knowledge and belief; metaphysical issues dealing with concepts of causality and freedom, as well as dualist and materialist perspectives on the nature of reality; issues and debates in the philosophy of mind on human and artificial intelligence; and the fundamentals of ethics.

**History of Philosophy**

**PHIL-207 | 3 CR**  
A historical overview of the major philosophical traditions, ancient and modern, and the representative philosophers of those traditions. Consideration is given to the influence of philosophical movements in the shaping of modern society and culture.

**Aesthetics**

**PHIL-265 | 3 CR**  
Aesthetic concepts and the logic of aesthetic judgment are discussed in this course.

**Logic**

**PHIL-301 | 3 CR**  
An elementary introduction to logical thinking. One-third of the course is devoted to problems of language and semantics.
Philosophy/Contemporary

Cultural Theory

PHIL-307 | 3 CR  | An examination of contemporary cultural critique as developed in contemporary intellectual movements, such as critical theory, post-structuralism and deconstruction anti-theory. The course also elicits and explores central insights of cultural critique in the context of contemporary intellectual, political, and aesthetic concerns.

Ethics and Social Issues

PHIL-310 | 3 CR  | Selected academic essays, general articles, and other materials on a variety of pressing and controversial ethical issues connected with distributive and retributive justice, abortion, euthanasia, personal autonomy, and preferential practices are examined in the light of classical and modern ethical theories and models.

Existentialism

PHIL-320 | 3 CR  | A comprehensive treatment of existentialist philosophy, including the work of Kierkegaard and Nietzsche and the contemporary work of Heidegger and Sartre.

SS/Social Science

Sociology

SS-200 | 3 CR  | Covers basic concepts for the study of primitive and modern society, social processes operating in human groups, personality development in various societies, major institutional groupings, and social change.

Economics

SS-202 | 3 CR  | An examination of the problems of the American economy and proposals for their solution. Unemployment, poverty, discrimination, economic concentration, inflation, ecology, the quality of public services, and relations with foreign lands are discussed.

Political Institutions

SS-205 | 3 CR  | An examination of the theory and operation of the major types of political systems. The course focuses on the question of power as it extends from the state to daily life. Both formal and informal, sanctioned and unsanctioned modes of political expression will receive attention.

Anthropology

SS-209 | 3 CR  | Introduces disciplines in the field of anthropology such as physical anthropology, ethnology, and linguistics. Material constructions pertaining to the hypotheses and theories concerning human evolution, comparative cultural analyses, and the nature and significance of language are examined. As a comparative discipline, anthropological study provides important insights into the structure and functioning of culture in kinship as well as class-based societies. This study encompasses a range of societies from simple hunting and gathering to industrialized ones. Visual material is an important adjunct to this course.

General Psychology

SS-210 | 3 CR  | A study of human mental processes and behavior. Problems of maturation, motivation, emotional and mental development, disorders, and treatment are covered.

A War Imagined: Lit, Art/Expe

SS-302P | 3 CR  | WWI was the historical catastrophe that remade the world's map and its imagination; after four years of trench warfare and mass death, the way men and women thought about violence, culture, art and the mind was never the same. This course provides a social and political context for the great cultural revolutions of the early 20th century: Dada, Futurism, Modernism and the Nauhaus, psychoanalysis, fascism, communism, along with the transformations in sexual and personal identity these movements reflected.

Weimar Film/Culture: History

SS-304P | 3 CR  | Combining the study of film, history, social movements, psychopathology, politics and art, Weimar Film and Culture presents a portrait of Germany at its moment of greatest cultural crisis: between WWI and Nazism, between artistic experimentation the Bauhaus, Neue Sachlichkeit, Expressionism, proletariat culture) and conservative reaction. Weekly screenings feature classic silent and early sound films from directors like Lang and Murnau, with stars like Louise Brooks, Asta Nielsen, Emil Jannings and Peter Lorre.

Cities Across Cultures

SS-310 | 3 CR  | Beginning with a brief history of the development of urban collectivities, this course will take a cross-cultural look at the similarities and differences in areas such as concentrations of populations, cultural exchange, social power, centers of government, manufacturing, money management, trade, and religion, among others. The course also examines the issue of power differentials played out over time in spatial arrangement, social control, work, and leisure.

Heretics, Bandits and Rebels

SS-318 | 3 CR  | Students consider resistance to myriad forms of domination by individuals and groups not represented in conventional historical accounts. The course reviews the historical record, seeking to develop alternative methodologies to reconstruct meaning and power relationships of social and cultural contexts outside the mainstream. The cases examined in the course are drawn from different historical settings, ranging from the heresy of a 16th century miller and cat killing Parisian apprentices under the ancient regime to anti-colonial revolts in the 19th century, and Indian and social bandits in the contemporary United States.

Cultural Studies

SS-330 | 3 CR  | This course explores the relations of cultural artifacts in the contemporary world to their various social contexts. Culture is understood as the material expressions and images that people create and the social environment that shapes the way diverse groups of people experience their world and interact with one another. The course focuses on the critical analysis of these various forms of media, design, mass communications, arts, and popular culture.

Middle East Society & Culture

SS-340 | 3 CR  | An examination the society and culture of the Middle East—the countries and peoples between and including Egypt and Iran—from historical, social, and political perspectives. The first half of the course examines the Islamic heritage, the socioeconomic structure of the region, the impact of imperialism, and the rise of nationalism. The second half focuses upon states, political movements and social structure in the region, from independence to the present.

Latin American Society

SS-343 | 3 CR  | This course explores Latin American society from the discovery/conquest of the Americas to the present situation of Latin Americans on both continents. Central to the course will be the condition of pre-conquest indigenous cultures; the dynamics of colonialism; independence and nationalist movements; inter-American relations and contemporary issues of bilingualism, popular culture, and politics.

Technology and Future of Work

SS-350 | 3 CR  | How will computers and automation affect our work lives? This course will examine the economics of technological change, the social and economic effects of automation, and the responses of unions and other forces to these important changes.

Mass Media and Society

SS-355 | 3 CR  | An examination of the psychological impact of the modern mass media. Basic models of communication, persuasion, motivation, and attitude formation are presented and applied to the study of the effects of the media on mental and emotional development and on the formation of social attitudes. The course also examines the social implication of the effects of commercial and political propaganda and the “marketing” of political figures as well as the social consequences of the development of a “post-literate” society.

Psychology of Gender/Sex Roles

SS-357 | 3 CR  | An exploration of a variety of issues relating to human sexual behavior from theoretical, biological, and social perspectives. Sexual development, sex roles, and gender identity (how we see ourselves as male or female) will be discussed.
The Caribbean Experience
SS-366 | 3 CR  This is a survey course on the historical interrelations between African-Americans and people of the Caribbean, from the advent of colonial North America to the postcolonial period. This course will offer an interdisciplinary view of the economic and social-political relations between these two regions of the African Diaspora, discussing their parallel development during and after slavery as well as their parallel relationships to European colonizers and to slave resistance and other intercollaborating social movements.

Perception and Creativity
SS-369 | 3 CR  Students examine the ways in which our perception, and creativity are shaped by personal experience and social environment. Students also discuss the visual arts, music, and dance from the perspective of contemporary theories of individual creative expression, culture, and communication.

Child and Adolescent Development
SS-391 | 3 CR  Theories of development from infancy through adolescence are critiqued through readings in psychology and literature, formal observations, and personal experiences. Learning and environmental factors such as gender, race, disability, and economics in the home, school, and community are included in the discussion. Students consider language acquisition and literacy development, sexuality, and cultural identity development.

Methods of Cultural Analysis
SS-430 | 3 CR  Provides a grounding in some of the basic skills of the analysis of culture: archeological, ethnographic, experimental, historiographical, survey, discursive and visually analytical. The concrete objects of study, the data, and the examples for class exercises are drawn from specific design, media, arts, communications, and popular culture sources. Students gain familiarity with computer applications of data analysis and use of video for data collection, as well as sensitivity to the conceptual issues raised in translating information between pictures, words, and numbers.

Abnormal Psychology
SS-444 | 3 CR  Students examine neurotic and psychotic patterns of behavior with an explanation of etiology. Methods of diagnosis, treatment, and prevention of mental illness is reviewed. Emphasis is on the development of creative-expressive skills in art therapy as an approach to the resolution of interpsychic and interpersonal conflicts.

Social Psychology
SS-456 | 3 CR  A survey of psychological processes in the interaction of individuals and groups; descriptions of group dynamics; methods of group conflict solution; and psychological approaches to social problems.

Modern Political Thought
SS-460 | 3 CR  Students discuss central concepts in political thought such as sovereignty, natural law, liberty, equality, and progress with an eye to their impact on the formulation of ideologies, such as Fascism, Communism, and Democracy.

International Politics
SS-461 | 3 CR  The course covers the modern state system, factors affecting American and foreign national policies, causes and control of international conflict, and the emergence of world order.

Russia in the 20th Century
SS-462 | 3 CR  Examines historical developments in 20th century Russia, from the decline and fall of Czarist Russia to the October Revolution of 1917, through the rise and fall of the Soviet Union under Lenin and Stalin and their successors, to the contemporary post-Soviet period of Russia and the successor states.

Women in Modern Society
SS-463 | 3 CR  The course begins with a brief historical survey of the role of women in the Western world, proceeds to a discussion of the women's suffrage movement of the 19th and early 20th centuries, and concludes with a study of the current women's liberation movement.

Afro-American Society/Culture
SS-485 | 3 CR  An exploration of the historical, political, economic, and cultural experience of African-Americans in the United States from slavery to the present. Special attention is given to contemporary race relations, media representations, social policy, and diversity within African-American communities.

Special Topics
SS-490 | 3 CR  Special topic offerings in the social sciences focus on areas of topical interest and current faculty research. They allow a place in the curriculum for more concentrated study in traditional fields as well as reconceptualization of existing modes of understanding the social world. The subject matter of these courses change from semester to semester as a reflection of new scholarly developments and the emerging interests of the students and faculty. SS-490 counts in the same way as any other social science elective, and students may take a SS-490 listing only once. Since schedules and topics change frequently, students should seek information on current SS-490 offerings from the chair of the Social Science and Cultural Studies Department.

Capitalism and Socialism
SS-508 | 3 CR  Various types of modern socioeconomic systems are reviewed, including an examination of general questions such as goals and values of different systems, degree of popular control over socioeconomic decisions and extent of economic inequality. U.S., Russia, and other societies are compared with respect to institutional arrangements, economic performance, and consistency to ideology.

Controversies in Cultural Theory
SS-510 | 3 CR  This is an interdisciplinary seminar that explores theoretical and conceptual issues of common concern to both architecture and liberal arts. It focuses on bodies of twentieth century cultural and social theory that can be said to have developed an ideology of space, viewed both as a notion of habitat and as a vision of urban utopianism.

Globalization: Contemporary Economics
SS-537 | 3 CR  Examines the current processes and features of global integration and division. It focuses on the emergence over the past decade of what has been called the “new world order.” Particular attention is paid to the differential impact across regions and nations of international, political and economic institutions and arrangements; and on work, governments, social movements, and public life.

Spaces, Movements, Identities
SS-560 | 3 CR  Concentrates on some of the most important contemporary writings on space, new social movements, identity, and the body. The readings are drawn from sociology, geography, architecture, cultural studies, and feminism. It uses these perspectives to understand how the present can be conceptualized, with particular attention to the question of power—how it is to be thought of, questioned, desired, and resisted.

SPAN/Spanish

Conversational Spanish I
SPAN-501 | 3 CR  This is a conversational Spanish course designed to prepare Art and Design Education majors (undergraduate and graduate) for the practicum in New York City schools. Conversational exercises will be oriented to classroom interactions. This is a two-semester course for which credit is achieved only on the successful completion of both semesters. (Open only to students in Art and Design Education.) Prerequisites: take 3 credits; minimum grade C, CR; from courses ENGL-103 ENGL-102(1032) WR-110.

Conversational Spanish II
SPAN-502 | 3 CR  This is a conversational Spanish course designed to prepare Art and Design Education majors (undergraduate and graduate) for the practicum in New York City schools. Conversational exercises will be oriented to classroom interactions. This is a two-semester course for which credit is achieved only on the successful completion of both semesters. (Open only to students in Art and Design Education.) Prerequisites: take SPAN-501.
WR/Writing

Introduction Foundation Writing Studio
WR-100S | 2 CR Adapted from Pratt’s undergraduate program in creative writing, this course aims to introduce high school students to the three traditional forms of creative writing, to offer them opportunities to develop their writing skills in each of the genres, and to help them prepare for entry into college. Through reading assignments, writing exercises, small-group and classwork, shopping, and critical analysis of required readings, students will develop various basic skills in expository and creative writing, among them narrative, form, dialog, etc. Genres covered will include poetry, fiction, and plays. Co-requisite courses: ENGL-100S, X HA-53, X HA-54.

Writer’s Studio I
WR-101 | 4 CR The Writing Studios comprise a six-semester sequence that guides students through explorations of the many forms of creative written expression. In the first two semesters, using exercises analogous to the short and long poses in the drawing studio, students explore the properties of written language, participate in exercises designed to help them recognize their composing processes and voices, explore relationships between text and image and develop an understanding of traditional and nontraditional forms. In the next two semesters, students build on the foundation year through instruction that exposes them to the ways that literary genres are transformed into other media (e.g. history into fiction or drama, fiction into film). The Writing Studios in the junior year provide students with opportunities to write in increasingly more specialized genres and to produce works of professional quality.

Writer’s Studio II
WR-102 | 4 CR The Writing Studios comprise a six-semester sequence that guides students through explorations of the many forms of creative written expression. In the first two semesters, using exercises analogous to the short and long poses in the drawing studio, students explore the properties of written language, participate in exercises designed to help them recognize their composing processes and voices, explore relationships between text and image and develop an understanding of traditional and nontraditional forms. In the next two semesters, students build on the foundation year through instruction that exposes them to the ways that literary genres are transformed into other media (e.g. history into fiction or drama, fiction into film). The Writing Studios in the junior year provide students with opportunities to write in increasingly more specialized genres and to produce works of professional quality.

Critical Thinking & Writing I
WR-110 | 3 CR In Critical Thinking and Writing, students probe the ways that reading and writing are related at fundamental levels. They consider how writing is an intellectual activity that helps them to interpret our world critically, analytically, and creatively. The class uses writing as a process, subject to interpretation and revision. In this process, students learn how to write analytically, using other texts as well as our own words to construct arguments, interpretations and meanings. Students will interrogate basic issues of representation, language, and the complicated relationship between words, images and “things.” They will also explore the connections between subjectivity, law, authority and narrative.

Critical Thinking and Writing II
WR-111 | 3 CR In the second semester of this course, we will examine two topics: the Ethics of Writing, and Writing and Difference. The Ethics of Writing will explore the formation of modern subjectivity by considering the self’s relation to itself. Knowledge of self—know thyself—has been one of the oldest human preoccupations from Ancient China and Greece. Writing and Difference will explore how writing and representation organize our understanding of race, class, ethnicity, and gender. Prerequisites: take WR-110.

Word, Usage, Style I
WR-120 | 3 CR Whereas the studios focus primarily on fiction, poetry and creative nonfiction, this course is designed to provide a foundation for the composition of good, clear prose of the sort one is required to write on a daily basis—the prose of emails and job applications, of academic essays and letters to the editor. After a brief exploration of the history of English and etymology, the emphasis will fall on grammar, word choice, vocabulary, syntax, logic and argumentation. Students will thus sharpen their expository prose through a sustained focus on the “left brain” or analytical aspects of written expression. Most of the assignments will be based around composing and revising papers assigned in other courses in the freshman year: World Literature I, Critical Thinking & Writing I, and Friday Forum.

Word, usage, Style II
WR-121 | 3 CR Whereas the studios focus primarily on fiction, poetry and creative nonfiction, this course is designed to provide a foundation for the composition of good, clear prose of the sort one is required to write on a daily basis—the prose of emails and job applications, of academic essays and letters to the editor. As in WR-120, students will thus sharpen their expository prose through a sustained focus on the “left brain,” or analytical aspects of written expression. Most of the assignments will be based around composing and revising papers assigned in other courses in the freshman year: World Literature II, Critical Thinking & Writing II, and Friday Forum II.

Writer’s Studio III
WR-201 | 4 CR This course provides an introduction to the possibilities of specialization in a written form which the student pursues in the next course, and an opportunity to explore the many ways written forms can be realized, recreated, or simply illustrated in other media.

Writer’s Studio IV
WR-202 | 4 CR This course provides students with an opportunity to re-image written texts by re-writing them for other media. Students learn the ways writers collaborate and communicate with other artistic professionals to realize projects.

Technology for Writers I
WR-210 | 2 CR This course is designed to be a comprehensive overview of sound, photography, film, digital video, new media, and the online space from a writer’s perspective. The focus is clearly on writing and how it intersects or collides with other domains. During the first semester, the emphasis is on sound, image, photography, film, and digital video. Students develop, write, film, and edit a short narrative video. There are numerous other in-class and homework assignments, including the creation of a photoroman, exercises involving sound, and in-class writing and video assignments.

Technology for Writers II
WR-211 | 2 CR This second course of the Writing for Technology sequence is also designed to be a comprehensive overview of sound, photography, film, digital video, new media, and the online space from a writer’s perspective. The focus remains clearly on writing, and how it intersects or collides with other domains. During the second semester, students examine the history of hypertext markup language (HTML) as both the lingua franca that supports the Web’s infrastructure, and as a writing tool that enables the development of non-linear narrative forms. Technology for Writers will negotiate the tension between theory and practice by positioning the writing and “content” generated by the students within the infrastructure of a series of websites built and maintained by the students themselves. Prerequisites: take WR-210.

Writer’s Forum
WR-300 | 1 CR Provides students with the opportunity to interact with published authors, agents, editors, and other discipline-related professionals who are invited to campus for formal and informal colloquia with students. Students keep journals and participate in discussions.
Writer’s Studio V
WR-301 | 4CR  During this course, students begin to identify their concentration and have the opportunity to define an area in which they might like to write their capstone project. Students research opportunities for publication and recognition for student efforts. Their work may be in any genre or a combination of genres.

Writer’s Studio VI
WR-302 | 4CR  Students explore two or three projects that have literary potential as their capstone project. They continue to research opportunities for publication and recognition for student efforts, and their work may be in any genre or a combination of genres.

Special Topics
WR-320 | 3CR  These courses provide students with the opportunity to interact with published authors, agents, editors, and other discipline-related professionals who are invited to campus for formal and informal colloquia with students. Students keep journals and participate in discussions.

The Professional Workplace
WR-330 | 2CR  Designed as a prerequisite for WR-390 (Internship/Seminar), this course informs students about the job descriptions of entry-level positions in a variety of publishing venues. The course will feature field trips to job sites and short-term, off-site placements.

Internship/Seminar
WR-390 | 3CR  Each student is placed in an internship for one semester. Internship venues are usually publishing houses, agents’ offices, newspaper offices, Internet publishers, film studios, television stations and other work sites that have in-house publishing capabilities.

Internship II
WR-391P | 3CR  Building on prior internship experience, students will undertake placement in a variety of approved, writing-related setting, meeting regularly as a seminar group to reflect on issues in the workplace and on potential connections to future work and study. Prerequisites: take WR-330 WR-390.

Senior Project I
WR-420 | 4CR  This course lays the groundwork for completion of the Senior Project, a sustained work or collection of works, including a short critical introduction, in one of the major genres—poetry, fiction (novel, novella, short story), essay, screenplay, drama, or, in certain exceptional cases, a hybrid thereof. Students explore the genre they select from a literary, historical, and theoretical angle; assemble an anthology of exemplary examples of work in the genre selected; and complete a substantial draft of a manuscript.

Senior Project II
WR-421 | 4CR  This writing intensive course concentrates on the completion of the Senior Project, a sustained work or collection of works, including a short critical introduction, in one of the major genres—poetry, fiction (novel, novella, short story), essay, screenplay, drama, or, in certain exceptional cases, a hybrid thereof.

Art Writing
WR-521 | 3CR  This writing workshop is one in which the student will produce short, focused art reviews every week. There will be a mixture of assigned and elective topics, both of gallery and museum exhibitions. The readings will give special focus to art criticism written by practicing artists, such as Fairfield Porter, Agnes Martin and Robert Smithson.
Office of Admissions Hours

The Office of Admissions is open weekdays from 9 AM to 5 PM from September through May and from 9 AM to 4 PM during June, July, and August. It is located in Myrtle Hall, 2nd Floor, Brooklyn campus. Myrtle Hall is the first left past the main gate entrance.

Visiting Pratt

We invite all prospective students and their families to visit the Pratt campus. The Office of Admissions provides several ways to help acquaint students with the school including information sessions, campus tours, individual portfolio reviews, and National Portfolio Days.

Campus Tours

General tour times for the Brooklyn campus are Mondays and Fridays at 10 AM, 12 PM, and 2 PM, as well as Tuesdays and Thursdays at 10 AM and 2 PM. The tour is a general tour...
and does not visit individual academic departments. It usually includes a residence hall room. Tours to specific academic departments are available upon request and must be scheduled through the Visit Coordinator. These are scheduled on Fridays. Schedule campus tours online at www.pratt.edu/visit.

The Admissions Office recommends that prospective applicants visit as early as the spring of their junior year for ample time to prepare portfolio work. Admissions counselors are available from April 1 to December 1 each year. Call our Visit Coordinator at 718-636-3779 or 800-331-0834 to schedule a portfolio review. You may also email a request to visit@pratt.edu.

Information Sessions
These are scheduled throughout the year. Please check our website at www.pratt.edu/visit for a schedule.

Department-Specific Sessions
These consist of individual department presentations, and a campus tour. Information on scheduling of all events is found online at www.pratt.edu/visit.

National Portfolio Days
Representatives from Pratt Institute attend National Portfolio Days throughout the country to meet with prospective students and offer advice about preparing portfolios. A list of the events we attend can be found online at www.pratt.edu/visit.

Off-Campus Appointments
Pratt’s admissions counselors visit with applicants and their families by appointment throughout the United States. If you are interested in meeting with an admissions counselor to have your work reviewed or to discuss Pratt, please call our Visit Coordinator at 718-636-3779 or write to visit@pratt.edu. The schedule is available at www.pratt.edu/visit.

Website
Visit www.pratt.edu to request a catalog and receive emails throughout the year about admissions events, requirements, deadlines, and your financial aid package.

Applying to Pratt Institute
Applications are welcome from all qualified students. The Admissions Committee bases its decisions on a careful review of all credentials submitted by the applicant. Acceptance decisions shall be made without regard to race, color, sex, marital status, age, ethnic or national origin, religion, creed, sexual orientation, or physical or mental disability in accordance with federal, state, and local laws. Admissions files are not considered complete and will not be reviewed until all required materials have been received.

CollegeNET will host Pratt Institute’s undergraduate applications for Spring 2013 and Fall 2013 admission. The online application, as well as various requirements, may be found at www.pratt.edu/apply as of August 1.

Please note: Pratt’s new application enables applicants to request recommendation letters and transcript(s) online (for all students who studied in the US). Writing portfolios will be uploaded on the new application. Visual portfolios will continue to be submitted at https://pratt.slideroom.com. See www.pratt.edu/apply for instructions on submitting your application and supporting documents.

Fall Admission Deadlines

*Early Action:*
November 1 (freshmen applicants only; nonbinding)
Regular Admission:
January 5 (freshmen)
February 1 (transfers)

Spring Admission:
September 1 (international applicants)
October 1 (domestic applicants)

Two-year associate’s degree applicants may apply on a rolling admissions basis throughout the year.

Admissions Requirements for First-Time Freshmen

Checklist

1. Application form with fee
2. Official transcripts from each high school attended or official GED scores
3. SAT or ACT test scores (not required for international students unless submitted instead of TOEFL).
4. One letter of recommendation
5. Portfolio
6. Essay (part of application form)
7. TOEFL (Test of English as a Foreign Language) or IELTS (International English Language Testing System) exam results (international applicants only)

All mailed materials must be sent to:
Pratt Institute
Office of Undergraduate Admissions
Myrtle Hall, 2nd Floor
200 Willoughby Avenue
Brooklyn, New York 11205

The following provides more detailed information on the application requirements.

Official High School Transcripts
A high school diploma or equivalent is required for admission to Pratt Institute’s undergraduate programs. Applicants should request official transcripts from all secondary schools attended using the “request transcript” feature on our application.

High School Equivalency
Applicants who have received high school equivalency diplomas are required to have official High School Equivalency Examination (GED) scores sent to the admissions office in addition to official transcripts from all high schools attended.

International Transcripts
International applicants must submit official transcripts (academic records) of all secondary school studies as well as any postsecondary studies. Applicants also must submit official results of all external examinations. These include General Certificate of Education, Hong Kong School Certificate of Education, Israeli matriculation or Bagrut, Secondary School Certificates, and Baccalaureate Part I and Part II. Transcripts must be translated to English.

Test Scores (SAT or ACT)
All first-time freshmen applying to any of Pratt’s bachelor degree programs must submit official results from either the SAT or ACT. International applicants must submit either the TOEFL, SAT, or ACT. To ensure that we receive scores by our posted deadlines, students should take the tests as early as possible but no later than one month before the application deadline. Please be sure to have your scores sent directly to Pratt. Please do not request that scores be rushed. Pratt recommends that applicants to the Bachelor of Architecture program submit the results of the SAT II Mathematics Level I or II Subject Test.

SAT code is 2669
CLEP code is 2669
AP code is 2669
ACT code is 2862
The following provides ACT and SAT test requirements may be waived for any first-time freshman applicants if they have graduated from high school five or more years prior to their application.

Letter of Recommendation
All applicants should submit one letter of recommendation from a teacher or professional who has direct experience with the applicant’s artistic, academic, and creative potential. See www.pratt.edu/apply for information on how to submit.

Portfolio

First-Time Freshmen Art, Design, and Architecture Applicants
All first-time freshman art, design, and architecture applicants except Art History B.A. applicants must submit a visual portfolio consisting of 15–20 pieces of two- or three-dimensional work. (Art History B.A. applicants must submit a writing portfolio. See section below.) The work should consist of a variety of media and approaches. It can include assignment-based projects, self-directed work, or pieces of a collaborative nature. The portfolio does not need to be discipline-specific. The portfolio must include at least three to five pieces of work showing the observational process. Examples might include landscape, still life, figure, interior, or self-portrait. Applicants should avoid including work that copies photographs, uses the grid system, or directly replicates any other artist’s work (including replicating anime drawings, cartoons, or video game character designs). Freshman photography and film applicants are encouraged to submit work that includes a variety of media, including drawing, but may submit a purely photographic or film portfolio.

Portfolio Format
Portfolios must be submitted online using our online system below. Admissions advisement sessions and reviews done during National Portfolio Days or by appointment off campus do not fulfill the applicant’s visual requirements. They are for guidance only. Applicants may submit their visual portfolios online at https://pratt.slideroom.com.

Online: This system allows you to create an inventory of works, listing for each image the following information: title, date, medium, dimensions, and notes. It is also possible to upload video works. Go to https://pratt.slideroom.com to upload your work. Once your portfolio is uploaded, it can be viewed and edited until the final submission is made. No changes can be made following the final submission of your portfolio. Be sure to submit your portfolio to the correct degree level and program. The cost to submit by uploading is $10 for freshman. The cost for transfers is $12.50. Make sure you submit by the correct application deadline.

The Portfolio
Some of the most frequent questions we receive are about what should be included in the portfolio. Visit us at www.pratt.edu/admissions/applying/applying_undergrad/ug_application_requirements for more information on what you should include in your portfolio. Click on your level—freshman or transfer—for more information on your portfolio.

Do not make work specifically for the admissions portfolio. Just make work, and lots of it. When it is time to apply, it is simply a matter of editing what you have made to show us what you might accomplish while you are here at Pratt.

If you want additional advice on your work, please feel free to contact our visit coordinator at visit@pratt.edu or 718-636-3779 to set up an appointment with one of our admissions counselors. Our admissions counselors are all active artists and designers who are happy to give potential applicants feedback on their work and their application portfolio. They travel across the country to meet with students and are also available weekdays at our Brooklyn admissions office. Applicants seeking portfolio feedback from admissions counselors should contact the office between April 1 and December 1.
Portfolios for Writing, Critical and Visual Studies, and Art History B.A. Applicants

Applicants are required to submit a writing portfolio of recent writing (no more than 10 pages). Writing applicants may submit poetry, short stories, and excerpts from novels, articles, and essays. Please submit one sample of analytical writing (essay, term paper, or article). We encourage you to submit several examples of your writing in different genres. If you submit poetry, you must also submit some prose. Please upload writing samples online using Pratt’s online application.

Critical and Visual Studies and B.A. in Art History

Applicants should submit examples of analytical writing (no more than 10 pages). Please upload writing samples online using Pratt’s online application.

At this time, feedback on writing portfolios is unavailable through the Admissions Office.

Essay

Space is provided on the last page of the application to answer the essay topic. Applicants may submit additional pages if needed. Describe when and how you became interested in art, design, writing, architecture, or the particular major to which you are applying. Describe how this interest has manifested itself in your daily life.

Additional Required Application Materials for Permanent Residents

Applicants who are permanent resident aliens, refugees, and other eligible noncitizens must provide a photocopy of their alien registration card.

Additional Required Application Materials for International Applicants

TOEFL or IELTS

International applicants whose first language is not English must submit the results of the Test of English as a Foreign Language (TOEFL) or IELTS exam and have the results sent by the application deadline. Register online at www.toefl.org. International students who have taken the SAT or ACT test may submit SAT or ACT test scores instead of the TOEFL. A TOEFL score of 550 (paper), 79 (Internet), or 213 (computer) is required for four-year programs. The two-year associate’s degree programs require a TOEFL score of 530 (paper), 71 (Internet), or 197 (computer). Pratt’s TOEFL code is 2669. Pratt will accept the IELTS (International English Language Testing System) in lieu of the TOEFL. The required score for four-year programs is 6.5 and 6 for the associate’s degree programs.

In the absence of a traditional transcript, you may present a portfolio of the work you consider most indicative of your academic achievements (this is in addition to the regular visual portfolio requirement). This may contain records such as grades from community college or other postsecondary level courses that you may have taken, scores from AP tests (these are also administered independently of schools), recommendations from qualified tutors or teachers, examples of independent research, or descriptions of books and other curricular materials used in preparation for college-level work.

Additional Required Material for Home-Schooled Applicants

Pratt Institute welcomes applications from home-schooled students. In the absence of conventional high school records, submitting the items below will help us to evaluate your readiness for the programs that we offer.

Home school transcript should include:

- course titles;
- course grades;
- units of credit for courses;
- grading Scale (if other than A–F letter grades); and
- signature of the home school administrator (the parent or other person who organized, taught, and evaluated your home school coursework).

In the absence of a traditional transcript, you may present a portfolio of the work you consider most indicative of your academic achievements (this is in addition to the regular visual portfolio requirement). This may contain records such as grades from community college or other postsecondary level courses that you may have taken, scores from AP tests (these are also administered independently of schools), recommendations from qualified tutors or teachers, examples of independent research, or descriptions of books and other curricular materials used in preparation for college-level work.
**Proof of High School Graduation**

This requirement may be satisfied by supplying any of the following:

1. Official scores from the official High School Equivalency Examination (GED)

2. A letter from your local superintendent of schools as proof of your readiness to enter college and that your home schooling was conducted in accordance with state laws

3. Certificate of graduation from a diploma-granting organization or nontraditional school.

**Recommended High School Coursework**

The following subjects are strongly recommended for admission to specific Pratt programs.

**Architecture, Writing, and Critical and Visual Studies Programs**

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<th>Subject</th>
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<td>English</td>
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<td>Social Studies</td>
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**Construction Management Program**

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<td>Electives</td>
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**Art and Design Programs**

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<td>Mathematics</td>
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<td>Science</td>
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<td>Academic Electives</td>
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</tbody>
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**Notes:**

a. May include additional units in social studies, science, math, foreign language or any combination of these

b. Should include studio art

c. Should include trigonometry and advanced algebra

d. Should include chemistry, physics, or biology

e. One unit must be in either chemistry or physics, preferably physics

**Advanced Placement Credit Policy**

Pratt Institute accepts up to a maximum of nine (9) total AP credits (up to 3 credits in each of the categories) with a score* of four (4) or five (5) only in the following:

**English—3 credits**

AP course of study accepted is:

*English Language and Composition*

Transfer credit given for ENGL-101
(Enrollment in ENGL-103 during the first semester at Pratt is required.)

**Math or Science—3 credits**

Students given transfer credit for a specific course may not enroll in other courses listed below as equivalent, but must enroll in more advanced courses.

AP courses of study accepted are:

*Calculus AB*

Transfer credit given for Math 151

*Calculus BC*

Transfer credit given for Math 151

*Chemistry*

Transfer credit given for Sci 170

*Environmental Science*

Transfer credit given for Sci 177

*Physics B*

Transfer credit given for Sci 170

* Electricity and Magnetism*

Transfer credit given for Sci 170
Mechanics
Transfer credit given for Sci 170

Biology
Transfer credit given for Sci 170

Statistics
Transfer credit given for Math 151

Art History* — 3 credits
AP course of study accepted is:
  Art History
  Transfer credit given for HA-115

International
Baccalaureate Policy
International Baccalaureate (IB) Diploma recipients may receive transfer credits for higher-level courses in which they earn a score of five (5) or higher. Pratt awards transfer credit for second languages (Language B) taken at the higher level only if the student’s major at Pratt requires foreign language. Pratt Institute does not award transfer credit for IB Visual Arts courses or exams.

Two-Year Degree Applicants
Requirements for the associate’s degree programs are similar to the freshman requirements including the portfolio requirements, except that the test scores (SAT/ACT) are not required. See the freshman application section for details.

If you would like feedback on your portfolio, you may have it reviewed at the Brooklyn campus by calling 718-636-3514 or you may schedule an appointment and campus tour at the Manhattan campus (where the programs are located) by calling 212-647-7375 or by emailing aos@rand.pratt.edu. Applicants to the B.F.A. programs in drawing or painting, graphic design, or illustration who do not meet the qualifications for the B.F.A. may be accepted instead to the associate’s degree program.

Application Requirements for Transfer Students
Submit all documents postmarked no later than the application deadline.
CollegeNET will host Pratt Institute’s undergraduate applications for Spring 2013 and Fall 2013 admission. The online application, as well as various requirements, may be found at www.pratt.edu/apply as of August 1.
Please note: Pratt’s new application enables applicants to request recommendation letters and transcript(s) online (for all students who studied in the US). Writing portfolios will be uploaded on the new application. Visual portfolios will continue to be submitted at https://pratt.slideroom.com. See www.pratt.edu/apply for instructions on submitting your application and supporting documents.

Checklist
1. Application form with fee
2. Official transcripts from each high school attended or official GED scores
3. Official transcripts from each college attended
4. One letter of recommendation
5. Portfolio
6. Essay (part of application form)
7. TOEFL (Test of English as a Foreign Language) or IELTS (International English Language Testing System) exam results (international applicants only)

All mailed materials must be sent to:
Pratt Institute
Office of Undergraduate Admissions
Myrtle Hall, 2nd Floor
200 Willoughby Avenue
Brooklyn, New York 11205

Detailed information on the requirements follows.

*Note: A student achieving an AP score of 3 in the History of Art and/or Design will have the option to be interviewed by the chair of the department to determine sufficient mastery of course material. The chair will then determine whether the student may be assigned to a higher-level course. In no case will the process result in a waiver of credit requirements but only in the substitution of another course.

Credits are accepted only at the time of initial matriculation at Pratt. Applicants must have official score reports sent directly to the Office of Admissions in order to receive credit. Students who fail to submit scores before they register for the first semester will not receive credit for AP scores.
Application Form with Fee

All applicants to undergraduate degree programs must complete the Pratt undergraduate application with the appropriate nonrefundable application fee ($50 for U.S. citizens and permanent residents, $90 for international applicants). Applications should be completed online at www.pratt.edu/admissions/applying.

Completing your undergraduate application form online is the preferred method. Fees may be paid by credit card or electronic check. Applicants submitting paper applications must pay by check or money order. All international applicants submitting paper applications must submit an international money order or a check drawn on a U.S. bank in U.S. dollars.

In cases of extreme financial hardship, applicants may request a fee waiver.

Official High School Transcript(s)

Transfer applicants must submit their high school transcript(s) unless they possess a four-year college degree.

Official College Transcript(s)

Transfer applicants must submit official transcripts from each college attended. Students who attended college in the U.S. may request their transcripts through the National Student Clearinghouse (www.studentclearinghouse.org) or directly from their college.

International Transcripts

International applicants must submit official transcripts (academic records) of all secondary school studies as well as any postsecondary studies. Applicants also must submit official results of all external examinations. These would include General Certificate of Education, Hong Kong School Certificate of Education, Israeli matriculation or Bagrut, Secondary School Certificates, and Baccalaureate Part I and Part II. Transcripts must be translated to English.

Students who have studied outside the U.S. (other than Japan and Korea) are required to submit a World Education Services (WES) evaluation of their transcript(s) to expedite their application processing. WES evaluations do not include translations. The document must be officially translated into English before submitting to WES or any other reputable education evaluation service, e.g., your embassy.

Recommendation

One letter of recommendation is required, preferably from a teacher, guidance counselor, or employer in a field related to the applicant’s professional goal if possible. Submit your recommendation letter(s) online.

Transfer Portfolio Guidelines

Art and Design: All transfer applicants to art and design majors must submit a visual portfolio except B.A. in Art History applicants who must submit a writing portfolio (see below). The portfolio requirements for transfer applicants who have not taken art courses in their previous college (and will enter the foundation year) are identical to the freshman requirement. Transfer applicants who have taken studio art courses in college should include examples of work that reflect all studio experiences at their previous college. Submit sufficient numbers of examples of work from the highest level studios in each discipline, i.e., drawing, painting, etc. for a maximum of 35–40 pieces.

Architecture: If you have taken design studios at another college, you should submit a selection of design work reflective of all the design studios you have taken (up to 40 images). You will be placed in the appropriate design studio sequence based on your work and ability. Make sure you keep a copy of your work for placement if you are accepted and enroll at Pratt. Applicants who have not taken design studios should submit an art portfolio using the same requirements as listed for Art and Design freshman applicants.

Portfolio Format: Applicants should submit their portfolios by uploading them. See Freshman Portfolio Format for details.
Writing, Critical and Visual Studies, and Art History B.A. The portfolio requirement for transfers is the same as the freshman requirement. Writing samples should be uploaded using Pratt’s online application.

Essay
Space is provided on the last page of the online application to answer the essay topic. Describe when and how you became interested in art, design, writing, architecture, or the particular major to which you are applying. Describe how this interest has manifested itself in your daily life.

Additional Required Application Materials for Permanent Residents
Applicants who are Permanent Resident Aliens, refugees, and other eligible noncitizens must provide a photocopy of their alien registration card.

TOEFL or IELTS (All International Applicants)
International applicants whose first language is not English should take the Test of English as a Foreign Language (TOEFL) exam or IELTS and have the results sent by the application deadline. Register online at www.toefl.org for the TOEFL. International students who have taken the SAT or ACT test may submit SAT or ACT test scores instead of the TOEFL. A TOEFL score of 550 (paper), 79 (Internet), or 213 (computer) is required for four-year programs. The two-year associate’s degree programs require a TOEFL score of 550 (paper), 71 (Internet), or 197 (computer).

Pratt’s TOEFL code is 2669. Pratt will also accept the IELTS (International English Language Testing System) in lieu of the TOEFL. The required score for four-year programs is 6.5 and 6 for the associate’s degree programs.

Transfer Credit/Placement
Credit may be given for courses appropriate to the curriculum at Pratt. Only a grade of C or better from regionally accredited institutions or the international equivalent and only a numeric evaluation of 70 or better from international institutions will be considered acceptable for transfer to the Pratt record. Grades of lower than C (including C–) or less than 70 are not acceptable for transfer credit evaluation. Institutions accredited by the New York State Board of Regents will be individually evaluated, and credits will be awarded according to articulation agreements. All students petitioning for transfer credit(s) must submit official transcript(s) from all colleges attended. Credit evaluations will be completed only after acceptance. AP credit will also be considered. Please request that your official AP scores be sent to Pratt during the summer before you enroll.

Additional transcripts for credit evaluation may not be accepted once the semester begins. Students seeking transfer credit for professional courses in art and design are required to submit a portfolio reflective of their coursework completed in prior college(s) as part of the admissions application. Prior to registration, the transfer student receives an estimate by the Office of Admissions of the credit that can be expected for work done at previous college(s). A maximum of six credits of language will be awarded.

Additional supporting documents may be requested by the Office of Admissions (bulletin, course hours, syllabi, etc.). The Pratt program is planned with the appropriate art and design academic advisor using the estimate as a guide for the required work to be completed. After all final official transcripts have been received, a complete evaluation of transfer credit will be sent to the student. (Transfer students in Interior Design are required to bring their portfolio to their academic advisor during registration.) Transfer credit is not included in the scholastic index. If less than 50 percent of a student’s credits is earned at Pratt, the student will not be considered for honors.
Admission to Associate Degree Programs at Pratt Manhattan

Transfer applicants to the Associate Degree Programs at Pratt’s Manhattan Center should use the online application at www.pratt.edu/admissions/applying. Please follow the same requirements listed for freshmen or transfers to the B.F.A. The SAT/ACT is not required. Applicants to the B.F.A. programs in fine arts or communications design who do not meet the qualifications for the BFA may be accepted instead to the associate’s degree.

Admissions Decisions

Admissions decisions are issued as follows for applicants who submitted complete applications. Early action decisions will be made by January 6. January 5 deadline decisions will be made by April 1. Spring decisions will be made by November 15. Admissions files are not considered complete and will not be reviewed until all required materials have been received. This includes the completed application, application fee, all transcripts, test scores for freshmen, TOEFL test scores for international students, and portfolios if required.

Deposit Deadlines

Accepted students who plan to enroll at Pratt for the fall term are required to make a deposit of $500 by May 1, the official Candidate’s Reply Date. Accepted students for the spring term must submit their deposit by December 1 or two weeks after acceptance, whichever is later. International students should submit their I-20 request forms as soon as possible after the deposit deadline. The full amount of the nonrefundable deposit is credited to the student’s first semester tuition. The housing application deposit is also due on these dates.

Financial Aid

Domestic applicants who intend to file for financial aid must submit the FAFSA after January 2 and before March 1 for fall enrollment and by October 31 for spring enrollment. The FAFSA should be submitted electronically. See all instructions at www.pratt.edu/aid. Please make sure that the email address you gave Pratt’s Office of Admissions is the email address you use.

- FAFSA code is 002798
- Tap school codes for New York State residents: 0615—undergraduate

Readmission

Baccalaureate degree candidates seeking readmission should submit an Application for Readmission (available in the Office of the Registrar or the Office of Admissions, or at www.pratt.edu/admissions/applying) and the required $50 fee to the Office of the Registrar. This application for readmission should be accompanied by a brief statement outlining the student’s reasons for wishing to return to Pratt and an official transcript showing other schools attended after leaving Pratt. Deadline dates for filing applications for readmission are June 1 for the fall term and December 1 for the spring term. Any student who did not file for an approved leave of absence and who, during the preceding term, either was not registered at Pratt or did not complete the term is required to apply for readmission. Requests from students who left the Institute while not in good standing may be reviewed by the Committee on Academic Standing of the school to which readmission is sought. Notification of final action and registration instructions are sent to the student by the Office of the Registrar.

Every student, once matriculated as a freshman or a transfer student, is expected to complete his or her degree requirements at Pratt both in professional areas and in liberal arts and sciences. Credit earned at other accredited institutions by readmitted students who were previously matriculated will be evaluated for transfer to the Pratt record by the Office of the Registrar. Readmitted
students are expected to meet the degree requirements that are in effect at the time of readmission.

Changing Schools Within Pratt

Students who wish to transfer from one school to another within the Institute should complete a Change of School Transfer Application and return it to the Office of Admissions no later than June 1 for the fall term and December 15 for the spring term. A $50 application fee must accompany this application. Students must meet the admissions criteria for the program to which they are applying. Credit transferred to the new program from either Pratt or other colleges is not computed in the new grade point average. Students are required to make an appointment with the Office of Admissions to determine transfer credit. A limit of one transfer between schools will be considered. Students requesting a second transfer will be required to obtain additional approval from both deans and the Office of the Provost.

Nonmatriculated/ Special Students

Nonmatriculated or special students are not candidates for a degree from Pratt Institute. They may take no more than six credits per semester and may register only if space is available in a class after matriculated students have registered. Acceptance as a nonmatriculated or special student is based on the applicant’s background and ability to successfully complete the work of the course. No more than 18 credits may be accumulated as a nonmatriculated student. International students holding a student visa must meet with the International Student Advisor before submitting an application. Additional information is available from the Office of Admissions. A nonmatriculated/special student who plans to apply for admission as a matriculated student should meet with the chairperson of the program to which he or she wishes to apply. A nondegree form is available at www.pratt.edu/admissions/applying.

Visiting Students

The Visiting Student Program at Pratt Institute is open to students who are currently enrolled in a degree-seeking undergraduate program at another college or university and will have completed one full year of college credit by the time of enrollment. International students will be permitted to participate in this program in fall 2012.

This program has been designed as an opportunity for students to broaden their college experience and is intended as a supplement to the undergraduate program at their home institution. Visiting Students to Pratt Institute are not ordinarily permitted to apply for transfer admission. Visiting students may be accepted for fall or spring but not for summer. If you are planning to take only one or two courses, please see the section on non-degree Students.

As a Visiting Undergraduate Student, you may take any undergraduate course at Pratt Institute that is approved by the appropriate chair and academic adviser based on your prerequisites and your portfolio and transcript. Visiting Students may not enroll in graduate-level courses. We encourage students to have a wide selection of courses ready at the time of registration. Application and detailed instructions can be found on Pratt’s website at http://www.pratt.edu/admissions/applying/applying_undergrad/ug_application_requirements.

Affiliated Programs

PrattMWP

Pratt’s Utica campus in upstate New York, Munson-Williams-Proctor, reviews its own applications. To apply, visit www.mwpai.edu for an application and a description of requirements or check off PrattMWP on Pratt’s application. Students take the first two years at PrattMWP in Utica and finish the remaining two years at Brooklyn. PrattMWP offers fine arts, photography, art education (teacher certification) and communications design.
Delaware College of Art and Design
The Delaware College of Art and Design (DCAD) in Wilmington, Delaware, is a creative partnership of Pratt Institute and the Corcoran College of Art and Design. Established in 1998 through the generosity of the Wilmington business community, DCAD offers a two-year A.A.S. degree in fine arts, graphic design, illustration, interior design, photography, and animation, giving students who complete the degree the option of transferring directly into the third year at Pratt (or the Corcoran) or moving directly into the art and design workforce. To apply, visit the www.dcad.edu for an application and a description of requirements.

If you have checked off either of these schools’ boxes on the Pratt application, a copy of your application will be sent to the school. You must submit the required supporting documents directly to the chosen school.

Intellectual Property
Pratt is committed to fostering the artistic and intellectual creativity of our community. The products of our creativity are both the physical property we create—paintings, designs, and manuscripts—as well as the intellectual ideas these works represent. The latter is called intellectual property. Pratt’s Intellectual Property Policy applies to all our community’s members and is intended to respect the value of the creator, whether students, faculty, or staff. It also provides for sharing our creative products to further the knowledge and academic growth of our collective community.

Knowledge of intellectual property rights is an important responsibility of all members of our community and an important part of the intellectual life of every creative professional. Pratt’s complete Intellectual Property Policy can be found on the Web at www.pratt.edu/provost.

The Arthur O. Eve HEOP

DIRECTOR
Warren White
heop@pratt.edu

Pratt Institute is committed to providing access to higher education for all capable students. Pratt tries to ensure that no student is prevented from completing his or her degree due to a lack of funds. The Arthur O. Eve Higher Education Opportunity Program (HEOP) provides an opportunity for admission and support to talented New York students who have not reached their full academic potential due to barriers in their educational, economic, or personal background. Applicants must be New York State residents who meet New York State’s Arthur O. Eve HEOP income guidelines.

The Arthur O. Eve HEOP students are Pratt students. They attend the same classes, live in the same residence halls, participate in the same extracurricular activities, have access to the same resources, and pursue the same careers as other Pratt students. The Arthur O. Eve HEOP provides additional supportive services designed to assist students with academic, financial, social, and personal matters. This includes tutoring, counseling, and financial aid for students throughout their college careers.

The ultimate goal of the program is to make higher education possible for students who are inadmissible under regular admissions guidelines, but who have the potential and motivation for academic success.

Applicants who feel that they may be eligible for The Arthur O. Eve Higher Education Opportunity Program should contact the Office of Admissions for further information and check off The Arthur O. Eve HEOP on the admissions application. The Arthur O. Eve Higher Education Opportunity Program Office is located on the first floor of the Information Science Center (ISC), room 104, and is open Monday through Friday 9 AM to 5 PM. Summer hours are 9 AM to 4 PM. The telephone number is 718-636-3524.
Choosing a college should be based on the quality and reputation of the program rather than on finances. We understand, however, that many families face concerns when choosing a highly regarded college such as Pratt. We are committed to providing sufficient financial assistance to make the cost more affordable for each family. Our commitment is directly reflected by the large amount of gift money awarded each year. In fact, over 86 percent of our student body receive some type of financial assistance.

The family is also responsible for a contribution, which is determined in part by the family’s income, assets, benefits, and size. In addition, the student is expected to pursue scholarships, grants, and/or loans from private sources to help defray the cost of education.

Pratt offers various kinds of assistance, ranging from academic merit-based scholarships to need-based financial aid. Included in that list are tuition scholarships, grants, work study employment, and loans. By combining federal, state, and institutional funds, we make every effort to assist students and their families in meeting the increasing cost of a college education. Through the collaborative benefits of alumni gifts, endowments by private industries, other endowments, and government agency programs, we are able to support our student body.

Freshmen and Other Entering Students

To be considered for financial assistance, freshmen and transfer students must submit the Free Application for Federal Student Aid (FAFSA) to the Department of Education Federal Student Aid Programs (website: www.fafsa.ed.gov or call 1-800-433-3243). The FAFSA application may be accessed through Pratt’s website (www.pratt.edu/financing) or from secondary school guidance counselors. Do not submit more than one application!

*The FAFSA should be submitted no later than March 1. A FAFSA filed after March 1 will delay the awarding of financial aid and may jeopardize the student’s eligibility for Pratt grants or scholarships.*
Students are automatically considered for all types of financial aid after an admissions decision has been made and their FAFSA information has been received by Pratt. If requested, and required by the federal government, other documents, such as federal tax returns, are due at the Office of Financial Aid by May 15.

After financial need has been established and adequate funds are available, an aid “package” will be granted. It might consist of a combination of grants, scholarships, loans, and employment. Outside awards that might be forthcoming are taken into consideration when Institute aid is offered. It is the responsibility of the student and/or family to notify the Office of Financial Aid of any outside awards. These outside awards may reduce or change the student’s original award package from the Institute. Pratt financial aid for which they qualify. A student’s financial aid package may also include a Direct Stafford Loan and/or Parent Loan. New York State residents can apply for the Tuition Assistance Program (TAP) by completing the FAFSA and returning the Express TAP Application to the New York State Higher Education Services Corporation.

Pratt Institutional Programs 2012–2013

Presidential Merit-Based Scholarships

What is the purpose of the program?

To attract academically and visually gifted students and help them defray some of the costs of attendance through institutional funds.

How much are the awards?

The awards range from $9,000 to $21,000 for each academic year.

How much do I have to pay back?

No repayment is required.

When do I need to apply?

No application is needed. Freshmen and transfer applicants who submit completed admissions applications by the deadline are automatically considered for these awards.

How do I apply for a scholarship?

There is no application. All incoming students will be considered for a merit-based scholarship. We encourage all students to submit a financial aid application to ensure that they receive all the need-based aid (both outside and institutional) to which they are entitled. Students who qualify for a Presidential Merit-Based Scholarship and also file a FAFSA and demonstrate need may receive institutional funds in addition to the merit-based scholarship awards. The awards are continued for four years (five for architecture) as long as the student remains enrolled full time and maintains a cumulative GPA of 2.0 for any students who enrolled fall 2005 or earlier.

Incoming freshmen and transfer students receiving a Presidential Merit-Based Scholarship after fall 2006 are subject to the following requirements.

STUDENTS MUST:

1. Maintain continuous full-time student status at the Institute.

2. Achieve a minimum cumulative GPA of 2.50 by the end of their first year of studies at Pratt.

3. Maintain a minimum cumulative GPA of 2.50 during the remainder of their studies at the Institute.

Students failing to meet these requirements will have their Presidential Merit-Based Scholarship automatically withdrawn for the remainder of their studies at Pratt.

Entering international students are eligible for our international merit-based scholarships. International students do not qualify for need-based aid. There is no application for the merit-based scholarships awarded to incoming students, and all accepted applicants are considered automatically. To qualify for merit-based scholarships, you are not required to submit a FAFSA. These scholarships are based on your portfolio.
(if required by your major), your high school or college GPA, and test scores (SAT, ACT, TOEFL, or IELTS) to some extent. The scholarships range from $9,000 to $21,000 each year for four years (five for architecture). The criteria for renewal are identical to the criteria for the Presidential Merit-Based Scholarships.

Pratt Grant Programs

**What is the purpose of the program?**
To provide funds from institutional sources to help meet a student’s tuition costs.

**How much are the awards?**
The awards vary based on need for the academic year.

**When do I need to apply?**
Before March 1.

**Who can receive this money?**
Students who have applied for aid in a timely fashion and have demonstrated financial need and are making satisfactory academic progress.

**How much do I have to pay back?**
No repayment is required.

**How do I apply?**
All students must submit the FAFSA. Other documents may be required based on a student’s particular situation. Please read the instructions in the introductory section on financial assistance.

Pratt Restricted and Endowed Awards and Scholarships

**What is the purpose of the program?**
To provide funds derived from Institute endowments and restricted gifts granted to students according to the wishes of the donor and on the recommendation of the appropriate dean or departmental chairperson. These awards are made for one year only.

**How much are the awards?**
The awards start at $1,000 for the academic year and are based on the availability of funds in any given year.

**Who can receive this money?**
Full-time students meeting donor specifications who have applied for aid, have demonstrated financial need, and are making satisfactory academic progress. Some awards are based on academic merit only, and all are based on departmental recommendations.

**How much do I have to pay back?**
No repayment is required.

**How do I apply?**
All students applying for financial aid with the FAFSA are considered. There are no special application forms for restricted and endowed scholarships. Recipients are selected by deans or department chairpersons based on criteria established by the donors. These awards are made for one year only and are based on the availability of funds in any given year.

Pratt Student Employment Program

Student employment is funded entirely by Pratt Institute and offers an opportunity for qualified students to work part time on campus to help pay for educational expenses. Applicants for student employment assistance must complete registration online and submit all required documents in order to qualify. These funds are paid directly to students for campus job assignments and are not deducted from the student tuition bill. Students are responsible for submitting signed time sheets using our online system to the Office of Student Employment in Myrtle Hall, 6th floor. Employment forms such as the W-4 and the I-9 must be completed prior to working. More information may be found at www.pratt.edu/financing.

Federal Programs 2012–2013

Federal Pell Grants

**How do I apply?**
Application materials are available at the Financial Aid Information Center at Pratt Institute. Students may apply for the Federal Pell Grant program by filing the FAFSA. Completed applications should be submitted for processing according to the application instructions. Based on the Institutional Student Information Record (ISIR), the amount of the applicant’s award is determined by Pratt’s Office of Financial Aid. On the first day of class,
funds will be credited to a new student’s institutional account according to federal regulations.

SELECTION OF RECIPIENTS

Who is eligible?

The applicant must be enrolled as an undergraduate student working on a first degree and must show eligibility as determined by FAFSA. Financial need is determined by a formula applied to all applicants. The family contribution is calculated using this formula, which was developed by Congress and is reviewed periodically. Federal Pell Grant awards are available only until completion of the first baccalaureate degree.

Effective the 2012–2013 academic year, the duration of a student’s eligibility to receive a Federal Pell Grant has been reduced from 18 semesters to 12 semesters. Semesters are counted based on full-time semester enrollment and half-time enrollment is counted as half of a semester toward the 12-semester limit. This change in the duration of students Federal Pell Grant eligibility is not limited only to students who received their first Federal Pell grant on or after July 1, 2008 as previously provided when the duration of eligibility was 18 semesters.

Federal Supplemental Educational Opportunity Grants (SEOG)

What is a Federal SEOG?

A Supplemental Educational Opportunity Grant is a federal grant administered and awarded by the Office of Financial Aid at Pratt. It is a grant requiring no repayment, initiated to help undergraduate students with the greatest financial need.

APPLICATION PROCEDURES

All undergraduate students must submit the FAFSA before a determination on eligibility will be made. Please read the instructions in the introductory sections on financial assistance for information on the FAFSA.

SELECTION OF RECIPIENTS AND ALLOCATION OF AWARDS

The applicant must (1) demonstrate maximum need; (2) NOT hold a previous baccalaureate degree; (3) NOT be in default of a student loan.

AWARD SCHEDULE

The award at Pratt usually ranges from approximately $500 to $900 annually for completion of the first baccalaureate degree.

RIGHTS AND RESPONSIBILITIES OF RECIPIENTS

The student must be making satisfactory academic progress (see chart on page 354) and must not owe any refunds on Federal Pell Grants or other awards paid, or not be in default on repayment of any student loan.

Federal Perkins Loan

What is the Federal Perkins Loan?

The Federal Perkins Loan is a low-interest (5 percent) federal loan program to assist both undergraduate and graduate students having exceptional financial need.

APPLICATION PROCEDURES

All students must submit the FAFSA before a determination of eligibility will be made. Please read the instructions in the introductory sections on financial assistance for information on the FAFSA.

SELECTION OF RECIPIENTS AND ALLOCATION OF AWARDS

Perkins Loans are available to students enrolled full time or part time (six credits) with financial need at Pratt.

AWARD SCHEDULE

Maximum cumulative amounts that may be borrowed are $20,000 by students who are working on an undergraduate program of study leading to a bachelor’s degree, and $40,000 for graduate study. An award amount is determined by Pratt and usually ranges between $500 and $2,000.
RiGHTS aNd REsPONsibiLitieS oF REciePienTS

The current interest rate, payable during the repayment period, is 5 percent of the unpaid principal. Repayment begins nine months after graduation or leaving school and may extend up to 10 years. The student must be making satisfactory academic progress (see chart on page 354) and must not owe any refunds on Federal Pell Grants or any other awards paid, or be in default of any student loan. All first-time borrowers must complete an entrance interview. An exit interview is required prior to graduation or leaving school.

FeDeraL COLLeGe Work-StuDY PrOgraM (FCWS)

What is FCWS?

Federal College Work-Study is a federally assisted employment program that offers qualified students a chance to earn money to help pay for educational expenses. These funds are paid directly to students for job assignments and are not deductible from the Institute’s bill.

aPPlicaTionaL PROCEDURES

All students must submit the FAFSA before a determination of eligibility will be made. Please read the introductory sections on financial assistance. Eligible candidates will be notified by the Office of Financial Aid about the required forms before initiating employment.

SELECTiON oF REciePienTS aND aLLOCaTiON oF awARDs

Pratt makes employment reasonably available to all eligible students who are in need of financial aid. In the event that more students are eligible for FCWS than there are funds available, preference is given to students who have greater financial need and who must earn a part of their educational expenses.

AWARD SCHEDULE

Pratt arranges jobs on or off campus, up to 20 hours per week. Factors considered by the Office of Financial Aid in determining eligibility under this program are financial need, class schedule, academic progress, and specific skills. Level of salary must be at least the minimum wage; maximum wage is dependent on the nature of the job and the applicant’s qualifications.

RiGHTS aNd REsPONsibiLitieS oF REciePienTS

Satisfactory academic progress must be maintained. Students must not owe any refunds on Federal Pell Grants or any other awards paid, or be in default on any student loan. Students are responsible for submitting signed time sheets electronically to the Office of Student Employment. Employment forms such as the W-4 and the I-9 Employment Authorization form must be completed prior to working.

FeDeraL DiRECT LoAN PROgraMS

FeDeraL SUBsidIZED LoAN PrograM

aPPlicaTionaL PROCEDURES

Students may obtain a loan application from Pratt’s website, www.pratt.edu/financing. This must be completed online and submitted to the Department of Education. The FAFSA must be filed and received by Pratt before eligibility for the loan can be determined.

SELECTiON oF REciePienTS aNd aLLOCaTiON oF aWARDS

To be eligible for a Federal Direct Subsidized Loan, a student must:

1. Be a U.S. citizen or a permanent resident;
2. Be enrolled in or admitted as at least a half-time undergraduate matriculated student at Pratt Institute;
3. Not owe refunds on Federal Pell Grants or any other awards paid, or not be in default on any student loan.

FeDeraL UnSUBsidIZED LoANS

The same terms and conditions apply to this loan as to the Stafford Loan, except that the borrower is responsible for interest that accrues during deferment periods (including in school) and during the six-month grace period. This program is open to students who may not qualify for subsidized Federal Direct Loans. (Combined total cannot exceed Stafford limits.)
314 FINANCIAL AID

ORIGINATION/INSURANCE FEE
Borrowers pay a combined origination 0.05 percent.

INTEREST RATE
Interest rates as of 7/1/11: 6.8 fixed.

LOAN SCHEDULE
Annual Loan Limits—after July 1, 2007

<table>
<thead>
<tr>
<th>Subsidized</th>
<th>Unsubsidized</th>
</tr>
</thead>
<tbody>
<tr>
<td>$3,500</td>
<td>$2,000 first year</td>
</tr>
<tr>
<td>$4,500</td>
<td>$2,000 second year</td>
</tr>
<tr>
<td>$5,500</td>
<td>$2,000 other undergraduates</td>
</tr>
<tr>
<td>$20,500</td>
<td>graduate and professional students</td>
</tr>
</tbody>
</table>

The annual loan limits for students enrolled in a program of study less than one academic year in length are prorated.

Aggregate Loan Limits

| $31,000   | dependent undergraduates (no more than $23,000 can be subsidized) |
| $57,500   | independent undergraduates |
| $138,500  | undergraduates and graduate combined |

Note: All student loans will be disbursed in two installments (including one semester).

RIGHTS AND RESPONSIBILITIES OF RECIPIENTS
All borrowers are required to submit a Master Promissory Note (MPN) to apply for a Federal Direct Stafford Loan (subsidized or unsubsidized). The MPN is an application for the Stafford Loan Programs and is valid for 10 years from the time that the student originally signs and submits. Students must also submit a Loan Confirmation Form. The student will still have to submit the FAFSA each year by March 1. The Office of Financial Aid will notify the student of loan eligibility via the electronic financial aid award letter. Students should keep all of the letters received from the Office of Financial Aid in order to keep track of loan amounts. If there are any changes made to the student’s financial aid, a new electronic letter with the most current information will be emailed. Borrowers pay variable interest,* beginning six months after the student ceases to be enrolled half-time.

Six months after ceasing to be at least a half-time student, the borrower must make formal arrangements with the service to begin repayment. The following regulations apply:

1. The minimum monthly payment will be $50 plus interest.
2. The maximum repayment period is 10 years.

3. The maximum period of a loan from date of the original note may not exceed 15 years, excluding authorized deferments of payments.
4. Repayment in whole or part may be made at any time without penalty.

Parent Loan for Undergraduate Student (PLUS)
The Federal PLUS Loan may be used to offset expected family contribution and any unmet need remaining in the aid package, but in no case can the amount of the loan exceed the student’s cost of attendance minus the student’s other financial aid. Applicants may obtain an application from our website: www.pratt.edu/financing.

Annual Loan Limits
Cost of attendance minus other aid.

Aggregate Loan Limits
No aggregate limit

Interest Rate
Currently 6.8 percent fixed

Origination Fees
4 percent

Credit Check
Only parents who have no adverse credit history are eligible for PLUS loans.

*Prior borrowers may have different interest and repayment terms based on when they borrowed their first loan. Loans disbursed to new borrowers after 7/1/10 will have a fixed interest rate of 6.8 percent.
Disbursements
All loans will be disbursed in two installments and repayment begins after the second disbursement.

State Grant Programs
2012–2013

General Requirements
The Tuition Assistance Program (TAP) is an entitlement program. There is no repayment as in the case of a loan. The applicant must:

- Be a New York State resident for at least 12 months prior to attending college and a U.S. citizen or a permanent resident alien;
- Be enrolled full-time (minimum of 12 credits) and matriculated at an approved New York State postsecondary institution as an undergraduate student;
- Be charged a tuition of at least $200 per year;
- Make satisfactory academic progress.

Note: Where any question of eligibility exists, the student or prospective student should see the TAP certification officer. The following information pertains only to New York State residents. Students from other states should check with the appropriate agency in their state for further information.

Tuition Assistance Program (TAP)
518-474-6475

APPLICATION PROCEDURES
A student can apply by completing the FAFSA application and an Express TAP Application. HESC determines the applicant’s eligibility and mails an award certificate directly to the applicant indicating the amount of the grant. The applicant may present the institutional copy of the certificate at the time of payment of tuition to the Office of the Bursar.

AWARD ALLOCATION
The TAP award is based on the applicant’s and his or her family’s New York State net taxable income during the 2011 tax year and on the tuition charge at Pratt during 2012–2013. TAP (combined with any Regents Scholarship/Fellowship, Child of Veteran Award, or Child of Deceased Police Officer/Firefighter Award) cannot exceed the amount of tuition. The schedule used to calculate the award is determined by

- Whether the student is financially independent of his or her parents;
- Marital status and tax filing status;
- The number of previous TAP payments received by the applicant.

TAP FINANCIAL INDEPENDENCE
Financial independence for TAP is defined in New York State law. This definition applies only to TAP and differs from other aid programs, such as Federal Pell Grant. The current definition of independent status is as follows:

- 35 years of age or older on June 30, 2012; or
- 22 years of age or older on June 30, 2012, and not:
  (a) a resident in any house, apartment, or building owned or leased by parents for more than six weeks in calendar years 2010, 2011, 2012;
  (b) claimed as a dependent by parents on their federal or state income tax for 2008, 2009, 2010, 2011;
  (c) a recipient of gifts, loans, or other financial assistance in excess of $750 from parents in calendar years 2009, 2010, 2011; or
- under 22 years of age on June 30, 2011, and meeting all other requirements of above, and in addition able to meet at least one of the following requirements:
  (a) married on or before December 1, 2011;
  (b) both parents deceased, disabled, or incompetent;
  (c) receiving public assistance other than Aid to Dependent Children (ADC) or food stamps;
  (d) a ward of the court;
  (e) unable to ascertain parents’ whereabouts.
Award Schedule
Currently awards range from $75 to $5,000. The amount of the award will be affected by costs of attendance and full- or part-time enrollment status.

Rights and Responsibilities of Recipients
The student must continue to make satisfactory academic progress in the program in which he or she is enrolled. The student must not owe any refunds on Federal Pell Grants or other awards paid, and not be in default of any student loan.

Duration of Award
For each semester of TAP awarded, six TAP eligibility points are used. Undergraduates in four-year programs receive a maximum total of 48 points. Undergraduates in five-year programs (Architecture and HEOP only) receive a maximum total of 60 points. No student may receive more than eight years of undergraduate study assistance.

Aid for Part-Time Study (APTS)
What is APTS?
Aid for Part-Time Study is a grant program financed by New York State in conjunction with participating educational institutions throughout the state. The program provides up to $2,000 per year to help part-time undergraduate students meet their educational expenses.

Who is eligible for APTS?
To be considered for an award a student must:
- Be working toward an undergraduate degree or enrolled in a registered certificate program as a part-time student enrolled for 3 but less than 12 semester hours per semester.
- Maintain good academic standing.
- Be a resident of New York State 12 months prior to attending college.
- Be either a U.S. citizen, a permanent resident alien, or a refugee.
- Not have used maximum Tuition Assistance Program (TAP) eligibility.
- Have a tuition charge of at least $200 per year.
- Not be in default of a Federal Family Education Loan.

What are the income limits?
Income means the net taxable income taken from the 2011 New York State income tax return.
- If you were claimed as a tax dependent by your parents in 2011, family income (i.e., New York net taxable income of student and parents) cannot exceed $50,500.
- If you were not eligible to be claimed as a tax dependent by your parents in 2011, income (i.e., net taxable income of student and spouse, if married as of December 31, 2011) cannot exceed $54,250.
- If you were not eligible to be claimed as a tax dependent by your parents in 2010 but you were eligible to claim dependents of your own other than yourself and/or your spouse, income (i.e., net taxable income of student and spouse) cannot exceed $50,550.

APTS applications are available from the TAP certification officer in the Registrar’s Office.

Allocation of Awards
APTS recipients should be aware that the award will be revoked if they do not receive a term GPA of at least 2.0. Students will be responsible for any amount owed to the Student Accounts Office.

Financial Assistance Standards
Pratt applies New York State minimum academic standards to all students receiving Pratt aid, state and federal aid, and loans insured or guaranteed by the federal government. See the chart on p. 237 for details.

Review Policies
The Office of Financial Aid will periodically review the GPA and number of credits earned by each financial aid recipient using his or her academic transcript. Credits earned includes only those for courses with grades of A through D.

A student not meeting these standards
will be placed on financial aid probation for one semester. After the grades for the probation semester are calculated, the student’s transcript will be reviewed. If the student still fails to meet the standards, all of his or her financial aid will be revoked beginning with the semester following the probation semester. Once the student meets the minimum standards, he or she may reapply for financial aid. It is the student’s responsibility to advise the Office of Financial Aid if he or she has had grade changes that bring the cumulative GPA back up to the minimum standard.

A student who does not meet the requirements for TAP may apply for a waiver. A waiver may be granted only once on the undergraduate level and once on the graduate level. A waiver may be granted only after the student has met with the Financial Aid Director and the TAP Certification Officer.

To receive a waiver, the student must be able to provide documentation of unusual circumstances that have affected his or her academic progress. Further information regarding the certification for New York State aid can be obtained by contacting a Pratt financial aid counselor.

### Out-of-State Programs

Other state scholarship programs and where to apply:

#### MARYLAND

Higher Education Commission State Scholarship Administration
Jeffrey Building, 16 Francis Street, 219
Annapolis, MD 21401-1700
1-410-260-4500

#### RHODE ISLAND

Rhode Island State Scholarship
560 Jefferson Boulevard
Warwick, RI 02886
1-800-922-9855

#### VERMONT

Vermont Student Assistance Corp.
P.O. Box 2000
Winooski, VT 05404
1-800-645-3177

#### VIRGIN ISLANDS

Board of Education
P.O. Box 1329
Hartford, CT 06115
1-860-713-6543

#### WASHINGTON, DC

Washington, DC, Grant Program
Educational Assistance Office
100 Martin Luther King Jr., Ave.
Suite 401
Washington, DC 20020
1-202-698-2400

#### State Education Agencies

#### ALASKA

Alaska Commission on Post-Secondary Education
707 A Street, Suite 206
Anchorage, AK 99507
1-907-269-7973

#### ARKANSAS

Student Loan Guarantee Foundation of Arkansas
16 Turtle Creek Lane
Little Rock, AR 72202
1-800-622-3446

#### CALIFORNIA

California Student Aid Commission
3300 Vinsandel Drive
Rancho Cordova, CA 95670
1-888-224-7268

#### CONNECTICUT

State Scholarship Program
Commission for Higher Education
P.O. Box 1329
Hartford, CT 06115
1-860-713-6543

#### DELAWARE

Delaware Post-Secondary Education Commission
Carvel State Office Building
820 North French Street, 5th Floor
Wilmington, DE 19801
1-800-292-7955

These state and district programs are available only to residents. Pratt knows of no other states that make awards to students at a New York college.
Federal regulations require the Office of Financial Aid to monitor the progress of each student (receiving Financial Aid) toward degree completion on two measures: 1) Qualitative (Cumulative Grade Point Average) and 2) Quantitative (completion of credits required). Students who fall behind in their coursework or fail to achieve minimum standards for Qualitative and Quantitative measures (as stated in the chart above), may lose their eligibility for all types of federal and state aid and institutional aid administered.

QUALITATIVE MEASURE:

Each student receiving financial aid is expected to successfully complete all of his/her classes with good grades to continue receiving financial aid payments. A student must maintain at least the minimum Cumulative GPA listed above for his/her particular Degree of Study to be consistent with the requirements for graduation.

Federal regulations require the Office of Financial Aid to monitor the progress of each student (receiving Financial Aid) toward degree completion on two measures: 1) Qualitative (Cumulative Grade Point Average) and 2) Quantitative (completion of credits required). Students who fall behind in their coursework or fail to achieve minimum standards for Qualitative and Quantitative measures (as stated in the chart above), may lose their eligibility for all types of federal and state aid and institutional aid administered.

QUALITATIVE MEASURE:

Each student receiving financial aid is expected to successfully complete all of his/her classes with good grades to continue receiving financial aid payments. A student must maintain at least the minimum Cumulative GPA listed above for his/her particular Degree of Study to be consistent with the requirements for graduation.

▶ The maximum number of “attempted credits” for completion of a four-year Undergraduate Degree (excluding writing degree) is 201 credits.

▶ The maximum number of “attempted credits” for completion of a Writing four-year Undergraduate Degree ONLY is 195 credits.

▶ The maximum number of “attempted credits” for completion of a five-year Undergraduate Degree is 263 credits.

▶ The maximum number of “attempted credits” for completion of a two-year Undergraduate Degree is 104 credits.

▶ The maximum number of “attempted credits” for completion of a Masters/Post Masters Degree is 113 credits.
What is Satisfactory Academic Progress (SAP)?

Federal regulations require that Pratt Institute monitor the Qualitative or Quantitative standards of academic progress for students who apply for and/or receive federal financial aid. To remain eligible for financial aid at Pratt, recipients are required to show Satisfactory Academic Progress (SAP) toward a degree according to the guidelines listed in the Satisfactory Academic Progress Chart.

What are Qualitative or Quantitative Standards?

Qualitative Measure: Each student receiving financial aid is expected to successfully complete all of his/her classes with good grades to continue receiving financial aid payments.

Quantitative Measure: In order to maintain financial aid eligibility, the maximum number of attempted credits and length of time for completion of a particular degree is 150 percent.

How Does SAP Work?

The Financial Aid Office determines this eligibility after the submission of spring semester grades (once a year). Undergraduate and graduate students who do not meet the minimum requirements for continuance on federal aid according to this policy will be notified of their status by the Office of Financial Aid during the month of June.

What Are the Statuses If a Student Fails to Meet the SAP Requirements for Financial Aid?

Probation—A student will receive this flag the first time he/she fails to meet the minimum requirements for Satisfactory Academic Progress, and will remain eligible for financial aid with this status during the next year of enrollment. At the end of the Probationary year, he/she is expected to meet the SAP requirements to remain eligible for financial aid in future semesters.

Unsatisfactory—A student will receive this flag if the SAP requirements are not met after one year of Probation, making him/her ineligible for financial aid. Please note that a student must meet all SAP criteria (GPA, completed credits, and maximum time frame) to regain eligibility for aid once he/she is flagged as Unsatisfactory.

How Can a Student Regain Financial Aid Eligibility After Failing to Meet SAP Requirements?

Students who fail to meet the qualitative and/or quantitative standards outlined in the Satisfactory Academic Chart can:

- Enroll in a Summer Session, in order to complete the necessary credits and/or improve the GPA needed to meet the SAP requirements.
- File an appeal, requesting reconsideration of the loss of financial aid eligibility, as outlined below.

How Can a Student Appeal for Reconsideration After Losing Financial Aid Eligibility?

Any student placed on an Unsatisfactory status has the right to appeal if extenuating circumstances (beyond the student’s control) exist which caused him/her to fail one or more of the SAP requirements. Examples of extenuating circumstances include, but are not limited to:

- Illness, accident, domestic violence, or injury experienced by you or a significant person in your life. Documentation required: physician’s statement, police report, or other documentation from a third party professional; hospital billing statement.
- Death of a family member or significant person in your life. Documentation required: a copy of the obituary or death certificate.
- Divorce experienced by you or parent. Documentation required: attorney’s letter on law firm’s letterhead or copy of divorce decree.
- Personal problems or issues with your spouse, family, roommate, or other significant person. Documentation required: written statement from medical doctor, counselor, attorney, or other professional advisor.

The appeal should address and document these extenuating circumstances AND describe how circumstances have changed.
so that the student is in a better position to be academically successful. The decision of this Appeal Process is final.

Submitting an Appeal:

1. Before an appeal will be considered, a student must have a Free Application for Federal Student Aid (FAFSA) on file for the semester for which you are requesting financial aid.

2. The appeal must have the student’s name and ID number (or Social Security Number), date, and signature listed on it.

3. The appeal should clearly identify the extenuating circumstances for the term in question.

4. The student should attach any necessary documentation that can help validate the appeal.

5. The appeal MUST include a degree audit from the Registrar’s Office.

6. The appeal MUST include an unofficial transcript from the Registrar’s Office.

7. The student should submit the appeal, all required documents, and any supporting documents to the Financial Aid Office.

200 Willoughby Avenue
Myrtle Hall, 6th Floor
Brooklyn, NY 11205

Approval of an appeal does not guarantee that all awards will be reinstated. If a student’s eligibility is reinstated, we will package with award funds we currently have available at the time of the appeal’s decision.

United States Bureau of Indian Affairs Aid to Native Americans Higher Education Assistance Program

APPLICATION PROCEDURES
Application forms may be obtained from the Bureau of Indian Affairs. An application is necessary for each year of study (an official needs analysis from Pratt’s Office of Financial Aid also is required each year). Each first-time applicant must obtain tribal enrollment certification from the bureau agency or tribe which records enrollment for the student’s tribe.

SELECTION OF RECIPIENTS AND ALLOCATION OF AWARDS
To be eligible, the applicant must

- Be at least one-fourth American Indian, Eskimo, or Aleut;
- Be an enrolled member of a tribe, band, or group recognized by the Bureau of Indian Affairs;
- Be enrolled in or accepted for enrollment at Pratt, pursuing at least a four-year degree;
- Have financial need.

RIGHTS AND RESPONSIBILITIES OF RECIPIENTS
For grants to be awarded in successive years the student must make satisfactory progress toward a degree and show financial need. Depending on availability of funds, grants also may be made to graduate students and summer session students. Eligible married students also may receive living expenses for dependents. Students must not owe any refunds on Federal Pell Grants or any other awards paid, or be in default of any student loan.

State Aid to Native Americans

APPLICATION PROCEDURES
Application forms may be obtained from the Native American Education Unit, New York State Education Department, Albany, NY 12230. The completed application form should be forwarded by the applicant to the Native American Education Unit along with the following materials:

- Official transcript of high school record or Photocopy of General Equivalency Diploma;
- Letter(s) of recommendation from one or more leaders in the community attesting to the applicant’s personality and character;
- Personal letter, setting forth clearly and in detail, educational plans and desires;
Financial aid

Signatures of the parents of minor applicants, approving education plans;

Official tribal certification form.

Selections of recipients and allocation of awards

The applicant must be:

- A member of one of the Native American tribes located on reservations within New York State;
- Have graduated from an approved high school, or have earned a General Equivalency Diploma, or be enrolled in a program in an approved postsecondary institution leading to degree-credit status and the General Equivalency Diploma;
- Enrolled in an approved postsecondary institution in New York State.

State Aid to Native Americans is an entitlement program. There is neither a qualifying examination nor a limited number of awards.

Award schedule

The award is $1,000 per year for a maximum of four years of full-time study, a minimum of 12 credit hours per semester.

Rights and responsibilities of recipients

Students are responsible for notifying the Native American Education Unit in writing of any change in student status or program or institutional enrollment. Source:

Native American Education Unit
New York State
Education Department
Albany, NY 12230

Veterans Administration (VA) Educational Benefits

Application forms are available at all Veterans Administration offices, active duty stations, and American embassies. Completed forms are submitted to the nearest VA office. (See Veterans Assistance under Registration.)

Financial Aid Instructions and Schedules

All application materials are available at www.pratt.edu/financing or in the Office of Financial Aid (Myrtle Hall, 6th Floor). Students must submit the following to be considered for federal, state, and Pratt Institute aid (including federal loans) for the next academic year:

1. Financial Aid Forms for 2012–2013 Free Application for Federal Student Aid (FAFSA). Student must file this form in order to become eligible for any type of federal or state aid.

2. If requested only, IRS tax transcript 2011 (parents and students).

3. Federal Direct Loans (Subsidized and Unsubsidized)

Loan applications are available to the student and parent at www.studentloans.gov. We can notify students of their loan eligibility only in an award letter. Notifying the student of his or her loan eligibility levels in an award letter is only the first step. Continuing students who wish to apply for a loan should file the FAFSA by March 1. Last year, if you filed the Master Promissory Note (MPN), you don’t have to submit another MPN.

4. New York State Residents Only

Students can apply for a grant from the Tuition Assistance Program (TAP) by filling out a Free Application for Federal Student Aid (FAFSA). The state begins processing these forms in May 2012. They will mail the student an Express TAP Application (ETA) to which he or she must complete, sign and return to New York State Higher Education Service Corporation.

Mail to:
Office of Financial Aid
Myrtle Hall, 6th Floor
Pratt Institute
200 Willoughby Avenue
Brooklyn, NY 11205

Deadline: May 15, 2011, for tax transcripts, if required
5. Other Information We Request

A financial aid counselor may ask for additional information when the student’s application is reviewed. It is important to respond quickly. Aid cannot be finalized until we receive the requested information.

Apply Early

Call us with questions at 718-636-3599 or email us at finaid@pratt.edu. Filing deadline is February 1. Filing after this deadline may jeopardize eligibility for Pratt scholarships and grants.

Other Documents That May Be Required, Depending on Student’s Situation

- Application for a Federal Stafford or Federal PLUS Loan. Recommended submission date: May 20. Late submissions may not be processed in time for September payment of bills.
- Citizenship documentation if student is not a U.S. citizen.
- Documentation on outside scholarships.
- Various verification requirements, such as tax returns, only if requested.
- Copy of driver’s license and Social Security card. For the 2012–13 academic year, please refer to the financial aid section of the Pratt website: www.pratt.edu/financing.

Restricted Grants and Scholarships

There are no special application forms for restricted and endowed scholarships. Recipients are selected by deans or department chairs based on criteria established by the donors. These awards are generally made to continuing students in the spring semester for one year only and are based on the availability of funds in any given year. Notification of scholarship and fellowship availability will be made by individual departments in the spring of each year.

School of Architecture

Collaborative Endowment for Architecture/Peter Schreter Endowed Scholarship

The purpose of this scholarship endowment shall be to provide recognition and financial assistance to undergraduate students enrolled at Pratt Institute in the School of Architecture.

Patrick F. Corvo ’88 Memorial Scholarship

A scholarship established by the family and friends of Patrick Corvo, class of 1988, in his memory. An award to a student entering the final year of study in the School of Architecture who has demonstrated a serious commitment to the field of architecture.

Louis W. Feldmann Scholarship

A bequest by Louis W. Feldmann, class of 1911, in memory of his wife and son, awarded annually to a worthy student.

Goodstein Development Corporation Scholarship in Honor of Jack and Florence Goodstein

Established by Pratt alumnus Steven H. Goodstein, class of 1966, in memory of his parents, this scholarship benefits students majoring in Construction Management.

Benjamin Goldberger Memorial Scholarship

A scholarship established by Beatrice Goldberger, class of 1934, in honor of her father, Benjamin Goldberger, class of 1909.

William Randolph Hearst Scholarship for Opportunity

A fund established by the William Randolph Hearst Foundation for minority students in architecture.

David Mandl Memorial Scholarship

A scholarship established in memory of David Mandl to support deserving and/or academically qualified students in the School of Architecture.

Patrons Program Scholarship

A scholarship established by Pratt family member Edmund S. Twining III to provide support to outstanding architecture students.
PLANNING SCHOLARSHIP
A scholarship fund established for students in the graduate program in City and Regional Planning.

PRATT PLANNING ALUMNI SCHOLARSHIP
A fund established by Pratt Planning Alumni for students in the Graduate Planning Program in the School of Architecture.

FRANK O. PRICE SCHOLARSHIP
A fund established by friends of Professor Price, longtime teacher of architecture, awarded to a worthy student.

EDWARD RE JR. SCHOLARSHIP
A scholarship established by Professor Edward D. Re Jr. to aid students studying Architecture and Construction Management.

LEE AND NORMAN ROSENFELD AWARD
To provide monetary awards to professionally motivated, academically qualified, and/or deserving undergraduate students in the School of Architecture who have completed one year of study. Preference will be given to students who are honest and honorable, as established by academic leadership and character, who will use the funds to perpetuate their educational, creative, and professional goals.

CLYDE LINCOLN ROUNSEVILLE SCHOLARSHIP FUND
Awarded to deserving students in the School of Architecture.

VINCENT A. STABILE ENDOVED SCHOLARSHIP
A scholarship fund established by Vincent A. Stabile, class of 1940, for students in the School of Architecture.

GIHEI & SATO TAKEUCHI MEMORIAL ENDOVED SCHOLARSHIP FUND
A scholarship established by John M. Takeuchi to honor his parents. It is awarded to a full-time student in his or her second year studying Architecture who shows promise through academic achievement.

LUCINDA VEIKOS ENDOVED SCHOLARSHIP
A fund established by William and Elizabeth Pedersen in memory of Lucinda Veikos, class of 1992, for a deserving student in the School of Architecture.

VEIKOS TRAVEL SCHOLARSHIP FOR ARCHITECTURAL STUDY AND TRAVEL
A scholarship established by Kohn Pederson Fox Associates in memory of Lucinda Veikos, class of 1992, for travel abroad for a deserving student in the School of Architecture.

School of Art and Design

DON ARIEV MEMORIAL TERM AWARD
A term award for Pratt graduate students enrolled in their second year in Graduate Communications Design, in memory of Pratt Professor Don Ariev, class of 1960. Award will be based strictly on merit.

RALPH APPELBAUM ENDOVED SCHOLARSHIP FUND
A fund established by Ralph Appelbaum, awarded to Industrial Design students on the basis of need and merit.

ART STUDENTS’ ASSOCIATION SCHOLARSHIP
A fund raised by the Art Students’ Association over a period of years, awarded by competition.

MARY PRATT BARRINGER SCHOLARSHIP FUND
A scholarship established by Mary Pratt Barringer, awarded annually to five Delaware College of Art and Design students coming to Pratt, selected by a joint committee of representatives from both schools.

THE REGGIE BEHL DRAWING AWARD
The Reggie Behl Drawing Award will provide a financial award annually to a student in his or her junior year in the School of Art and Design who exhibits excellence in drawing.
BERNICE BIENENSTOCK FURNITURE LIBRARY SCHOLARSHIP
A scholarship awarded to students pursuing home furnishings-related studies.

SANDRA K. BENJAMIN-HANNIBAL SCHOLARSHIP
A scholarship established in honor of Sandra K. Benjamin-Hannibal, awarded to two first-year students who are in the process of completing their Foundation Year studies and are candidates or finalists in the Foundation Art Competition.

RUTH CAMPBELL BIGELOW AND DAVID E. BIGELOW SCHOLARSHIP FUND
Awarded to a student in Interior Design on the basis of need and academic promise.

RAYMOND AND MABEL BOLTON ART AND DESIGN SCHOLARSHIP
A scholarship fund established in honor of Raymond and Mabel Bolton for deserving students in the School of Art and Design.

ALMA H. BORGFELDT SCHOLARSHIP
A bequest by Alma H. Borgfeldt for scholarships for worthy female students to be selected by the dean of the School of Art and Design. The scholarships are awarded to applicants who have majored in the study of art in a public high school located in Kings County (Brooklyn) and who reside in Kings County (Brooklyn).

MARY BUCKLEY AND JOSEPH PARRIOT ENDOWED SCHOLARSHIP
Established by Mary Buckley, a former professor at Pratt Institute who taught in the Foundation Art Department, this scholarship is awarded to Foundation students who exhibit excellence in color work and is intended to encourage work in that discipline.

ROBERT F. CALROW MEMORIAL SCHOLARSHIP
A scholarship fund established by Trudi Calrow in memory of her husband, Robert F. Calrow, a well-known painter and inspirational teacher. A scholarship will be awarded annually to a Fine Arts major on the basis of merit and need.

FEDERICO CASTELLON ENDOWED SCHOLARSHIP
A scholarship established by Hilda Castellon in memory of her husband, Federico Castellon, to be awarded on a yearly basis to a promising student in Graphic Arts.

ANDREA M. CELLA AND GRACE HANSEN CELLA MEMORIAL SCHOLARSHIP
A scholarship established by Robert and Warren Cella to aid students in the School of Art and Design who actively promote the arts in their community.

COYNE FAMILY FOUNDATION SCHOLARSHIP FUND
A fund established from the Richard and Jean Coyne Family Foundation for students in Communications Design.

TOMIE DEPAOLA SCHOLARSHIP FUND
An endowed scholarship to support students majoring in Illustration, established by alumnus Tomie dePaola, class of 1956.

JOHN A. DREVES ART AND DESIGN SCHOLARSHIP
A scholarship established from the Estate of John A. Dreves, class of 1935, to provide support for students in the School of Art and Design who demonstrate financial need.

FAITH ELLIS ART FINANCIAL AID SCHOLARSHIP
A fund established by Faith Ellis, class of 1939, in memory of her son Rolan R. Ellis, to enable students to access special training as determined by the Art Education Department.

WILLIAM FOGLER ENDOWED SCHOLARSHIP FUND
A scholarship established in memory of Professor William A. Fogler, class of 1955, for promising students in Industrial Design.
**ANTHONY GENNARELLI MEMORIAL SCULPTURE AWARD**
Awarded to students enrolled at Pratt Institute who are studying sculpture. The award will be based on artistic and academic merit, as well as quality of student work.

**CHARLES L. GOSLIN ENDOwed MEMORIAL SCHOLARSHIP**
To provide recognition and financial assistance, based on need and merit, to students enrolled in Pratt Institute’s Communications Design program in the School of Art and Design.

**RICHARD AND ANNE L. BOETZEL GUNN SCHOLARSHIP FUND**
A scholarship awarded annually to a student majoring in Communications Design on the basis of scholarly achievement, with preference given to students majoring in Advertising Design or Illustration. Named for and established by alumni from the class of 1937.

**HASKELL TRAVEL SCHOLARSHIP**
A scholarship established for students in the School of Art and Design for travel abroad within two years from graduation.

**JOHN AND JOAN HERLITZ MEMORIAL ENDOwed SCHOLARSHIP**
The purpose of this scholarship endowment shall be to provide recognition and financial assistance, based on need and merit, to undergraduate students enrolled in the Industrial Design program in the School of Art and Design. Established in memory of John Herlitz, class of 1964, and Joan Herlitz.

**THE HILSON FUND**
A fund established by the Hilson Family to enhance and strengthen the graduate Communications Design program. Part of the fund will be used for scholarships for students in graduate Communications Design.

**STEVE HORN ART & DESIGN AWARD**
A scholarship established by Steve Horn awarded annually to one outstanding student studying Photography, Film, or other media arts.

**INDUSTRIAL DESIGN SCHOLARSHIP**
A number of scholarships from a fund established by business contributions, awarded to students in Industrial Design for experimental projects in the laboratory.

**MELVIN K. JUNG MEMORIAL SCHOLARSHIP FUND**
Awarded to a worthy graduate student in Industrial Design, named in memory of an alumnus from the class of 1975.

**WILLIAM AND AMY C. KOE SCHOLARSHIP**
A partial scholarship for a student with creative ability in the field of Fine Arts to be used for travel or study outside of the continental United States.

**LEEDS SCHOLARSHIP IN INTERIOR DESIGN**
A scholarship for interior design students, established through a gift from the Estate of Harold Leeds.

**NAOMI LEFF EXCELLENCE IN INTERIOR DESIGN SCHOLARSHIP**
Established with a generous bequest from Naomi Leff, class of 1973, this full scholarship is awarded annually to one student who exhibits excellence in interior design, who is in good academic standing, and who demonstrates financial need.

**HERSCHEL LEVIT SCHOLARSHIP FUND**
Founded in 1986 by a group of donors to honor Professor Herschel Levit’s 31 years of service to Pratt, this scholarship is given to talented Pratt students in their sophomore or junior year majoring in Advertising, Graphic Design, and Illustration.

**TED AND BETSY LEWIN ENDOWED SCHOLARSHIP**
A fund established by Pratt alumni Ted Lewin, class of 1956, and Betsy Lewin, class of 1959, to provide support for Illustration students.
WILLIAM L. LONGYEAR SCHOLARSHIP
A fund established by students, alumni, and friends from the business world as a tribute to William L. Longyear, associate dean emeritus and former chair of the Department of Advertising Design, awarded annually to Communications Design students and to graduate Package Design students on the basis of need and scholarship. The recipients are nominated by the department chairs and two faculty members for approval by the dean of the School of Art and Design.

THE JOHN S. MARQUARDT AWARD IN COMMUNICATIONS DESIGN
An endowed scholarship fund established by George Klauber, class of 1952, in memory of John S. Marquardt, class of 1989. A scholarship will be awarded annually to outstanding undergraduates majoring in Illustration, Advertising/Art Direction, or Graphic Design, solely on the basis of merit.

NEW YORK TIMES EDUCATION FELLOWSHIP
A grant established by the New York Times Foundation to fund fellowships to graduate education majors to teach observational drawing at Beginning with Children, a public school in Williamsburg, Brooklyn.

POINT OF PURCHASE SCHOLARSHIP
The Point of Purchase Scholarship is funded by grants from numerous companies with significant interest in the design of displays used at the Point of Purchase (POP). An annual award to either undergraduate or graduate Industrial Design students who have demonstrated design leadership potential in the field of POP design.

ELAINE GLUCKMAN POPOWITZ MEMORIAL SCHOLARSHIP FUND
Established in memory of Elaine Gluckman, class of 1981, a faculty member of the graduate Art Therapy Department. Scholarship to be awarded annually to a second-year student in the graduate Creative Arts Therapy Department who has exhibited outstanding scholarship, integrity, and concern for others.

LILLIAN PRATT FASHION SCHOLARSHIP
A scholarship to benefit outstanding juniors and seniors in Fashion Design, established by Pratt family member Lillian Pratt.

WALTER ROGALSKI SCHOLARSHIP FUND
A scholarship awarded annually to a graduate Fine Arts student on the basis of merit and need, as selected by a faculty committee that reviews candidates who exemplify the creative ability that characterized the work of former Pratt professor Walter Rogalski.

MARC ROSEN SCHOLARSHIP
Funded by friends and associates of Marc Rosen, class of 1970, in his honor, this award is made to an outstanding graduate Communications/Package Design student. The winner is selected by the chair and members of the faculty of the Department of Graduate Communications/Package Design.

BARBARA HAUBEN ROSS INTERIOR DESIGN AWARD
A fund established to annually honor two outstanding Interior Design juniors.

ANN W. RUST ENDOWED SCHOLARSHIP
A scholarship for students in the School of Art and Design established by Leo Lewis Rust in memory of his wife, Anna Klenke Rust, class of 1938.

DAVID SAYLOR SCHOLARSHIP FOR DESIGN
A scholarship established to benefit undergraduate and graduate students in the School of Art and Design who are studying either industrial design or interior design. Preference will be given to students who combine the fields of industrial design and interior design in their studies, or who plan to do so in their careers.

CHARLES AND MARIE SCHADE ENDOWED SCHOLARSHIP
A scholarship established by Charles and Marie Schade to aid students in either the School of Art and Design or Architecture who demonstrate good academic standing as well as financial need.
DOROTHY G. SCHMIDT SCHOLARSHIP FUND
A scholarship established in honor of Dorothy G. Schmidt, to be used for elementary and junior high school teachers seeking courses at Pratt for professional enhancement in their work of teaching art and related subjects in the public schools of Brooklyn, to be awarded on the basis of need. Other factors being equal, females shall be given preference.

FREDERICK J. SCHUBACK ENDOWED SCHOLARSHIP
To be awarded to one Fine Arts undergraduate each year who is in good academic standing and who demonstrates financial need, established in memory of Frederick J. Schuback, class of 1975.

JAMES SEEMAN ENDOWED SCHOLARSHIP
Established by the family and friends of interior design leader and muralist James Seeman, this scholarship provides resources for dedicated Painting students, with preference given to those who recently moved to the United States.

SEEMAN-BURSE FUND
A scholarship for students in the School of Art and Design, specifically Fashion Design.

SELMAL SEIGEL MEMORIAL SCHOLARSHIP
A fund created by Morton Flaum, class of 1971, in memory of Selma Seigel, which will provide scholarship aid to Interior Design students in the School of Art and Design.

STARR FOUNDATION SCHOLARSHIP
A scholarship fund established by the Starr Foundation for Asian students in the Department of Communications Design. Awards will be made annually to three students majoring in Illustration, Graphic Design, and Advertising.

RUTH P. TAYLOR SCHOLARSHIP
A fund established by the estate of Ruth P. Taylor, class of 1921, for students in the School of Art and Design.

VIRGINIA PRATT THAYER SCHOLARSHIP IN FINE ARTS
A fund created by Robert Thayer in memory of his mother Virginia Pratt Thayer to provide scholarship aid to an outstanding student entering his or her junior year in the Fine Arts program.

DOROTHY TOOLE SCHOLARSHIP
Created through a bequest in the will of Mrs. Dorothy Rodgers Toole, class of 1931, this scholarship is for students who demonstrate unusual interest and talent in the field of fashion illustration.

MAX WEBER SCHOLARSHIP FUND
A gift given by Mrs. Max Weber and Miss Frances Weber in memory of the well-known artist who was a member of the class of 1900, to be used annually to provide scholarship aid for students in the School of Art and Design.

STEPHAN WEISS ENDOWED SCHOLARSHIP
Awarded to Fine Arts students in good academic standing, this scholarship, funded by Donna Karan’s Karan-Weiass Foundation, honors Stephan Weiss.

WILLARD SCHOLARSHIP
This scholarship was established to aid students in the School of Art and Design who are graduates of Washington Irving High School.

HENRY WOLF SCHOLARSHIP ENDOWMENT
An endowed scholarship fund, the income of which will be used to award one or more scholarships to support economically disadvantaged students pursuing B.F.A.s or M.F.A.s in Photography or Communications Design.

IRMA HOLLAND WOLSTEIN ENDOWED SCHOLARSHIP
A scholarship fund established by Dr. Benjamin Wolstein to aid gifted students with financial aid in the Arts Education program.
School of Information and Library Science

Beta Phi Mu Scholarship
A scholarship fund established by Beta Phi Mu, an honor society for elite graduates in the School of Information and Library Science.

Mabel Bogardus Scholarship Fund
A fund established for graduate students in Information and Library Science, named for an alumna from the class of 1913.

Dorothy M. Cooper Endowed Fellowship
Established from the Dorothy M. Cooper Trust to provide support for students in the library school, named for an alumna from the class of 1931.

Morton D. Flaum Memorial Scholarship
Established by Morton D. Flaum, class of 1971, through his estate, to benefit students in the School of Information and Library Science.

Library School Graduates’ Association
A fund established for graduate students in Information and Library Science.

Library Science Fund
A scholarship fund for graduate students in Information and Library Science.

S. M. Matta Endowed Scholarship in Information Technology
A fund established in honor of Seoud M. Matta, former dean of the School of Information and Library Science.

Sylvia G. Mechanic Merit Award in Business Librarianship
A scholarship for graduate students in Information and Library Science.

Pratt-Severn Faculty Award in Information and Library Studies
An annual award funded by a bequest from alumnus David Severn, class of 1968, is presented to a faculty member selected by the Association for Information and Library Science Education (ALISE).

Pratt-Severn Student Research Award in Information Science
An annual award funded by a bequest from alumnus David Severn, class of 1968, is presented to a master’s degree student selected by the American Society for Information Science (ASIS).

Marvin Scilken Endowed Scholarship
A fund established in memory of Marvin Scilken, class of 1960, a former faculty member in the School of Information and Library Science.

George Simor Scholarship
A fund established in memory of George Simor, a former faculty member in the School of Information and Library Science.

The Edmund S. Twining III and Diana Twining Sils Fellowships in Florence
The fund is intended to provide two graduate fellowships each summer for students studying in SILS’ Florence Summer Program.

H. W. Wilson Scholarship
A fund established by the H. W. Wilson Foundation for graduate students in Information and Library Science or Liberal Arts and Sciences.

School of Liberal Arts and Sciences

Izchak Friedman Endowed Scholarship
An endowed fund established by Pratt alumna Estelle Friedman, class of 1969, and her children in memory of her husband, Pratt alumnus, professor, and dean of the School of Liberal Arts and Sciences, Izchak Friedman, class of 1962, for students with an interest in combining science and the arts, based on merit and financial need.

Michael M. Mahoney Writers Fund
Awarded to undergraduate students majoring in writing, specifically those interested in writing for publication and performance media, in memory of former Pratt student Michael Mahoney. Recipients will be chosen by the dean of the School of Liberal Arts and Sciences.
All Schools

**Alumni Scholarship**
A fund established in 1957 by various alumni, the income from which is to be used for scholarship assistance to worthy students.

**James W. Atkinson Memorial Scholarship**
Created from the trust of Yvonne Atkinson, in memory of her husband James W. Atkinson, class of 1938, a generous and active alumnus and graphic designer who headed Pratt’s alumni branch in Detroit, this fund provides resources for general scholarship purposes.

**Dorothy P. Barrett Endowed Scholarship**
A fund established by the estate of Dorothy P. Barrett for general charitable and educational uses.

**William Bingham II Scholarship**
A trust for charitable purposes established by the late William Bingham II for students from Bethel, Maine, other towns in Oxford County, Maine, or elsewhere in the state of Maine (in that order).

**Black Alumni Endowed Scholarship**
A fund established to provide scholarships to students of African and Latino descent who have completed a year at Pratt, are in good academic standing, and demonstrate a need for financial assistance.

**Elsa K. Brooks Scholarship**
Created through a charitable gift annuity from Elsa K. Brooks, class of 1939, this scholarship is intended for incoming freshmen students.

**Helen R. Fecke Endowed Scholarship**
Awarded to students in good academic standing who demonstrate financial need, named for an alumna of the class of 1926.

**Esther Brigham Fisher Scholarship Fund**
A scholarship fund established by Edward M. Fisher, in memory of his wife, to assist Pratt Institute students.

**Lewis H. Flynn Scholarship**
A fund established under the will of Lewis H. Flynn, class of 1916, for scholarship aid.

**Ford-EOC Scholarship**
An endowment fund established by the Ford Motor Company to be used for scholarships for minorities and women, with preference given to Ford employees and their spouses and children.

**General Scholarship**
A fund established in 1956 through gifts from industries made as matching scholarships or tuition grants, the income from which is to be used for general scholarship purposes.

**Ford-EOC Scholarship**
A fund established by the Kathleen L. Gerla Charitable Trust.

**Colleen Griffin Scholarship**
A fund established by the Colleen A. Griffin Charitable Foundation for a qualified student of Caribbean origin who demonstrates financial need.

**Wilson Y. Hancock Endowed Scholarship**
A scholarship to provide general support for students in good academic standing, created through a bequest from the Estate of Elizabeth Marie Hancock in memory of her late husband, Wilson Y. Hancock, class of 1933.

**Coby Hoffman Scholarship**
A scholarship established to support students in the School of Art and Design.

**Ferdinand M. Junge Memorial Scholarship**
A fund established from the estate of Ferdinand M. Junge for talented and deserving undergraduates who demonstrate financial need.

**Herman Y. Krinsky Scholarship Fund For Disabled Students**
A fund established for disabled students in honor of former Pratt professor Herman Y. Krinsky.
JACOB AND GWENDOLYN LAWRENCE ENDEWOD SCHOLARSHIP
A fund established for general scholarship support.

MARGARET A. MIDDLEDITCH FUND
A fund established anonymously to finance scholarship or maintenance abroad, or the travel itself.

LEO J. PANTAS RESIDENCE CENTER SCHOLARSHIP
A scholarship established by Leo J. Pantas, class of 1937, trustee emeritus, with a matching grant from Eaton Corporation. Awarded to a full-time student with financial need living in Pantas Residence Hall.

PRATT ART SUPPLY PRODUCT SCHOLARSHIP
A fund established by the Pratt Art Supply Shop to provide supply scholarships for qualifying students. Scholarships will be awarded annually during a scholarship and fall trade show.

ALAN POTTSCH MEMORIAL SCHOLARSHIP
A scholarship established by Lisa Pottasch, honoring Alan Pottasch, that supports undergraduate Communications Design students, with a preference given to those who have declared a concentration in Advertising Art Direction and display financial need.

CHARLES PRATT II MEMORIAL SCHOLARSHIP
This endowed scholarship was established by Edmund Twining III in memory of his grandfather, Charles Pratt II, to support any full-time student at Pratt Institute who best demonstrates the ideals of the founder of Pratt Institute. These are defined as leadership, community service, and self-motivation. Additionally, the award should be made to a student who demonstrates artistic achievement at the college level.

GEORGE D. PRATT SCHOLARSHIP
A scholarship fund established by Vera H. A. Pratt in memory of her husband, George D. Pratt, for worthy students.

RICHARDSON (JERRY) PRATT ENDEWED SCHOLARSHIP
Funded by gifts from the Pratt family and established in honor of Richardson Pratt Jr., former president of Pratt, this scholarship is awarded to outstanding students with financial need.

RICHARDSON AND MARY O. PRATT SCHOLARSHIP
This scholarship, made possible by the gifts of various donors, honors the legacies of Richardson Pratt Jr., former president of Pratt, and his wife, Mary O. Pratt.

PAIGE RENSE SCHOLARSHIP
A scholarship established in honor of Paige Rense.

RAOUL SETTLE SCHOLARSHIP FUND
A fund established in memory of Raoul Settle, class of 1952.

IRENE C. SHEA ENDEWED SCHOLARSHIP FUND
A fund established by Irene C. Shea, class of 1934, for students who demonstrate financial need and are in good academic standing.

KATHERINE PRATT TWITCHELL FUND
A fund established in memory of Katherine Pratt Twitchell.

J. SHERWOOD WEBER MEMORIAL SCHOLARSHIP
A fund established in memory of J. Sherwood Weber, former provost and faculty member, to be awarded annually to an outstanding student in any school.

WINNEMORE ENDEWED SCHOLARSHIP
Established by Augustine E. Winnemore, this scholarship is awarded to outstanding Architecture students.
International Student Scholarships

The International Student Scholarship for the academic year 2011–12 will be available to those students who have encountered financial hardship. Students must demonstrate unforeseen economic need. A Financial Aid Committee will determine the eligibility of the applicant. The scholarship funds are very limited. Since the award is based only on unforeseen economic need, there is no application deadline. The scholarship, if awarded, is to be used for tuition and fees only.

YOU MUST FOLLOW THESE GUIDELINES:

1. You must in be in good academic standing and must submit the latest copy of your transcript.
2. You must have been enrolled at Pratt for at least one academic year.
3. You must have clearance from the Office of the Bursar. Those who have any outstanding debts with the Bursar will not be considered.
4. You must submit copies of bank statements for the past six months; telephone, utility, and rent bills; and a budget for the academic year.
5. If you are sponsored, you must submit proof of your sponsor’s inability to continue with the financial commitment.
6. You must submit a statement outlining your academic goals at Pratt, as well as what contributions you have made as an international student to the campus life and why you need the scholarship.
7. You must submit a letter of recommendation.
8. If you are receiving Pratt’s financial assistance, your travels will be restricted.

The above-listed documents must be submitted as proof of unforeseen economic need to the Office of International Affairs, attention: Jane Bush.

Financial Aid Instructions and Schedule

All application materials are available at www.pratt.edu/financing. You must submit the following to be considered for federal, state, and Pratt Institute aid (including bank loans) for the next academic year:

1. Financial aid forms for 2012–13
   Free Application for Federal Student Aid (FAFSA). You send the FAFSA to the federal processor. We strongly suggest it be completed and be submitted electronically, online at www.fafsa.ed.gov or at the financial aid section of Pratt’s website.

2. IRS tax transcript for 2011, if requested.
   If you did not file a tax return, you must submit a notarized letter stating your source of income.

Mail to:
Office of Financial Aid
Myrtle Hall, 6th Floor
Pratt Institute
200 Willoughby Avenue
Brooklyn, NY 11205

Deadline: May 15, 2012, for tax transcript, if required

3. Federal direct, subsidized, and unsubsidized loans
   Continuing students who wish to apply for a loan should file the FAFSA by March 1. If you filed the Master Promissory Note (MPN) last year, you don’t have to submit another MPN loan application. We can only notify students of their loan eligibility levels in the electronic award letter, which is sent to your Pratt email address. Each year a Loan Confirmation Form is required for federal subsidized, unsubsidized PLUS loans.

4. Other information we request
   A financial aid counselor may ask for additional information and or documentation after your application is reviewed. Respond quickly—we can’t finalize your aid until we receive the requested information.
Mail early. We award financial aid only when your file is complete! Call us with questions at 718-636-3599 or email at finaid@pratt.edu.

For the 2012–2013 academic year, please refer to the financial aid section of the Pratt website: www.pratt.edu/financing.

Student Employment

The Student Employment Office is located within the Financial Aid Office, which is located in Myrtle Hall, 6th floor. The Student Employment Office should be your primary contact for any questions regarding your employment at Pratt.

The Student Employment Office is a resource for job-seeking students. It maintains an online jobs database, JobX, accessible to all enrolled Pratt graduate and undergraduate students. All students have access and can search and apply for jobs, subscribe to JobMail, and post a résumé through the site. Timesheets are managed online by students and supervisors. More information can be found online at www.pratt.edu/financing.

The Student Employment Office works with faculty and all Pratt departments to create employment opportunities for students. The Federal Work-Study Program (FWSP), a federally funded program giving employment opportunities to financially needy students, is administered through this office.

Undergraduate students may apply for employment through Pratt’s online employment software. The Student Employment Office located in Myrtle Hall, 6th floor, manages Web services to help employers and students in the job posting and hiring process. With this tool, students will be able to:

- Search for jobs using any number of different criteria.
- Receive automated email when preferred jobs become available.
- Review a history of job hiring to get a better understanding of your University’s student employment needs.
- Apply for jobs online.
- Complete hiring paperwork.
- Contact the Student Employment Office. Please do not hesitate to email any questions to Gloria Harrell, Coordinator of Student Employment, at gharrell@pratt.edu or call at 718-636-8717.
Costs

The following approximate costs are in effect at the time of publication. They are subject to change by action of the Board of Trustees. The Institute reserves the right to change regulations at any time without prior notice; it also reserves the right to change tuition and fees as necessary.

*Tuition and fees are payable in full at the time of registration.*

**UNDERGRADUATE**

<table>
<thead>
<tr>
<th>Credits 1–11</th>
<th>$1,267 per credit</th>
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</thead>
<tbody>
<tr>
<td>Credits 12–18</td>
<td>$39,282 annually</td>
</tr>
<tr>
<td>Credits 19+</td>
<td>$39,282 plus $1,267 per credit in excess of 18 credits</td>
</tr>
</tbody>
</table>

Books and Supplies

$5,000 per year, depending on the program.

**Other Expenses**

For resident students (students living away from home in either on-campus or off-campus housing), an estimated $600 per month (for a nine-month period) should be allowed for food, housing, clothing, and other personal needs. For commuter students (students living at home), an estimated $250 per month should be allowed for personal expenses and transportation.

Students provide their own textbooks and instructional and art supplies. These books and supplies may be purchased either at the bookstore maintained by Pratt Institute (on campus) or at local art supply stores. Bookstore expenses are not chargeable to the student’s Institute tuition account.

Fees

Fees vary according to program. For a complete listing of fees, see the next page. Please refer to the graduate bulletin for graduate tuition and fees.

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**Bursar**
Yvette Mack
ymack@pratt.edu

**Associate Bursar**
Loretta Edwards

**Office**
Tel: 718-636-3539 | Fax: 718-636-3740
bursar@pratt.edu
Tuition Payment

Students are charged tuition according to their enrollment status. An undergraduate student taking a graduate course applicable to his or her undergraduate degree is charged at the undergraduate rate. A graduate student taking an undergraduate course is charged tuition at the graduate rate.

Terms of Payment

Bills are payable by personal or certified check, money order, VISA, MasterCard, American Express, Discover, debit cards featuring the NYCE symbol, or wire transfer in advance of each term. Checks should be made payable to Pratt Institute. Payment is also accepted online for a nominal fee.

Deferred Payment Plan
(Fall and Spring)

The Tuition Installment Plan, managed by Tuition Management Systems (TMS) of Warwick, Rhode Island, provides a way to pay educational expenses through manageable monthly installments instead of paying one lump sum. TMS is not a loan; therefore, no interest is charged. The fee is $105 for the year. This plan enables the student to pay both fall and spring tuition over eight, nine, or ten months, beginning with July 15 for the ten-month plan for continuing students. The start date of August 15 for the nine-month plan or September 15 for the eight-month plan is available for new students. There is also a semester-based plan for $97.

The monthly installments can be automatically drafted from the student’s bank checking account, eliminating the need to write a check each month. TMS will provide the student with an easy-to-use worksheet to assist in budgeting educational expenses for the year. A semester-based plan is also available. For further information, call or write:

Tuition Management Systems
171 Service Avenue
2nd Floor
Warwick, RI 02886
800-722-4867
www.afford.com/pratt

Please notify the Bursar’s Office at the following address or phone number if you are using TMS.

Pratt Institute
Office of the Bursar/Student Services
200 Willoughby Avenue
Brooklyn, NY 11205
718-636-3539
bursar@pratt.edu

General Fees

| $50  | Application fee |
| $90  | Application fee/ international students |
| $300 | Acceptance deposit |
| $300 | Residence deposit |

Activities Fee Each Term

| $135 | Full-time undergraduates |
| $80  | Part-time undergraduates (11 or fewer credits) |

Student activities funds are used for student publications and the expenses of student organizations.

Academic Facilities Fee

| $340 | Each fall and spring term: full-time students |
| $185 | Each fall and spring term: part-time students |
| $185 | Each summer term for all students |
| $TBD | Mandatory health insurance fee per semester. Maybe waived with proof of personal health insurance. |
| $60  | International student fee per semester |
### Architecture Fees
- **$30** shop fee Each fall and spring term: full-time and part-time students

### Technology Fees
- **$265** Each fall and spring term: full-time students
- **$135** Each fall and spring term: part-time students
- **$135** Each summer term for all students

### Health Services Fees
- **$165** Each fall and spring term: full-time students
- **$85** Each fall and spring term: part-time students

### Late Payment Fees
A. A late fee of $80 will be charged for any unpaid balance after the initial disbursement of financial aid has been applied for each semester.

B. A late registration fee of $55 will be charged after the first 15 days of each semester/session for students who did not complete their registration during their designated registration period.

### Miscellaneous Fees
- **$35** Fee for issuance of duplicate diploma
- **$55** Readmission fee
- **$20** Leave of absence fee
- **$100** Portfolio/work experience deposit
- **$580** Portfolio/work experience fee per undergraduate credit evaluated. Fee: 30 percent of undergraduate per-credit rate.
- **$50** Supplemental/reevaluation of transfer credit fee (each transcript evaluated the first two semesters after entering Pratt, or failure to initiate evaluation of transfer credit within the first two semesters)

### Transcript Request Fees
- **$7.50** By Internet, [http://pratt.edu/registrar](http://pratt.edu/registrar)
- **$10** By Internet, [http://pratt.edu/registrar](http://pratt.edu/registrar) for express service (transcript leaves Pratt within one working day of receipt on campus)
- **$15** In-person requests
- **$18.75** UPS Service

### Digital Arts Lab Fees
- **$40 per course** All 100/200/300 Level DDA Courses
- **$50 per course** All 400/500 Level Courses
- **$60 per course** All 600 Level Courses

### International Student Transfer Fees
- **$50** Credit evaluation fee
- **$100** Shop Safety Certification Class

### Returned Check Fees
- **$25** For returned checks

### Refundable Deposits
Fine Arts Studio
- **Deposit for the entire year**

B.F.A. Senior Painting and Drawing
- **$10** Deposit for the entire year

Deposits are paid to the Bursar’s Office and refunded by check.
### B.F.A. Sculpture Refundable Key Deposit

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10</td>
<td>For combined junior and senior year</td>
</tr>
</tbody>
</table>

Deposits are paid to the Bursar’s Office and refunded by check.

### B.F.A. Printmaking Senior Refundable Studio Deposit

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$20</td>
<td>Studio deposit for the entire year</td>
</tr>
</tbody>
</table>

Deposits are paid to the Bursar’s Office and refunded by check.

### B.F.A. Senior Jewelry Refundable Studio Deposit

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25</td>
<td>Deposit for the entire year</td>
</tr>
</tbody>
</table>

Deposits are paid to the Bursar’s Office and refunded by check.

### B.I.D. Industrial Design Refundable Studio Deposit

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50</td>
<td>Studio deposit for the entire program</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25</td>
<td>Key deposit for entire year— for studios with key-access</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25</td>
<td>Locker deposit for the entire program</td>
</tr>
</tbody>
</table>

Deposits are paid to the Bursar’s Office and refunded by check.

### Photography Student Fees

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50</td>
<td>Basic Lab Fee for 100-500 level courses</td>
</tr>
</tbody>
</table>

Fee provides students access to checking out equipment for use off-campus and use of the black-and-white and color darkrooms.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100</td>
<td>Digital Print Fee for PHOT-250 and PHOT-350s</td>
</tr>
</tbody>
</table>

Fee provides students access to one digital classroom/lab and unlimited printing on the small-format inkjet printers.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$200</td>
<td>Digital Mural Printing Fee for PHOT-450</td>
</tr>
</tbody>
</table>

Fee provides students access to all digital labs and unlimited printing on inkjet printers including the large format inkjet printers.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50</td>
<td>Non-Silver Photo Lab Fee for PHOT-315</td>
</tr>
</tbody>
</table>

Fee provides students access and chemistry materials for the non-silver lab.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100</td>
<td>Platinum Printing Fee for PHOT-316</td>
</tr>
</tbody>
</table>

Fee provides students access and platinum/palladium materials for the non-silver lab.

### Course Withdrawal Refunds

Procedures for official withdrawals are as follows: students who want to withdraw must fill out the official withdrawal form (available in the student’s academic department), have the form signed by the Office of the Bursar, and submit it immediately to the Office of the Registrar. Refunds are determined by the date the Drop/Add or complete withdrawal form is signed by the Office of the Registrar.

For all students, the following course withdrawal penalty schedules apply:

#### Pratt Institute Refund Policy

**Full Refund:** Withdrawal prior to and including the opening day of term

**85% Tuition Refund:** Withdrawal from the 2nd through 8th day of the term

**70% Tuition Refund:** Withdrawal from the 9th through 15th day of the term

**55% Tuition Refund:** Withdrawal from the 16th through 22nd day of the term

**No Refund:** Withdrawal after the 22nd day of the term

#### Federal Refund Policy

For students receiving Title IV funds who withdraw officially or unofficially from all classes, the federal refund calculation will be based on the amount of Title IV earned, based on the amount of time the student has been in attendance.
Examples of the application of each of these policies are available in the Office of the Bursar. Where a refund is required to be returned to Title IV funds, payments will be made in the following order:

1. Unsubsidized Federal Direct Stafford Loan
2. Subsidized Federal Direct Stafford Loan
3. Federal Direct Plus Loan
4. Federal Perkins Loan
5. Federal Pell Grant
6. FSEOG
7. Other Title IV aid
8. Other federal sources
9. State, private, institutional aid
10. Student

Individual fees are not refundable after the first day of the term. Once the student’s request is received, processing takes approximately 10 working days. Liability is computed from the date the form is signed by the registrar staff. Withdrawals may not be made by telephone. Check registration schedules and the Institute’s calendar for exact liability deadline dates each semester. Withdrawal from courses does not automatically cancel housing or meal plans. Penalties for housing and meal plans are calculated based on the date the student submits a completed Adjustment Form to the Office of Residential Life. Refunds for withdrawn courses are not automatic and must be requested from the Office of the Bursar.

Refunds on Credit Balances
A credit balance on a student’s account after applying Title IV funds (Federal Student Aid Funds) will be automatically refunded, and a refund check will be mailed to the student within 14 days of the later of any of the following dates: (1) the date the credit balance occurs; (2) the first day of classes of a payment period of enrollment; or (3) the date the student rescinds his or her authorization to apply Title IV funds to other charges or for the institution to hold excess funds.

Banking Facilities
Arrangements have been made with a bank on campus for students to open accounts, making it possible to cash personal checks with the Pratt ID (providing the student’s available bank account balance covers the amount of the check to be cashed) and a primary ID (state issued or passport). An ATM is also available on campus.

Billing
Bills are mailed to one address. One copy of each bill will be mailed to the address the student lists as his or her “billing” address on registration records. A “billing” address may be established, changed, or deleted at any time by writing to or visiting the Office of the Registrar. Due dates cannot be extended because bills have not been received.

If no billing address is specified, bills are mailed to the permanent address.

Billing Schedule
For those students who have registered, fall semester bills are mailed during the second week of July, and spring semester bills are mailed during the first week of December. All other bills including summer are available online. Due dates cannot be extended because bills are not received. If a student does not receive a bill, he or she may contact the Office of the Bursar prior to the due date to ascertain the amount due. Consult the Costs section and the student’s housing license if an earlier estimate is needed. Consult the annual Academic Calendar for exact payment deadlines. All bills, including summer, are available online.

*All fees are charged $100 when dropping classes during the drop/add period.*
Interest

Any cash amounts paid totaling $10,000 or more made within a 12-month period, the IRS form 8300 will be completed and sent to the IRS. Please be sure to have Photo ID. An interest fee of 1.25 percent per month is assessed on all delinquent accounts one month or older.

Payments

Payments must include the student’s name and ID number. Checks and money orders should be made payable to Pratt Institute in U.S. dollars and drawn on a U.S. bank. Checks drawn on an international bank may delay credit to the student’s account and may be subject to a collection fee imposed by Pratt’s bank. Loan checks payable to the student or parent must be endorsed. Students may pay in person and receive a receipt by presenting the invoice and payment to the Bursar’s Office, Myrtle Hall 6th floor, between 10 AM and 4 PM, Monday, Tuesday, and Wednesday. Evening hours are scheduled on Thursdays. Payment online or by mail avoids waiting in line. Please allow five working days for mail delivery and a minimum of three weeks for processing.

Returned Checks

The Institute charges a processing fee of $25 when a check is returned by the student’s bank for any reason. Any check in payment of an Institute charge that is returned by the bank may result in a late payment charge as well as a returned check charge.

Registration
(First Day of Class)

We reserve the right to restrict registration eligibility for students with high balances.

Collection Accounts

The student will be responsible for all collection costs associated with delinquent accounts forwarded to an outside collection agency because of nonpayment.

Adjustments

We strongly recommend that the student keep each bill as an itemized record of charges and credits. If a student contests a portion of the bill, he or she should pay the uncontested portion by the due date and immediately contact the appropriate office to request an adjustment. Adjustments should be pursued and resolved immediately to avoid a hold on registration or grades.

Stafford, Plus Direct Loans

Loan funds are sent to Pratt by the federal government electronically (EFT). Funds will be disbursed in accordance with federal regulations, and a signature may be required. Upon receipt of loan funds, the Bursar’s Office will mail notification to the student’s local address with specific instructions for endorsing the check or signing an authorization sheet. Loan checks are made payable jointly to Pratt Institute and the student/parent. Both payees must endorse the checks before they can be applied to the student’s account. (Parents must endorse PLUS checks.) The student will be held responsible for the loan portion of the balance on his or her account whether or not he or she receives the loan. It is the student’s responsibility to contact the federal government when delays occur. A student whose Institute bills are overdue will not be allowed to register in the Institute, receive grades, transcripts, or diploma, or have enrollment or degrees confirmed until financial obligations are paid in full.
Registration and Academic Policies

In order to attend any course at Pratt Institute, a student must:

1. Be formally approved for admission.
   - Matriculated students will receive an acceptance letter/email that includes a OneKey (username) and ID number (initial password). It may also include additional requisites required for admission to a program.
   - All final and official college and high school transcripts (indicating date of graduation) must be submitted to the Institute prior to enrollment.
   - Non-matriculated students will be provided this information once they submit a non-matriculated student application in the Registrar’s Office and pay the fee. They do not have to follow steps 2 and 3.

2. Meet with an academic advisor and have a program of courses approved by that advisor on Academic Tools—the portion of my.pratt.edu that allows students to register for classes, add or drop sections, view their grades, and review their degree audit. Your academic advisor and your appointment dates for advisement and registration are listed on your degree audit. Students should contact their advisor for assistance.

3. Register for the approved courses online during the designated registration period. A student’s registration date is displayed under the student’s name when he or she logs in to my.pratt. Online registration is done on Academic Tools.

4. Pay prescribed tuition and fees to the Bursar. Students—and persons approved by that student via the Parent Module—can view the bill on my.pratt. See the Tuition and Fees section of this Bulletin for more information.

Students are fully responsible for tuition and fees after they complete Steps 1 through 3 above. If students do not complete Step 4 before the first day of
class, their unpaid registrations may be canceled according to the payment schedule. Responsibility for a correct registration and a correct academic record rests entirely with the student. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policies.

Instructors will not admit students to classes in which they are not officially registered. Proof of official registration may be obtained in the Office of the Registrar or through the Academic Tools. Any student who attends a class without valid registration (i.e., he or she is not on the official class roster) will not have credits or a grade recorded for that course.

**Pratt Email Accounts and My.Pratt Access**

The portal my.pratt.edu is Pratt’s interactive student gateway. It provides access to grades, schedules, bills, applications for graduation and transcripts, as well as other academic information. No additional applications or activations are necessary.

All student user names are automatically assigned by the Information Technology Office. Pratt email and my.pratt accounts are assigned to all students at the time of admission. The Admissions Office mails a letter to all deposited students with their Pratt email address and ID number.

Pratt online accounts must be used for all official Institute communication through the Internet as an individual’s Pratt email address is the only way to validate the authenticity of the requester. No official requests will be fulfilled from any email address that does not end with a pratt.edu suffix. Likewise, all official Institute communications sent electronically are emailed to this address. Some notices are only sent electronically. Students are responsible for the information sent to their Pratt email.

**Identification Cards and Services**

As part of orientation, new students are issued identification cards. Students must present their PrattCard to receive services and privileges, to gain entry into campus buildings, and to identify themselves to Institute officers as necessary. People who cannot or will not produce a student identification card are not recognized as students and are not entitled to student services. To find out more about the PrattCard, log in at my.pratt.edu (the PrattCard is on the left side of the dashboard). The PrattCard Office is located in the Activities and Resource Center (ARC), Lower Level, Room A-109.

**Student Registration**

**New Student Initial Registration**

Entering new students will be registered by their department or advisor for their major courses. The student will be required to go online and choose other courses during the new student registration time period. The Registrar’s Office will provide detailed registration instruction materials and curriculum counseling instructions for entering new students. Some departments provide advisement in a group setting; others complete advisement by phone or email. Contact advisors for further information.

Payment of tuition and fees must be completed before August 1 to avoid a late fee.

All new students are required to participate in the orientation program before the start of their initial semester. Contact the Office of Student Activities for published schedules.

**Continuing Student Registration**

Continuing students are assigned a registration date based on their degree progress. Official registration dates can be found in the Academic Calendar or in the Academic Guide for Students (emailed to all students each fall). To avoid late fees, all registered students who plan to continue in subsequent semesters are required to register during the open registration period. This registration period closes at the end of the previous semester. Failure to register during the open registration
period and make payment in advance will both result in late fees. Late registrations will also severely jeopardize a student’s chances of obtaining his or her preferred academic course schedule.

Late Registration
Late registration periods are subject to a late fee. The amounts and timing of these fees are described in the Tuition and Fees section of this Bulletin and the Academic Calendar. Registration or reinstatement after the published add period requires a written appeal to the Office of the Provost. Only after the approval from the provost will students be registered and allowed to attend classes.

Admission to Class
It is the responsibility of each student to obtain an official schedule (printout of registered course, section, credit, and time) on my.pratt after completion of the registration process. Students are strongly cautioned to review and confirm all data. If any course/section/credit correction is necessary, the student can make advisor-approved changes on my.pratt through the first two weeks of classes (drop/add period) only. Students may also alter their schedule with the assistance of their department or with a Drop/Add form available in academic offices or the Office of the Registrar.

Veterans Affairs
Pratt Institute participates in the following Veterans Administration Benefits:

- Chapter 33 Post 9/11 GI Bill
- Chapter 30 Montgomery GI Bill (MGIB)
- Chapter 1606 Montgomery GI Bill (MGIB-SR)
- Chapter 31 Veterans Vocational Rehabilitation
- Yellow Ribbon Program

Because the New York Regional Veterans Administration (VA) will not accept certification of enrollment before the first class day of any session, students planning to enroll under any of the VA programs should initiate the certification procedure by making an appointment to see the veterans’ advisor in the Office of the Registrar after registration is completed. Depending on the Chapter, students receive monthly checks from the VA or the VA will send the check directly to Pratt six to eight weeks after certification. Failure to request certification upon completion of registration may result in a four- to six-week delay in the receipt of the first benefit check. As of January 1976, those students receiving survivor’s benefits (children of deceased veterans) are no longer required to be certified by the school. Appropriate forms may be obtained at the student’s VA Regional Office. New transfer students who have already received educational benefits should bring their VA claim number.

New students, who have been in active military service, must submit a certified copy of their DD 214 (discharge papers). Students in Active Reserve should be certified by their commanding officer, and the signature of the Pratt veterans’ advisor should be obtained from the Registrar’s Office. Students who support spouses, children, or parents should submit birth certificates or marriage certificates as appropriate. Students in the Reserve (Chapter 1606) seeking to obtain educational benefits should see their commanding officer for eligibility counseling and forms and, if eligible, should then see the Pratt veterans’ advisor for certification. All students receiving benefits under Veterans’ Vocational Rehabilitation (Chapter 31) should contact their counselors at the VA, who will forward an “authorization form” to Pratt’s veterans’ advisor. These veterans should then go to the Registrar’s Office after having been programmed by their respective departments in order to present a signed copy of the authorization to the Office of the Bursar. Only after receiving this signed authorization will the Office of the Bursar validate tuition payment.

Veterans receiving an allocation for books should note that Pratt Institute maintains the campus bookstore. The VA should be notified accordingly. Final and official authorization cannot be forwarded to the VA until the student has completed registration. Pratt Institute serves only as a source of certification and information to the VA Regional Office. The student must
Transfer Credits

Transfer Credit Prior to Matriculation

Residency Requirement

Pratt requires that every student complete at least 48 semester credits at this institution. The last 32 credits must be taken in final sequence to earn any undergraduate degree. This requirement limits the number of transfer credits allowed to transfer into any undergraduate program. For instance the Bachelor of Fine Arts programs require 134 credits so the maximum number for credits allowed to transfer is 86. The Bachelor of Architecture program requires 170 credits, so the maximum allowed to transfer into this program is 122. Transfer credit is not included in the scholastic index and grade point average. To be considered for graduation honors, a student must have completed a minimum of 50 percent of degree credits at Pratt. These credits must be earned in semesters evaluated with a GPA.

Transfer of Credits

All final and official college and high school transcripts (indicating the date of graduation or any conferred degrees) must be submitted to the Institute prior to enrollment. All students petitioning for transfer credit(s) must submit an official transcript from each college attended. A school’s courses listed on another’s transcript are not acceptable. Failure to submit these documents on time may result in loss of transfer credit and records incomplete hold that will block all registration activity. Additional transcripts will not be accepted for transfer credit evaluation once the first semester begins.

Credit evaluations will be completed only after acceptance. Students seeking transfer credit for specific courses within their major are required to submit a portfolio reflective of their coursework completed in prior college(s) as part of the admissions application. Credit cannot be granted for a specific course if there are no related examples in the portfolio. Prior to registration, the transfer student receives an estimate by the Office of Admissions of the credit that can be expected for work done at previous college(s). Additional documents may be requested by the Office of Admissions (bulletin, course hours, syllabi, etc.) in order to complete the estimated evaluation. Deposited students should mail all education records to the Office of the Registrar.

Transfer credit is only awarded for courses taken at accredited colleges and universities. Courses taken at unaccredited or only nationally accredited institutions will be reviewed on a course-by-course basis only at the request of the student. Additional documents will be requested at that time. Credit may only be given for courses appropriate to the curriculum at Pratt. A grade of C or better from domestic institutions and a numeric evaluation of 70 or better from international institutions will be considered acceptable for transfer to the Pratt record. Grades lower than a C (including C–) or less than 70 are not acceptable for transfer credit evaluation. Transfer credit is not included in the scholastic index and grade point average.

International students may be required to submit additional class hour documentation to determine an American semester hour equivalent or have their credentials or international credit hours evaluated by an official international credit evaluations service like World Education Services (WES). Pratt will accept international credit evaluations performed by any member of the National Association of Credit Evaluation Services (NACES).

Pratt also accepts credit for Advanced Placement (AP), International Baccalaureate (IB) Higher Level, and College Level Equivalency Program (CLEP) tests with acceptable scores (see the Admissions section for specifics). Tests must be taken prior to matriculation at Pratt. Official copies of score reports must be sent to Pratt so that a complete credit evaluation may be done at acceptance.
Students must notify the school of all tests prior to their first semester in order to be considered for transfer credit.

Transfer Credit After Matriculation
Students who take college-level courses prior to attending Pratt must provide official transcripts prior to enrollment to ensure appropriate academic advisement. Transcripts of these courses will not be accepted for transfer credit evaluation once the first semester begins.

Every student, once matriculated at Pratt, whether as a freshman or a transfer student, is expected to complete his or her degree requirements at Pratt, both in major areas and in liberal arts and sciences. In exceptional circumstances, a student who is in good academic standing may request to take a course at another college. These students must get permission in advance to take courses at other colleges for transfer to their Pratt record.

The student must first secure written approval on the permission form available in the Office of the Registrar to take courses at another college. Permission for major course credit must be approved by the dean of the student’s school, and permission for liberal arts credit must be approved only by the dean of Liberal Arts and Sciences. The approved permission must be signed for clearance and filed in the Office of the Registrar before the course is taken. Upon completion, an official transcript must be sent to the Registrar’s Office for the credit to be transferred.

ASSOCIATE PROGRAMS
Permission is limited to a maximum of three credits from another institution.

BACCALAUREATE PROGRAMS
Permission is limited to a maximum of six credits from another institution, of which only three credits may be taken as studio and three as a liberal arts and science. The specific kind of credit that the student will receive must be specified on the permission form.

To be accepted for transfer credit, the course must be recognized for credit by the other institution and must be passed with a grade no lower than C. A grade of C– is not acceptable for transfer purposes. Final grades of all transferred credits are not included in the GPA. Seniors are reminded that the last 32 credits must be completed at Pratt Institute. For those permissions that fall within the last 32 credits, students must petition the school dean for a waiver of the residence requirement.

Portfolio/Work Experience Credit
Based on previous work experience and/or portfolio, credit may be granted for undergraduate professional courses in both the School of Architecture and the School of Art and Design. When applying for admission the student should indicate his or her intention to seek credits for work experience. Students must submit the following documentation for credit consideration:

▶ Résumé
▶ Professional portfolio
▶ Letters from employers detailing responsibilities and areas of expertise

To apply for portfolio/work experience credit, the following steps must be followed.

How to Petition

▶ Petition in person at the office of the appropriate chair. You will be advised as to the feasibility of your request and given a Statement of Intent to be completed. You should keep a copy of the document and be sure another is in your permanent file.
▶ Present a copy of the Statement of Intent to the Registrar’s Office with a $100 deposit. The Office of the Registrar will give you an application form, which should be returned to that office after completion. When the entire process is complete, the Registrar’s Office will apply the deposit to a fee schedule of 30 percent of the regular per-credit tuition rate per credit evaluated.
▶ Submit documentation as described above to appropriate departmental chair. Please allow one week for evaluation.
▶ Return the application with the proper authorization to the Office of the Registrar to complete
the process. You will be billed accordingly. Payment is due upon billing. A maximum of 32 credits can be evaluated for those programs requiring fewer than 150 credits for graduation and up to 42 credits for those programs requiring more than 150 credits for graduation. Credits earned through this procedure are not included in the GPA. They will not count toward the Institute’s minimum residence requirement.

Class Rosters and Attendance Policy
In accordance with college policy and Department of Education regulations, faculty is required to take attendance for all students in all course sections. Updated attendance rosters are turned in after the third week of classes and at the end of the semester. Faculty members are required to submit completed attendance rosters to the Registrar’s Office for permanent storage. Attendance records are used for several purposes including the evaluation of late requests for withdrawal and determination of last date of attendance for the proper return of Title IV moneys to the government.

The continued registration of any student is contingent upon regular attendance, the quality of work, and proper conduct. Irregular attendance, neglect of work, failure to comply with Institute rules and official notices, or conduct not consistent with general good order are regarded as sufficient reasons for dismissal.

There are no excused absences or cuts. Students are expected to attend all classes. Any absences may affect the final grade. Three absences may result in course failure at the discretion of the instructor.

Enrollment Verification Letters
Students can generate a watermarked PDF record of their periods of enrollment and current status at Pratt Institute online through the National Student Clearinghouse. This service can be accessed at any time through my.pratt:

1. Log in with your OneKey at my.pratt.edu;
2. Click on the Academic Tools tab near the top of the page. Under Student Self-Service, click on the red Verifications and Transcripts link.

Through the Self-Service menu, a student may also:

- Obtain a Good Student Discount Certificate.
- View the enrollment information on file with the National Student Clearinghouse. (Enrollment information is provided to the National Student Clearinghouse by many post-secondary institutions. Enrollment in those schools is included.)
- View the student loan deferment notifications that the Clearinghouse has provided to your loan holders (lenders and guarantors).
Changes and Withdrawals

Program/Major Changes
Each student must follow the program and major for which she or he has been admitted to Pratt. The Institute will not recognize a change of major as official unless the change is processed with the appropriate approvals and recorded in the student information system. A student who wants to change a major must first speak with his or her academic advisor. Course requirements for the new major reflect the current catalog year. Hence, a change in major may result in more credits being required to graduate. It may also have an effect on the number of transfer credits allowed.

Applying for a Change of Major (Same School)
If the departments are in the same school, a Change of Major form (available in the Registrar’s Office) needs to be completed and signed by the student and the chairs of both the current and new department.

1. Meet with an academic advisor to review the effect the change of major will have. Be sure to print out a degree audit for the new major before the meeting to see the difference in the requirements.

2. Pick up an application for a change of major in the Office of the Registrar; complete and sign the form.

Applying for a Change of Major (Different Schools)
If the departments are in different schools, students must apply for this change in the Admissions Office (for example, School of Architecture to School of Art and Design).

Course/Section Changes
The Institute recognizes no change of course(s) or section(s) as official unless the change is processed online through Academic Tools or with a Drop/Add form submitted with the appropriate approvals to the Registrar’s Office. Courses and course sections may be changed online during the first two weeks of each semester. Once this add period is over no courses may be added to the student’s schedule. Students paying by the credit who drop a course on or after the first day of the term will be charged a percentage of the course fee. (See refund period schedule below.)

It is the responsibility of the student to officially withdraw from any registered course or section. This decision must be completed online through Academic Tools or by filing a properly completed Drop/Add form with the Registrar’s Office. Failure to attend classes, to notify the instructor, or to make or complete tuition payment does not constitute an official withdrawal. A student who
does not officially withdraw from a registered course will receive an F for nonattendance. Students who stop attending a course without having officially dropped the course during the published refund period will not be eligible for a retroactive refund.

Students may withdraw from a course during the first 11 weeks of the fall or spring semesters. A class that is dropped from a student’s schedule after the second week of the semester will remain on the student’s academic record with the non-credited designation of WD (withdrawal). No course withdrawal will be accepted after the published deadline. WD grades earned via the official withdrawal procedure cannot be changed.

### Complete Withdrawal from the Institute

Students who are leaving Pratt without graduating are required to fill out a Complete Withdrawal form in the Registrar’s Office. This form permits the Registrar to drop or withdraw a student from all registered classes (a student cannot do this online). The form also serves to advise relevant offices that a student is no longer enrolled. Students who withdraw need to be advised about any financial obligations and any academic repercussions of their actions. They will also be required to complete an Exit Interview in the Registrar’s Office.

The date that the Complete Withdrawal form is turned into the Registrar’s Office is the official date used for withdrawal. This date determines eligibility for WD grades and a student’s charges for the term of withdrawal. Only the submission of a Complete Withdrawal form will deactivate your status as a currently enrolled student. Until that time, registration and billing stay in effect and grades of F will be issued for class absences.

None of the following actions causes an official withdrawal or reduces financial liability for a semester:

- Notifying a faculty member, department chair, or academic advisor
- Failure to pay the student account
- Failure to attend classes

The Complete Withdrawal form must be signed by the student, their department’s chair or academic advisor, a financial aid counselor, the bursar, and the Director of Residential Life (if living in a residence hall). International students should also obtain the signature of the Office of International Affairs. Students who are not enrolled during either the fall or the spring semester and have not completed a Complete Withdrawal or Leave of Absence form will be officially withdrawn from the Institute and will need to apply for readmission.

### Leave of Absence

A student in good academic and financial standing may request a leave of absence for not more than two consecutive semesters (excluding summer sessions). Students must apply with a Leave of Absence Request form in the Office of the Registrar.

- Students must apply for a leave of absence on or before the last day to withdraw from classes for any given semester.
- Only students in good academic and financial standing will be approved.
- A leave of absence will not be granted once a student’s thesis is in progress.
- International students must obtain authorization from the Office of International Affairs.

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<table>
<thead>
<tr>
<th>Last day to add a class or change sections</th>
<th>FALL</th>
<th>SPRING</th>
<th>SUMMER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day to drop a class with 100% refund</td>
<td>Aug. 27</td>
<td>Jan. 24</td>
<td>May 13</td>
</tr>
<tr>
<td>Last day to drop a class with 85% refund</td>
<td>Sep. 3</td>
<td>Jan. 21</td>
<td>N/A</td>
</tr>
<tr>
<td>Last day to drop a class with 70% refund</td>
<td>Sep. 10</td>
<td>Jan. 28</td>
<td>N/A</td>
</tr>
<tr>
<td>Last day to drop a class with 55% refund</td>
<td>Sep. 17</td>
<td>Feb. 4</td>
<td>May 28</td>
</tr>
</tbody>
</table>
Students applying for a leave of absence must pay a $20 processing fee.

A student who wishes to register after an undocumented absence must apply for readmission.

**Readmission**

Students who do not attend Pratt for a semester or more without receiving an official leave of absence must apply for readmission. Applications for readmission are available from the Registrar’s Office. Those applying for readmission must pay a $55 application fee payable to Pratt Institute.

Degree requirements are updated to reflect the current catalog when a student is readmitted to a program (rather than the one used in the initial acceptance).

The readmission application deadlines for each semester are below.

<table>
<thead>
<tr>
<th>Application Deadline</th>
<th>FALL SEMESTER</th>
<th>SPRING SEMESTER</th>
<th>SUMMER SEMESTER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Aug. 15</td>
<td>Dec. 15</td>
<td>May 1</td>
</tr>
</tbody>
</table>

**Personal Data Changes**

All personal data changes must be made in written form only by the student. Students are responsible for reporting the following personal data changes to the Office of the Registrar:

- Change of name (requires legal documentation)
- Change of address
- Change of major

*Note:* Consult the Office of the Registrar for procedural details on reporting these changes.

**Parent Module**

Students can authorize parents, guardians, or sponsors to view current schedules, grades, degree progress and/or access the tuition bill to see the current balance and make payments. Students manage (grant or rescind) these permissions through their Academic Tools. Parents and Sponsors can then access the system and log in at parents.pratt.edu. To access the module:

1. Log in with your OneKey at my.pratt.edu;
2. Click on the Academic Tools tab near the top of the page. Then click on the red Academic Tools link;
3. After the system logs you in, click on the ‘Students’ menu on the sidebar;
4. Through “Grant Parent/Sponsor Rights” (listed under My Personal Information), students decide which information they allow each account to see or even rescind previously given access. Students can request to add people not listed on this screen by returning to the Students menu and clicking “Request New Parent/Sponsor” (under My Personal Information). If a person is missing an email address or other important information, a request to update his or her account can be made through the same process.

**Transcripts**

Unofficial Transcripts are available for viewing and printing through the online Academic Tools at my.pratt.edu.

1. Log in with your OneKey at my.pratt.edu;
2. Click on the Academic Tools tab near the top of the page. Then click on the red Academic Tools link;
3. After the system logs you in, click on the “Students” menu on the sidebar;
4. Click on the Unofficial Transcripts option under My Grades and Transcripts.
Official Transcripts may be ordered online by students and alumni through www.getmytranscript.com. Official transcripts may also be ordered in person or by mail at the Office of the Registrar. Records containing financial holds will not be processed until the hold is cleared. More information can be found at www.pratt.edu/registrar. Your request must have the following information to be processed:

- Name while attending Pratt Institute
- Nine-digit Social Security or seven-digit student ID number
- Date of birth
- Telephone number
- Dates of attendance and/or graduation
- Destination information where transcript is to be mailed

**Online Orders**

Official transcripts may be ordered online through the National Student Clearinghouse with a valid major credit card at www.getmytranscript.com. You will receive a confirmation sheet that must be signed and returned by one of the following methods:

- Fax it to 1-703-742-4258 (remember to dial 1-703 first).
- Scan and email to transcripts@studentclearinghouse.org (scanned attachment must be a GIF, JPEG, BMP, or TIFF).
- Mail it to: National Student Clearinghouse, 2300 Dulles Station Boulevard, Suite 300 Herndon, VA 20171. Payment is by credit card only.

There is a $2.25 transaction fee per destination. Regular service (mailed first class from Pratt in three to five business days) is $5 per copy. Rush service (mailed first class from Pratt in one business day) is $10 per copy. Express service with UPS shipping (mailed via UPS from Pratt in one business day) is $18.50 per copy.

**Orders at the Registrar’s Office**

Official transcripts may be picked up in person or ordered for delivery during office hours. The office can only accept cash or checks made out to Pratt Institute. Requests for immediate processing and pick up are $15 per copy. Requests to send official transcripts by regular service (mailed first class from Pratt in three to five business days) are $10 per copy.

**U.S. Mail Orders**

To order an official transcript by mail, please send a written request and check or money order (no cash) to:

Pratt Institute
Office of Undergraduate Admissions
Myrtle Hall, 2nd Floor
200 Willoughby Avenue
Brooklyn, New York 11205

Payment is by check or money order only. Only regular service (mailed first class from Pratt in three to five business days) is available using the mail service. The charge is $15 per copy. Records containing financial holds will not be processed until the hold is cleared.

**General Policies on Transcripts**

- The Registrar’s Office must have the student’s written request or authorization to issue a transcript. Parents cannot authorize the Registrar’s Office to mail a transcript.
- Official Transcripts bear the Institute’s seal and Registrar’s signature.
- Partial transcripts are not issued. A transcript is a complete record of all credit work completed at Pratt.
- Allow five business days from receipt of the transcript request for the transcript to be mailed. At certain peak times, such as registration and commencement, the processing time may be longer.
- Transcripts are not released until a student’s account has been paid in full.
- Copies of transcripts from other schools that you may have attended must be requested directly from those schools. We cannot release or copy transcripts in our file.
Organization of Course Offerings

Courses Numbered 100 Through 499 are primarily reserved for undergraduates. Graduate students will not receive credit toward graduation for taking these courses.

Courses Numbered 500 Through 599 are open to both undergraduates with junior or senior class standing and graduate students. Courses in this range are considered either 1) Technical; 2) Qualifying; or 3) Graduate courses whose content complements advanced undergraduate studies. Credit earned within the 500-numbered courses by undergraduate students may not be applied toward a graduate degree. Graduate students enrolled in 500-level courses are expected to perform with greater productivity and capacity for research and analysis than their undergraduate colleagues enrolled in the same courses. Significantly more is expected of graduate students in course projects, papers, and conferences.

Courses Numbered 600 And Above are generally for graduate students only. A graduate course embraces highly developed content that demands advanced qualitative and quantitative performance and specialization not normally appropriate to undergraduate courses.

Courses Numbered 900 And Above are elective internship courses.

1000-level courses are elective internship courses.

Semester Hour Credit

Each term is a minimum of 15 weeks; special sessions are of variable length. For courses that are passed, one credit is earned for each period (50 minutes) of lecture or recitation, or for approximately one and one-half periods of laboratory or studio work each week throughout the term or the equivalent throughout the sessions. Each credit a student carries requires not fewer than three hours of preparation per week including lecture and recitation, laboratory and studio work, and homework.

Grading System

Letter Grades That Affect the Academic Index

A+, A – EXCELLENT
The student has consistently demonstrated outstanding ability in the comprehension and interpretation of the content of the course. (Numerical Value: A = 4.0; A– = 3.7)

B+, B, B– AVERAGE
The student has acquired a comprehensive knowledge of the content of the course. (Numerical Value: B+ = 3.3; B = 3.0; B– = 2.7)

C+, C, C– ACCEPTABLE
The student has shown satisfactory understanding of the content of the course. C is the lowest passing grade for graduate students. (Numerical Value: C+ = 2.3; C = 2.0; C– = 1.7)

D+, D LESS THAN ACCEPTABLE
The student lacks satisfactory understanding of course content in some important respects. (Numerical Value: D+ = 1.3; D = 1)

F FAILURE
The student has failed to meet the minimum standards for the course. (Numerical Value: 0.0)

Note: The highest grade acceptable for recording is A (4.0) and not A+; D (1.0), not D–, is the only grade preceding F (0.0). The +/– grading system went into effect as of the fall 1989 semester and is not acceptable for recording purposes for prior semesters.

Grades That Do Not Affect the Academic Index

AUD (AUDIT, NO CREDIT)
Students must register for courses they plan to audit by contacting the Registrar’s Office in person or by way of their Pratt email account.
CR (CREDIT)
Grade indicates that the student’s achievement was satisfactory to assure proficiency in subsequent courses in the same or related areas. The CR grade does not affect the student’s academic index. The CR grade is to be assigned to all appropriately documented transfer credits.

The CR grade is applied to credit earned at Pratt only if:

- The student is enrolled in any course offered by a school other than the one in which the student is matriculated, and had requested from the professor at the start of the term a CR/NCR option as a final grade for that term.
- The instructor has received approval to award CR grades from the Office of the Provost. (This does not apply to liberal arts courses within the School of Liberal Arts and Sciences.)

IP (IN PROGRESS)
Designation used only for graduate student thesis, thesis project for which satisfactory completion is pending, or Intensive English course for which satisfactory competence level is pending.

INC (INCOMPLETE)
Designation given by the instructor at the written request of the student and available only if the student has been in regular attendance, to indicate the student has satisfied all but the final requirements of the course, and has furnished satisfactory proof that the work was not completed because of illness or other circumstances beyond his or her control. The student must understand the terms necessary to fulfill the requirements of the course and the date by which work must be submitted. If the work is not submitted by the understood date of submission, the incomplete will be converted to a failure. If unresolved at the end of following semester, the grade is changed to failure with a numerical grade value of 0.

NCR (NO CREDIT)
Indicates that the student has not demonstrated proficiency. (See CR for conditions of use.)

NG (NO GRADE REPORTED)
Indicates that the student was properly registered for the course but the faculty member issued no grade. The student should contact the professor. Students cannot graduate with an NG on their record.

NR (NO RECORD)
Grade given for no record of attendance in an enrolled course. All NR designations must be resolved by the end of the following term or the grade is changed to a letter grade of F with a numerical value of 0.

WD (WITHDRAWAL FROM A REGISTERED CLASS)
Indicates that the student was permitted to withdraw from a course in which he or she was officially enrolled during the drop period for that semester.

Grade Reports
Grade reports are not mailed to students. Grades may be obtained via my.pratt (see instructions below). Professors submit final grades online and students are able to view their grades as soon as the instructor enters them. If there are any questions about the grade received, a student should contact the instructor immediately. Only the instructor can change a grade by properly completing, signing, and submitting a Change of Grade form directly to the Office of the Registrar. Time limits have been allotted for resolving grade problems. Spring and summer grades may not be changed after the last day of the following fall semester. Fall grades cannot be changed after the last day of the following spring semester. Once this time limit has passed, all INC and NR grades will convert to Fs. To view grades online:

1. Log in with your OneKey at my.pratt.edu;
2. Click on the Academic Tools tab near the top of the page. Then click on the red Academic Tools link;
3. After the system logs you in, click on the ‘Students’ menu on the sidebar;
4. Choose from the options offered under My Grades and Transcripts.
Final Grades, Grade Disputes, and Grade Appeal Policies

All grades are final as assigned by the instructor. If a student feels that a grade received is an error, or that he or she was graded unfairly, it is the student’s responsibility to make prompt inquiry of the instructor after the grade has been issued. Should this procedure not prove to be an adequate resolution, the student should contact the chair of the department in which the course was taken to arrange a meeting and appeal the grade. If this appeal is unsuccessful, a further and final appeal can be made to the dean of the school in which the course was taken. It is important to note that only the faculty member who issued the grade holds the authority to change the grade. If a grade is to be changed, the student must be sure that the change is submitted within the following semester. Petitions of change of any grade will be accepted only up to the last day of the semester following the one in which the grade was given. Other than resolution of an initially assigned incomplete grade or of a final grade reported in error, no letter grade may be changed following graduation.

Repeated Courses

A repeated course must be the same course as the one for which the previous final grade was awarded. Undergraduate students must repeat all required courses in which F is the final grade. (HMS 101 and 103 courses must be repeated if a grade of C is not earned.) No undergraduate student may choose to repeat a course that was passed with a grade of D or higher without specific authorization from the chair or dean. Graduate students must repeat all required courses in which F is the final grade. The initial grade will remain, but only the subsequent grade earned will be averaged in the cumulative index from the point of repeat onward.

Grade Point Average

A student’s Grade Point Average is calculated by dividing the total Grade Points received by the total Credits Attempted. A Grade Point is computed by multiplying the Credits Attempted for each class by a numerical value called Quality Points earned for completing that class. Only credits evaluated with letter grades that earn quality points (see table below) are used in GPA calculations. Each semester has a minimum length of 15 weeks. In courses that are passed, a credit is earned for each period (50 minutes) of lecture or recitation, and for approximately one and one-half periods of laboratory or studio work, each week throughout one term or the equivalent.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A–</td>
<td>3.70</td>
</tr>
<tr>
<td>B+</td>
<td>3.50</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B–</td>
<td>2.70</td>
</tr>
<tr>
<td>C+</td>
<td>2.30</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
</tr>
<tr>
<td>C–</td>
<td>1.70</td>
</tr>
<tr>
<td>D+</td>
<td>1.50</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
</tr>
</tbody>
</table>

(If unresolved at the end of the following semester, INC = F = 0.00 and NR = F = 0.00)

In the following example the GPA is 3.33:

\[
\text{Grade} = \text{Quality Points} \times \text{Credits Attempted} = \text{Grade Points}
\]

\[
\begin{align*}
A &= 4.00 \times 3 = 12.00 \\
B+ &= 3.50 \times 3 = 9.90 \\
B– &= 2.70 \times 3 = 8.10 \\
&= 30.00
\end{align*}
\]

\[
\text{Total Grade Points} = 30
\]

\[
\text{Total Credits Attempted} = 9
\]

\[
\text{GPA} = \frac{30}{9} = 3.33
\]

50 (total grade points) divided by 9 (total credits) makes a GPA of 3.33.

INC (incomplete) and NR (no record) carry no numerical value for one semester after the grade is given. Thereafter, if unresolved, the INC and NR grades convert to an F and carry a numerical value of 0.
The following grades do not carry numerical values and are never calculated in the GPA:

- P  Pass
- CR  Credit
- U  Unsatisfactory
- WD  Withdrawal
- AUD  Audit
- NCR  No Credit
- IP  In Progress

Final grades for credit transferred from other institutions to the student’s Pratt record are not computed in the GPA.

Academic Standing

Pratt Institute’s policies on academic standing intend to ensure that all students receive timely notification when they are subject to academic discipline or achieve academic honors.

Each student is responsible at all times for knowing his or her own standing. These standings are based on the published academic policies, regulations, and standards of the Institute. Students subject to academic discipline are encouraged to take advantage of support services available to them, including academic advisement, in an effort to help them meet Institute academic standards.

All students’ records are reviewed at the end of each semester to determine whether any student who has failed to remain in Good Standing may continue in the program.

Good Standing

All undergraduate students must maintain a cumulative GPA of at least a 2.0 (equivalent of a C) to remain in Good Standing. An undergraduate student whose GPA falls below a 2.0 at any time may be subject to academic discipline. The specific conditions under which this policy will be invoked are as set forth by the dean of each school. Written notification will be furnished to the student by the dean.

Qualitative Standards of Academic Standing

The staff of each school’s advisement office evaluates the academic standing of its students twice during the academic year. The evaluations take place at the end of each major semester (fall and spring).

Academic standing is based on cumulative GPA (for academic discipline) and term GPA (for academic honors). Beginning with the spring 1992 semester, a student’s GPA above 2.0 will be rounded to one decimal point in evaluating eligibility for President’s List and Dean’s List honors and eligibility for restricted and/or endowed scholarships. Rounding is not utilized if a student’s cumulative average is below 2.0.

Standard notification letters are mailed to students in the following categories:

- ▶ President’s List Honors recipients
- ▶ Dean’s List Honors recipients
- ▶ Academic probation standing
- ▶ Candidates for academic dismissal

Semester-based distinctions are only available to undergraduate students carrying a full-time program. Semester-based distinctions are only available to students without any incomplete grades.

President’s List Honors recipients are defined as students whose term GPA is 3.6 or higher, and who have completed 12 or more credits in that term with no incomplete grades.

Dean’s List Honors recipients are defined as students whose term GPA is between 3.0 and 3.5, and who have completed 12 or more credits in that term with no incomplete grades.

Academic Probation

Students are, without exception, placed on academic probation in the first semester that their cumulative GPA falls in the ranges shown below:

<table>
<thead>
<tr>
<th>Credits Completed</th>
<th>Cumulative GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–23</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>24–58</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>59 or more</td>
<td>&lt; 2.00</td>
</tr>
</tbody>
</table>
### 4-Year Degree

<table>
<thead>
<tr>
<th>Credits Completed</th>
<th>Cumulative GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–23</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>24–58</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>59–97</td>
<td>1.700–1.999</td>
</tr>
<tr>
<td>98–134</td>
<td>&lt; 2.00</td>
</tr>
<tr>
<td>135 or more</td>
<td>&lt; 2.00</td>
</tr>
</tbody>
</table>

### 5-Year Degree

<table>
<thead>
<tr>
<th>Credits Completed</th>
<th>Cumulative GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–23</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>24–58</td>
<td>1.500–1.999</td>
</tr>
<tr>
<td>59–97</td>
<td>1.700–1.999</td>
</tr>
<tr>
<td>98–134</td>
<td>1.700–1.999</td>
</tr>
<tr>
<td>135 or more</td>
<td>&lt; 2.00</td>
</tr>
</tbody>
</table>

No indication of academic probation will appear on a student’s transcript, but a record of probation will be maintained in the student’s academic file.

Academic advisement staff schedules progress meetings as necessary with each student during his or her probation semester.

### Academic Dismissal

Students are limited to two nonconsecutive probation semesters. Students who complete their first probation semester without achieving the required 2.0 cumulative average are subject to dismissal as described in item I. If a student has been granted two prior probationary semesters, and his or her cumulative average falls below 2.0 for a third time, that student is subject to dismissal. Students who are dismissed can apply for readmission to Pratt and can seek advice on readmittance from the academic advisement staff of their school.

Students are subject to academic dismissal if their cumulative GPA is 2.0 or less at the end of an academic probation semester. Students are also subject to dismissal without prior probation if they do not meet minimum cumulative averages for their grade classification:

### Associate Degree

<table>
<thead>
<tr>
<th>Credits Completed</th>
<th>Cumulative GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–23</td>
<td>&lt; 1.500</td>
</tr>
<tr>
<td>24–58</td>
<td>&lt; 1.500</td>
</tr>
<tr>
<td>59 or more</td>
<td>&lt; 2.00</td>
</tr>
</tbody>
</table>

Extenuating circumstances such as serious medical or personal disorders can lead to waiver of the academic dismissal. Probation may be offered to students who complete an Appeal of Academic Dismissal Form and obtain written approval from the dean of the school in which he or she is enrolled.
Standards of Degree Progress and Pursuit

Students must make reasonable progress in terms of credits completed each term in addition to meeting the standard for cumulative GPA. These standards ensure that students are making steady progress toward graduation and can help students avoid excessive student loans. The total number of semesters a full-time student may be awarded financial aid is indicated in the table on page 314. In order to be considered in good academic standing and to remain eligible for financial aid, full-time students must meet the following completed credit requirements to start the term shown.

Summer sessions do not count as terms in the table. Students do not have to meet credit requirements to enter those terms and, if needed, can use those periods to “catch up” to meet the credits required for the next fall or spring term.

In order to maintain financial aid eligibility, the maximum number of attempted credits for completion of a degree is 150 percent of the required credits for that particular degree. Pratt will review each student’s eligibility at the end of each year. If the student has exceeded the maximum number of attempted credits for their degree program, the student will no longer be eligible for financial aid (grants or loans) during any future semesters.

### Standards of Degree Progress and Pursuit

<table>
<thead>
<tr>
<th>TERM</th>
<th>Bachelor’s Degree 4 Year*</th>
<th>(Writing Major Only) Bachelor’s Degree 4 Year**</th>
<th>Bachelor’s Degree 5 Year***</th>
<th>Associate’s Degree 2 Year****</th>
<th>Master’s and Post Master’s*****</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CUMULATIVE GPA</td>
<td>CUMULATIVE CREDITS COMPLETED</td>
<td>CUMULATIVE GPA</td>
<td>CUMULATIVE CREDITS COMPLETED</td>
<td>CUMULATIVE GPA</td>
</tr>
<tr>
<td>1</td>
<td>N/A</td>
<td>0</td>
<td>N/A</td>
<td>0</td>
<td>N/A</td>
</tr>
<tr>
<td>2</td>
<td>2.0</td>
<td>22</td>
<td>2.0</td>
<td>20</td>
<td>2.0</td>
</tr>
<tr>
<td>3</td>
<td>2.0</td>
<td>33</td>
<td>2.0</td>
<td>31</td>
<td>2.0</td>
</tr>
<tr>
<td>4</td>
<td>2.0</td>
<td>44</td>
<td>2.0</td>
<td>42</td>
<td>2.0</td>
</tr>
<tr>
<td>5</td>
<td>2.0</td>
<td>55</td>
<td>2.0</td>
<td>53</td>
<td>2.0</td>
</tr>
<tr>
<td>6</td>
<td>2.0</td>
<td>66</td>
<td>2.0</td>
<td>64</td>
<td>2.0</td>
</tr>
<tr>
<td>7</td>
<td>2.0</td>
<td>77</td>
<td>2.0</td>
<td>75</td>
<td>2.0</td>
</tr>
<tr>
<td>8</td>
<td>2.0</td>
<td>88</td>
<td>2.0</td>
<td>86</td>
<td>2.0</td>
</tr>
<tr>
<td>9</td>
<td>2.0</td>
<td>100</td>
<td>2.0</td>
<td>97</td>
<td>2.0</td>
</tr>
<tr>
<td>10</td>
<td>2.0</td>
<td>111</td>
<td>2.0</td>
<td>108</td>
<td>2.0</td>
</tr>
<tr>
<td>11</td>
<td>2.0</td>
<td>123</td>
<td>2.0</td>
<td>119</td>
<td>2.0</td>
</tr>
<tr>
<td>12</td>
<td>2.0</td>
<td>134</td>
<td>2.0</td>
<td>130</td>
<td>2.0</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td>2.0</td>
<td>147</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td>2.0</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td>2.0</td>
<td>170</td>
<td></td>
</tr>
</tbody>
</table>

**Transfer students** are evaluated for quantitative standards based on the number of transfer credits accepted. For example, a student entering a four-year degree program who has 42 transfer credits accepted would need 59 credits completed at the end of his or her first semester to start the next semester in good academic standing. Transfer students must comply with Institute qualitative standards from the time of enrollment.

**Part-time students** have double the time frames shown on page 344 to complete their studies. Credit requirements for students who combine full- and part-time studies will be evaluated on an individual basis.

Students who are recipients under the **New York State Tuition Assistance Program** must also meet academic standards mandated by the State of New York. In addition, any account with the Bursar’s Office and all other obligations...
Degree Audits

Degree audits are computerized checklists of graduation requirements. These reports are similar to transcripts because they list all academic activity. They are different from transcripts, however, because they organize the coursework attempted into logical blocks that represent what is required. They also clearly flag what has been taken and what has yet to be taken.

There are four parts to an audit:

1. **Student Information**
   The top of the first page lists the student’s name, the academic program being evaluated, the catalog year that the requirements are being checked against, and the student’s anticipated graduation date (based on the date of admission). This section may also contain one or many text messages specific to the student, depending on his or her status at Pratt.

2. **Credit and GPA Information**
   This area lists the total credits required for graduation, the number required to be taken at Pratt (residency), and the GPA required for graduation.

3. **Required Course Information**
   This section is usually the longest. It lists the entire range of requirements and electives specific to the academic program being evaluated. Fulfilled requirements will be listed with the grade earned (or CR for transfer credit). Missing requirements are also noted with credits needed.

4. **Other Courses**
   Courses that usually do not count towards a program’s requirements are listed in this bottom section. Sometimes a course will not count toward graduation because it was dropped, or carries a grade that makes it ineligible for consideration such as an F or an INC. Also, some students choose to take an extra class for additional knowledge even though it doesn’t fulfill any particular degree requirement.

How to Get a Copy of a Degree Audit

Students may view or print an audit at any time using their Academic Tools.

1. Log in with your OneKey at my.pratt.edu;
2. Click on the Academic Tools tab near the top of the page. Then click on the red Academic Tools link;
3. After the system logs you in, click on the “Students” menu on the sidebar;
4. Click on Degree Audit under Course Planning;
5. In order to review an audit for the current academic program (major), click OK. In order to see what the results would look like in a different program, use the drop down list of majors next to Evaluate New Program to select a potential major to review.

Students may go online and receive a degree audit at any time. If you do not have a computer or access to a computer lab, come to the Office of the Registrar. Students that have questions about how to read the audit should visit their academic adviser’s office or stop by the Office of the Registrar during office hours for an explanation.
Satisfactory Academic Progress Policy

Undergraduate students in the School of Art and Design and in the School of Architecture are expected to make appropriate academic progress in their major, as well as in Liberal Arts and Sciences and in History of Art and Design or History and Theory of Architecture. To ensure a smooth progression and timely graduation, by the time they attain junior and senior class standing, students are expected to have completed the number of credits in Liberal Arts and Sciences and in History of Art and Design or History and Theory of Architecture specified below. Students may be prevented from registering for further courses in their major until these requirements have been met.

### School of Art and Design

**At Junior Class Standing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HMS–101</td>
<td>3</td>
</tr>
<tr>
<td>HMS–103A</td>
<td>3</td>
</tr>
<tr>
<td>HA–115</td>
<td>3</td>
</tr>
<tr>
<td>HA–116</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Electives</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total Credits (Depending on Program)</strong></td>
<td>68–72</td>
</tr>
</tbody>
</table>

**At Senior Class Standing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CH–300</td>
<td>3</td>
</tr>
<tr>
<td>CH–400</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Electives</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total Credits (Depending on Program)</strong></td>
<td>104–107</td>
</tr>
</tbody>
</table>

### School of Architecture

**At Junior Class Standing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HMS–101B</td>
<td>3</td>
</tr>
<tr>
<td>HMS–103B</td>
<td>3</td>
</tr>
<tr>
<td>ARCH–106</td>
<td>3</td>
</tr>
<tr>
<td>ARCH–107</td>
<td>3</td>
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<tr>
<td>Liberal Arts Electives</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total Credits (Depending on Program)</strong></td>
<td>102</td>
</tr>
</tbody>
</table>

**At Senior Class Standing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CH–300</td>
<td>3</td>
</tr>
<tr>
<td>CH–400</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Electives</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total Credits (Depending on Program)</strong></td>
<td>136</td>
</tr>
</tbody>
</table>

### Academic Integrity Code

When a student submits any work for academic credit, he or she makes an implicit claim that the work is wholly his or her own, done without the assistance of any person or source not explicitly noted, and that the work has not previously been submitted for academic credit in any area. Students are free to study and work together on homework assignments unless specifically asked not to by the instructor. In addition, students, especially international students, are encouraged to seek the editorial assistance they may need for writing assignments, term papers, and theses. The Writing and Tutorial Center staff is available to clarify issues of academic standards and to provide writing and tutorial help for all Pratt students. In the case of examinations (tests, quizzes, etc.), the student also implicitly claims that he or she has obtained no prior unauthorized information about the examination, and neither gives nor obtains any assistance during the examination. Moreover, a student shall not prevent others from completing their work.
Examples of violations include but are not limited to the following:

1. The supplying or receiving of completed papers, outlines, or research for submission by any person other than the author.
2. The submission of the same, or essentially the same paper or report for credit on two different occasions.
3. The supplying or receiving of unauthorized information about the form or content of an examination prior to its first being given, specifically including unauthorized possession of exam material prior to the exam.
4. The supplying or receiving of partial or complete answers, or suggestions for answers, of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student’s work or consultation of notes or other sources during examinations.)
5. Plagiarism. (See statement following which defines plagiarism.)
6. Copying or allowing copying of assigned work or falsification of information.
7. Unauthorized removal or unnecessary “hoarding” of study or research materials or equipment intended for common use in assigned work, including the sequestering of library materials.
8. Alteration of any materials or apparatus that would interfere with another student’s work.
9. Forging a signature to certify completion of a course assignment or a recommendation and the like.

**Plagiarism***

Plagiarism means presenting, as one’s own, the words, the work, information, or the opinions of someone else. It is dishonest, since the plagiarist offers, as his or her own, for credit, the language or information or thought for which he or she deserves no credit.

Plagiarism occurs when one uses the exact language of someone else without putting the quoted material in quotation marks and giving its source. (Exceptions are very well known quotations, from the Bible or Shakespeare, for example.) In formal papers, the source is acknowledged in a footnote; in informal papers, it may be put in parentheses, or made a part of the text: “Robert Sherwood says...”

This first type of plagiarism, using without acknowledging the language of someone, is easy to understand and to avoid. When a writer uses the exact words of another writer, or speaker, he or she must put those words in quotation marks and give their source.

A second type of plagiarism is more complex. It occurs when the writer presents, as his or her own, the sequence of ideas, the arrangement of material, or the pattern of thought of someone else, even though he or she expresses it in his or her own words. The language may be his or hers, but he or she is presenting as his or her work, and taking credit for, the work of another. He or she is, therefore, guilty of plagiarism if he or she fails to give credit to the original author of the pattern of ideas.

**Graduation and Degrees**

Degrees are conferred by the Institute upon the recommendation of the dean and faculty of the various schools. This is done three times a year.

**Commencement Ceremony**

One commencement ceremony is held each year at the end of the spring semester. Students who successfully complete their studies in October or February are invited to attend the ceremony that is held following their graduation. Students who anticipate a Summer/October completion date should attend the ceremony that is held the May following their graduation. Students who will graduate in Summer/October and cannot attend Commencement the following spring may apply for Permission to Walk in May Commencement in the Registrar’s Office. Their names will not appear in the commencement program, nor will they

---

receive their diplomas early. Attendance at commencement does not guarantee graduation from the Institute.

Graduation with Honors

Undergraduate

For all associate and baccalaureate degrees to be graduated with honors, a student must have earned a final cumulative GPA no lower than 3.5 in all work. A minimum final cumulative GPA of 3.75 is required for graduation with highest honors. To be considered for honors, a student must have completed a minimum of 50 percent of degree credits at Pratt. These credits must be earned in semesters evaluated with a GPA.

Graduation Procedures

To be eligible for a degree, the student must satisfy all Institute, school, and department requirements as stated in undergraduate announcements. Where applicable, students must also meet specific academic requirements concerning prerequisites, course sequences, or program options as posted by academic departments.

Application for Graduation

Students wishing to be considered for graduation must file a Graduation Application. The application is available on the student’s online Academic Tools available through my.pratt.edu. Applications must be filed on or before the following deadlines:

<table>
<thead>
<tr>
<th>Graduation</th>
<th>File on or Before</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Term/October</td>
<td>March 28</td>
</tr>
<tr>
<td>Fall Term/February</td>
<td>March 28</td>
</tr>
<tr>
<td>Spring Term/May</td>
<td>December 15</td>
</tr>
</tbody>
</table>

Using the application, candidates indicate:

1. Their anticipated graduation term.
2. The exact spelling and punctuation of their name as it is to appear on the diploma.
3. Their hometown and state/country as it is to appear in the commencement program.
4. The Diploma Mailing Address to be used to mail diplomas.

Information can be updated before the application deadline by simply filling out and submitting the graduation application again. If the candidate is not cleared for the announced graduation, a new application must be filed for each subsequently requested graduation. Only after the application has been submitted to the Office of the Registrar will the candidate’s name be placed on a tentative graduation list. At that time, the graduation review is scheduled.

Graduation Clearance

Within the schedules mentioned earlier, the candidate must check for clearance at the following offices:

OFFICE OF FINANCIAL AID:
Exit Interview for Federal Student Loans
Federal Perkins Loans
Federal Direct Loans (Stafford Loan, Parent PLUS)

OFFICE OF THE BURSAR:
Outstanding Balance on Tuition Account

LIBRARY:
Outstanding Materials or Account

All financial indebtedness to the Institute must be cleared prior to graduation. Students who have completed their academic requirements but who have outstanding financial obligations to the Institute will be graduated; however, the diploma will be held and no transcript will be released until their financial account is cleared in full.

Graduation Requirements

Final graduation requirements include the following:

1. Grade Requirements

Undergraduate students must be in good standing, with a cumulative GPA of at least 2.0. In courses constituting the student’s major as formally specified in advance by his or her departmental chair, the student must have received a grade of
C or better in each or have a cumulative GPA in these courses of at least 2.0. Any outstanding INC, NG, or NR grades from any previous semester(s) that are pending resolution must be resolved by the following deadlines:

<table>
<thead>
<tr>
<th>Graduation</th>
<th>File on or Before</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Term/October</td>
<td>September 15</td>
</tr>
<tr>
<td>Fall Term/January 15</td>
<td></td>
</tr>
<tr>
<td>Spring Term/May May 2</td>
<td></td>
</tr>
</tbody>
</table>

Failure to do so will result in removal from the graduation list. When final grades are reported for the last term of active registration, any reported INC or NR grade for a graduation candidate will automatically remove the candidate from the graduation list. Students who have been removed from consideration must complete a new application for graduation in order to be considered for another graduation date.

3. Residence Requirements
To earn a baccalaureate degree, students are required to complete a minimum of 48 credits of work at the Institute, 32 of which are the last chronological credits registered within Pratt.

Requirements for a Second Pratt Baccalaureate Degree
Candidates for a second baccalaureate degree must first be accepted by the Office of Admissions for degree matriculation in an area essentially different in content from that of the first degree. The following conditions are applicable when the first baccalaureate degree was granted by:

Pratt Institute
Persons holding a baccalaureate degree from Pratt Institute and who are matriculated for a second baccalaureate degree from the Institute will be evaluated according to the major background to determine their remaining program and credit requirements. Of these, a minimum of 32 additional credits in residence for a four-year program of study, or a minimum of 48 additional credits of residence in a five-year program of study must be taken within the new program.

An Accredited Institution Other Than Pratt Institute
Persons holding a baccalaureate degree from an accredited institution other than Pratt Institute will be evaluated according to the type of baccalaureate and the major background in order to determine their remaining program and credit requirements, of which a minimum of 48 credits must be taken in residency at Pratt.

Changes to this Bulletin
While every effort has been made to make the material presented in this Bulletin timely and accurate, the Institute reserves the right to periodically update and otherwise change any material, including faculty listings, course offerings, policies, and procedures, without reprinting or amending this Bulletin.
The Division of Student Affairs offers a wide variety of services, programs, and activities focused on facilitating personal development and supporting students throughout their Pratt education. The vice president for Student Affairs works with students, faculty, and administrators to ensure that the campus is a welcoming environment for all.

The Student Affairs Office is a good place to visit if you need help in resolving an issue. We will advocate for you, connect you with the office or person who can help, and clarify procedures. Our office manages financial appeals and handles student concerns involving discrimination or harassment. It is located on the lower level of Main Hall and can be found on the Web at www.pratt.edu/student_life/student_affairs/. The vice president also has an office in Room 27A on the Pratt Manhattan campus. Specific hours and services provided are posted there and on the Student Affairs website.

VICE PRESIDENT
Helen Matusow-Ayres

ASSISTANT TO THE VICE PRESIDENT
Susan Ebbs

ADMINISTRATIVE ASSISTANT
Nadine Shuler

OFFICE
Tel: 718-636-3639 | Fax: 718-399-4239
studaff@pratt.edu
The Department of Student Involvement coordinates and assists students to plan social, cultural, educational, and recreational programs. Student activities at Pratt are planned to contribute to each student’s total education, as well as to meet social and recreational needs. Students are responsible for managing their own group activities, thus gaining experience in community and social affairs and playing a role in shaping Institute policy. Students are represented on Institute decision-making bodies such as the Board of Trustees, trustee committees, and the Student Judiciary.

The main functions of the Department of Student Involvement are:

- Allocation and administration of funds collected through the student activity fee.
- Overseeing the Student Union complex.
- Programming of student activities.
- Promoting leadership and professional development.

New Student Orientation

New student orientation is an exciting time at Pratt. An entire series of orientation activities is held the week prior to the beginning of classes for new freshmen and transfer students. Graduate students have a one-day orientation during that week.

New students learn so much about the school, the campuses, and the Pratt community. Students can look forward to social events, networking opportunities and lots of useful information. There’s also Pratt Quest, which is an opportunity to gather information with other students and to possibly win free housing, a laptop, an iPod, free meal plan, and many other great prizes. There are also trips to many New York museums and attractions led by faculty in all majors.

The orientation is staffed by an exemplary group of student leaders who assist new students in any and many ways. These leaders will help new students acclimate to their new environment.

Parent and Family Programs

Pratt’s Parent and Family Programs are campuswide endeavors that support the mission of the Institute and enrich the Pratt experience for students and their families through communication, programs, events, plus leadership and volunteer opportunities. We seek to partner with parents to ensure their student enjoys all the opportunities for artistic as well as educational and personal growth. We offer programs for parents including Parent Orientation, our Annual Family Weekend, and our quarterly parents’ newsletter, The Institute Insider.

For further information, please contact our office at 718-636-3422 or email at family@pratt.edu.
Student Organizations

Student Government Association (SGA)
The Student Government's primary responsibility is to represent the student body interests and to encourage students' involvement in the life of the Institute.

The Student Government has an Executive Committee in which undergraduate or graduate students are encouraged to become involved. The SGA can be reached by calling 718-399-4468 or by emailing sga@pratt.edu.

Active Organizations

Cultural

PISA (Pratt International Student Association)
PAASA (Pratt Asian American Students Association)
Queer Pratt (Gay, Bisexual, Lesbian, Transgender, Questioning, and Allies)

Student Media

Prattler (Student Newspaper)
Prattonia (Yearbook)
Static Fish (Comic Book)
Ubiquitous (Art and Literary Magazine)
WPIR Pratt Radio

Professional and Academic

ACM People–Arts and Cultural Management
AIAS (American Institute of Architecture Students–National Chapter)

Special Interest

Anime Club
Ceramics Club
Pratt Comic Club
Pratt Dance Club
DIGIT (Digital Animation Club)
Envirolution
Fashion Society
Hoop Club
Jewelry Club
Jugglers Anonymous
Pratt Knits
Poetry Club
Sculpture Club

ASIS&T (American Society
for Information Science and Technology)
Pratt Artist League (PAL)
Comm-D Agency
(Undergraduate Comm-D)
Communications Committee
(Graduate Comm-D)
CMAA (Construction Management)
DIGIT (Digital Animation Club)
Fashion Society
History of Art and Design Student Association
Pratt Historic Preservation Organization
IDSA (Industrial Design Student Association)
Pratt Interiors
Key Frame Animation Club
LEAP (Leadership in Environmental Advocacy and Planning)
PIPSA (Pratt Institute Planning Student Association)
Pratt Photo League
Pressure (Print Making Student Group)
SILSSA (School of Information & Library Science Student Association)
SLA (Special Libraries Association), National Chapter
Society of Art Educators
Type Directors Club
Greek Letter Organizations

Inter-Greek Council (Fraternity/Sorority Governing Body)
Kappa Sigma Fraternity
Pi Sigma Chi Fraternity
Sigma Sigma Sigma Sorority
Theta Phi Alpha Sorority

Religious and Spiritual

Jewish Student Union
Newman Club
Pratt Gospel Christian Fellowship
Pratt Remnant Christian Fellowship

Community Engagement Board
Also known as C-Board, these students are dedicated to giving back to their community, both local and global.

Program Board
The Program Board is a group of students who plan many on- and off-campus events.

Campus Ministry
The chapel, one of the central spaces on campus, is the setting for meditation and for interdenominational and denominational rites to celebrate important events of the campus community as community. Currently, Jewish, Catholic, and Protestant (in English and Korean) services are offered on a regular basis. Any group wishing to use the chapel may contact the director of Student Involvement, whose only requirement is respect for the space and its purpose.

Residential Life And Housing

DIRECTOR
Christopher Kasik

ASSOCIATE DIRECTOR FOR RESIDENTIAL LIFE AND HOUSING
Katherine Hale

ASSOCIATE DIRECTOR FOR HOUSING ADMINISTRATION
Tuan Vu

ASSISTANT DIRECTOR NORTH CAMPUS
Christopher Ruggieri

ASSISTANT DIRECTOR SOUTH CAMPUS
Grace Kendall

ASSISTANT DIRECTOR HOUSING
Jason LeConey

ADMINISTRATIVE ASSISTANT
Lillian Jennas

RECEPTIONIST
Steven Spavento

OFFICE
Tel: 718-399-4550
reslife@pratt.edu
www.pratt.edu/reslife
The mission of Residential Life and Housing is to efficiently and effectively administer a housing program in a learning-centered environment that challenges and supports students to:

- enhance self-understanding.
- value community responsibility.
- learn from their experiences.

Residential Life and Housing holds the belief that student development and learning goes on outside the classroom, as well as inside the classroom. The policies, procedures, and programs that are established and encouraged by the Residential Life and Housing are those that enhance student learning and involvement outside the classroom.

The department takes very seriously its role as guarantor of a residence hall atmosphere conducive to work and study. We also strive to provide an atmosphere in which students are encouraged to make informed decisions on their own, take responsibility for their actions, and learn from their experiences.

Leadership development opportunities are offered to students in the residence halls through participation in Residence Hall Councils, the Residence Hall Advisory Committee (a student advisory committee to Residential Life and Housing), Sustainability Reps, Dining Services Reps, and the Connections leadership class.

The Residential Life staff wants to provide a memorable, enjoyable, and successful academic year but reminds students that the success of this experience lies within all of us. Through participation, cooperation, understanding, and communication, all can enjoy the time spent in the residence halls at Pratt Institute.

Residential Life and Housing at Pratt Institute is based on a specific set of values. These values guide the expectations the department has for itself and the students who reside on campus and extend to the residence halls in many direct ways. They are:

- Personal rights and responsibilities
- Integrity
- Respect
- Fairness and justice
- Open communication
- Involvement

The educational mission of Pratt Institute is actively pursued in the residence halls. An expected outcome of the on-campus experience is to have students learn to cope and deal with problems that arise. Though this is not always an easy task, if a student is able to learn from an adverse situation, the goal has been achieved.

Along with this is the ability for students to take responsibility for their choices and behaviors. If students make an inappropriate choice, they should expect to be held accountable, the hope being that a different choice will be made the next time, more in keeping with the community expectations set forth.

The Residence Halls

Pratt Institute maintains six residence halls that accommodate approximately 1,600 students. The focus of our residential life program is on providing a comfortable yet challenging environment for students to become integral members of the campus community. This is fostered by educational approaches and programming.

Pratt residence halls offer a variety of housing options, including rooms with and rooms without kitchens, doubles, and singles. All rooms on campus have CATV and Internet access. Pratt also offers campus meal plans for students who like the convenience of eating on campus. Those students who live on campus in rooms without kitchens are automatically enrolled in a mandatory meal plan.

Cannoneer Court

Cannoneer Court accommodates 186 students on traditional corridors in double rooms. These fully furnished rooms are carpeted and air-conditioned. Students who live in Cannoneer are automatically enrolled in a mandatory meal plan.

Bathrooms are located at the end of each corridor. Each room is equipped with a microwave/refrigerator unit. Each floor has a lounge and work area, and the building has a TV lounge.
Esther Lloyd-Jones Hall (ELJ)
ELJ houses 90 upperclass students. ELJ offers two options for men and women, double or single rooms with shared baths. Students assigned there will be required to enroll in the mandatory meal plan. A piano is located in ELJ. All rooms are equipped with a microwave/refrigerator unit.

Leo J. Pantas Hall
Pantas Hall, which opened in fall 1987, is a freshman residence that accommodates 224 students in four-person suites. Suites consist of two double rooms and a shared bathroom. All rooms are furnished, air-conditioned, and equipped with a microwave/refrigerator unit. This is a mandatory meal plan facility. The building houses student work space, laundry room, and a large TV room lounge with kitchenette.

The Townhouses
Pratt Institute’s latest and most exciting housing option, the Townhouses, are remodeled historic row houses located near the center of campus. Six students reside in each house in single rooms on three floors. Each house is coed and offers a full kitchen, living room, parlor, backyard area, and basement. Each room is provided the standard campus furniture (bed, armoire, dressers, desk, chair, and bookshelf). Amenities include CATV, washer and dryer, and Internet access. Preference for this housing option is given to junior- and senior-level students.

Vincent A. Stabile Hall
Stabile Hall is the newest residence hall, opened in the fall of 1999. It houses 240 students in four-person suites. Each suite consists of two double rooms and its own private bathroom. All rooms are equipped with a microwave/refrigerator unit. Each floor has its own kitchenette, but kitchens are not located in suites, and the building is classified as a mandatory meal plan building. This freshman community has a large lounge area with TV, vending, and laundry located on the first level and work and study areas on each residence floor.

Willoughby Hall
Willoughby Hall accommodates 800 undergraduate and graduate students in a 17-story building of single, double, and triple rooms within apartments. All apartments have kitchens. Rooms are furnished and consist of at least one double room and one single room. The building houses meeting space, a study lounge, a convenience store, and a game room, as well as the offices of Residential Life and Health and Counseling Services.

Special Housing Options
In addition to the traditional housing choices offered, several special housing options are provided for undergraduate students. Preference for these options is made during the online housing preference process.

Quiet Floors are an option for both continuing and new students. Though all residence hall floors have quiet hours (10 PM–9 AM weekdays and 11 PM–9 AM weekends), some students desire a more controlled environment. Students who choose to live on a quiet floor are provided a living and working environment where noise levels are kept to a minimum 24 hours a day. Noise levels include sound inside student apartments, in the hallway, and among apartmentmates. Students residing on the quiet floors will serve as self-regulatory agents. Similar to the courtesy-hours policy on non-quiet floors, it is expected that all students on the quiet floors will abide by requests of fellow students to lower noise levels.

Healthy Choices Floors provide an environment conducive to living and study while promoting healthy life choices. The floors are substance free. This means there is no smoking; consumption, serving or possession of alcohol is not permitted regardless of age; and as in all residence halls, illegal drugs are prohibited. The guidelines for the Healthy Choices floors indicate that while on the floor residents will be substance free. However, it is expected that respect be shown to those who choose...
to lead a substance-free lifestyle on and off the floor. Therefore, residents must acknowledge that choices they make off campus have an effect on the floor community and make these choices with respect for others on the floor.

All residents are responsible for participating as positive members of the community. For example, this may take the form of participating in or planning programs that center on making healthy life choices. Floor activities will be planned based on the concept of making healthy lifestyle choices and providing alternative social activities. Healthy Choices floors are offered in both freshman and upper-class halls.

**Global Learning Community** is a living environment that promotes cultural exchange among resident students. The community, composed of both international and domestic students, is a diverse group of students willing to learn from others and share their experiences. Programs focus on social interactions promoting cultural exchange, exploration of diverse resources in the city, and connecting culture to the students’ work. Students in the community agree to be active participants through attending programs and getting to know others. Students are also encouraged to plan events and programs. A central goal of this housing option is to enhance understanding of the global community and various cultures and nations. Global Learning Communities are offered in both freshman and upper-class halls.

In the freshmen Global Learning community, residents have a one of a kind experience that pairs their Freshmen English class with the special interest housing theme. The English class incorporates global issues and meets in a residence hall classroom. This Global Learning Freshmen English collaboration allows students to interact more with their English faculty and partake in some exceptional activities.

**Gender Blind Community** has been operating since 2003 and continues to be an option for upper-class and transfer students in Willoughby Hall. It provides an alternative to single sex housing. This opportunity allows students to live with others of differing genders in a community supporting cross-gender understanding. Students are placed in apartments with roommates and/or apartmentmates who may not be of the same gender.

**Community Service Floors** are an option for both upper-class, transfer, and freshmen students. The floors provide an opportunity for students to work to improve their communities and learn from their service. The floors are great places for like-minded individuals to meet and interact. The community’s mission is to explore service initiatives that improve the quality of life for others around them. Previous projects include art murals, park beautification, animal shelter work, card making, and food and clothing drives. Residents of the floor determine service projects and topics of interest.

**Room Assignment**

Upon acceptance to the Institute, students are sent an Acceptance Guide, which includes a housing request and brochure describing each housing option. The process is two part: (1) payment of deposit and (2) online housing preferences. Students are assigned rooms in the order their application was received. Space is limited, and students are advised to meet all deadlines. Assignment notifications are made in early July.

Students who have not applied by May 1 can anticipate being assigned only if and when space becomes available. All correspondence should be addressed to:

Residential Life and Housing
215 Willoughby Avenue
Brooklyn, New York 11205

**Room Rates**

Room rates vary according to the type of accommodation. Typical costs for each residence hall for an academic year are as follows:

- **Cannoneer Court**
  - $6,726 (double room)

- **Esther Lloyd-Jones Hall**
  - $7,688 (shared single)
  - $5,816 (double)

- **Leo J. Pantas Hall**
  - $6,726 (double room)

- **The Townhouses**
  - $8,480 (single room)
Vincent A. Stabile Hall
$6,726 (double room)

Willoughby Hall
$4,830 (triple with kitchen)
$6,222 (double with kitchen)
$8,292 (single with kitchen)
$8,672 (single with kitchen and private bath)

Meal Plan

In an effort to ensure that students receive options for proper daily nutritional requirements, Pratt Institute offers its students a number of meal plans. The meal plans are designed on a debit card system; the student’s meal plan points decrease as he or she purchases items in the main dining room, convenience store, or pizza shop. A meal plan point equals $1.

All students living in rooms without kitchens and all freshmen, regardless of their assignment, are automatically enrolled in the minimum mandatory meal plan. This meal plan is in effect for both semesters and provides the student the purchasing power of roughly 14 meals per week. Students may opt for a larger plan that offers additional purchasing power of roughly 19 meals per week. The cost of meals does not include incidental purchases students may make at the convenience store. The annual meal plan rates for 2012–13 are $1,600, $1,890, and $950 per semester.

Students not living in mandatory meal plan areas, upper class students, and commuters may opt for any annual or semester-only plan. Two semester plans exist to accommodate a variety of student needs. These plans are per semester only. The semester meal plan rates for 2012–13 are $250 and $650. Purchasing a meal plan can save the student almost 10 percent over paying cash. With all meal plans, students have the option to add points at any time during the semester in $25 increments. Additional details pertaining to the meal plans are provided in the Enrollment Guide and are available from Residential Life and Housing.

Athletics and Recreation

DIRECTOR
Dave B. Adebanjo

ASSOCIATE DIRECTOR FOR WELLNESS AND RECREATION
Shena Faith

ASSISTANT DIRECTOR OF ATHLETICS FOR INTRAMURALS
Michael Chapman

ASSISTANT ATHLETIC DIRECTOR OF FACILITIES AND EVENT MANAGEMENT
Keisha Lynch

ADMINISTRATIVE SECRETARY
Linda Rouse

OFFICE
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The Activities Resource Center (ARC) houses a 325 × 130-foot athletic area, the largest enclosed clear-span area in Brooklyn. The complex includes six multipurpose athletic courts with Chemturf synthetic floor surfaces. These courts are used interchangeably for tennis, basketball, and volleyball. This same area provides 650 bleacher seats for intercollegiate basketball, the Colgate Women’s Games, and other spectator sports events. This enclosed area has a seating capacity of up to 1,000 people for special events. The four-lane, 200-meter indoor track completely encircles the athletic court areas. There are full locker room facilities with saunas for men and women. The second floor houses a fully equipped and newly renovated weight and fitness room, a dance studio, and the administrative office of the director.

Recreational and intramural activities are scheduled throughout the year in conjunction with PrattFit programming and range from individual to team sports and special events. Men’s varsity teams include cross-country, indoor and outdoor track, basketball, and tennis. Women’s teams include tennis, cross-country, indoor and outdoor track, and volleyball. Pratt Institute is an affiliate member of the NCAA Division III and belongs to the Hudson Valley Men and Women Athletic Conference.

Career and Professional Development

DIRECTOR
Rhonda Schaller

ASSOCIATE DIRECTOR
Hera Marashian

ASSOCIATE DIRECTOR
Brynna Tucker

ASSISTANT DIRECTOR
Deborah Yanagisawa

INTERNSHIP PROGRAM MANAGER
Laura Keegan

INFORMATION COORDINATOR
Robert Carabay

CAREER DEVELOPMENT AND CUSTOMER SERVICE COORDINATOR
Alex Fisher

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career@pratt.edu
www.pratt.edu/career

Preparing for a career is one of the most important co-curricular activities for Pratt students. It is to the students’ advantage to work with their counselor early in their college careers. Although most students in professional programs are not ready to work in their field in their first year, they may seek counseling on the preparation necessary for various career options, utilize the Career Library, attend a variety of workshops, and review jobs.

Counselors can assist students in finding part-time, freelance, and summer positions as well as internships once they have developed sufficient proficiency in a chosen field. Field-related job referral services are available only to matriculated degree students who have completed two full-time semesters at Pratt. Students interested in full-time positions after graduation are advised and referred to jobs and career resources by their counselor.

The department maintains a job and internship listing database, PrattPro, as well as many support resources. Students can also access our alumni-mentoring database, graduate school information, and many job-search and field-related online resources. No Pratt student should overlook the resources on subjects like résumé writing, portfolio development, and creative business strategies available online. Data sheets with information on the career potential, starting salaries, and typical employers are also available for the primary majors at Pratt.

Many of the activities of Career and Professional Development are posted on
Pratt Institute
Internship Program

Internships are learning experiences in the workplace that relate to a student’s major and career goals. Interns are able to take the skills and theories learned in the classroom and apply them to real-life work experience. Students have the opportunity to learn new skills and concepts from professionals in the field and to test career goals and explore career options.

In addition, internship experiences allow students to develop a professional network of contacts, thus aiding in securing part-time employment during school and full-time employment upon graduation. Internships can also help a student to assess her or his strengths and weaknesses.

What is involved in an internship?

The usual length of the internship is 15 weeks (one semester) unless otherwise arranged in advance. The internship program is an academic experience, with students able to receive one to three credits based on the number of contact hours at the internship site and department policy. Zero-credit internships are also available during the summer semester. Internships can be paid or unpaid, again, depending on departmental policy. Students can find out more about the internship program in Career and Professional Development, located in East Hall 1, or on the website: www.pratt.edu/career.
The mission of Disability Services is to ensure that all students with disabilities can freely and actively participate in all facets of Pratt Life. To this end, the office provides and coordinates services and programs that support student development, enable students to maximize their educational and creative potential, and assist students in developing their independence to the fullest extent possible. Another goal of Disability Services is to increase the level of awareness among all members of the Pratt community so that students with disabilities are able to perform at a level limited only by their abilities, not their disabilities.

Services to Students
The Office of Disability Services provides the following services directly to students:

- Maintains confidential records of medical documentation of disability.
- Determines program eligibility for services based upon documentation of disability.
- Responds to inquiries from prospective students and parents.
- Consists with students about appropriate individualized accommodations, based upon documentation of disability.
- Coordinates special assistants for students such as note takers, interpreters, tutors, a time management coach, and learning specialist.
- Arranges auxiliary aides for students, including spell checkers, digital tape recorders and assisted listening devices such as FM Units, computer assisted real time translation (CART) services and sign language interpreting.
- Offers distraction-free study and testing room.
- Consists with faculty regarding the instructional needs of students.
- Consists with campus department administrators regarding the specific needs of students, such as special housing accommodations.
- Consists with Health and Counseling services regarding special medical needs of students.
- Consists with community, local, and regional services, such as rehabilitation agencies, on behalf of students.
- Serves as an advocate for students with faculty and staff.
- Communicates Disability Services program information to the campus community.
- Assists students in monitoring the effectiveness of accommodations.

Students with disabilities may utilize the Disability Services Center for various support services, including one-on-one sessions and group workshops with our learning specialist to develop study skills and learning strategies, as well as individual sessions with our time management coach to gain assistance with prioritizing and organizing assignments and projects. Students may also work on writing and reading assignments on computers containing assistive learning technologies, and be administered quizzes and exams in our distraction-free study and exam room.

To be eligible to receive support services through Disability Services students must provide documentation from a medical or clinical professional that includes a diagnosis and recommendations for accommodations and/or services. Students who are experiencing academic difficulty but have never been diagnosed with a learning disorder or a psychological condition, such as AD/HD, may schedule an appointment to discuss the process of being evaluated by a clinical or neuropsychologist.

For more information about disability services visit our website at www.pratt.edu/disabilityservices. You may also contact the Disability Services Director, Mai M. Graves, at 718-636-3711 to schedule an appointment and discuss classroom accommodations and services you may need.
Health and Counseling Services

DIRECTOR
Martha Cedarholm, A.R.N.P.-B.C., F.N.P.
mcedarho@pratt.edu

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TBD

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Lori Neushotz, DNP
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Tel: 718-399-4542 | Fax: 718-399-4544
health@pratt.edu

www.pratt.edu/health

Health and Counseling Services operates both by appointment and as a walk-in clinic. All care provided is strictly confidential and remains separate from a student’s academic and social conduct record. The office is open on weekdays 9 AM to 5 PM, with the last appointments made at 4 PM. Check the website for updated hours and services.

The medical staff includes the director, who is a family nurse practitioner, two nurse practitioners, a physician attending the clinic weekly during the academic year, and two nurses. Services provided include treatment of illnesses; first aid for injuries; physicals, including sports and women’s health examinations; health education; and medical testing.

Pregnancy testing is performed in the office for free; however, other tests are sent to a laboratory service, which will bill the student or the student’s insurance provider. Some commonly used medications (over-the-counter and prescription) are dispensed free or for a nominal fee. Students must purchase all other medication at a pharmacy. Referrals are made to local medical resources for care not provided on campus.*

The counseling staff includes clinical psychologists, clinical social workers, and a consulting psychiatrist who are available by appointment to meet with students. Students may receive counseling on a short-term basis for personal, emotional, family, interpersonal, and situational problems. Consultation is available on campus, and referrals for specialty services are made.

*Numerous and varied resources are available at the Health and Counseling page of the Pratt website at www.pratt.edu/health.
Since the Health and Counseling Services Center is not designed to meet the total health care needs of students, referrals are sometimes made to outside clinics and agencies. The staff is committed to helping students find the best source of health care at the lowest cost. Hospital and medical care beyond that provided by the Health and Counseling Services is the financial responsibility of the student and his or her family. For this purpose, Pratt Institute requires all students to carry health and accident insurance.

Students are automatically enrolled in a health and accident insurance plan. They may waive this insurance fee, which will be deducted from their bill, by providing insurance information in the online student insurance system, Aetna Student Health prior to the waiver deadline, which is always the last day to drop or add courses for the fall semester. All students who were born after January 1, 1957, must provide proof of immunity against measles, mumps, and rubella. New York State law requires written documentation of two measles-mumps-rubella vaccines or written documentation of immunity to these diseases proved by a blood test. Written documentation is absolutely required in order to attend classes.

Immunity against meningococcal meningitis is strongly recommended for students planning to live in on-campus housing. A complete medical history and a comprehensive physical examination are also required for all new students.

---

International Affairs

**DIRECTOR**
L. Jane Bush

**ASSOCIATE DIRECTOR**
Saundra Hampton

**ASSISTANT DIRECTOR**
Mia Schleifer

**SEVIS COORDINATOR**
Silvana Grima

**RECEPTIONIST**
Zoila Dennigan

**OFFICE**
Tel: 718-636-3674
oia@pratt.edu
www.pratt.edu/oia

The primary mission of the Office of International Affairs (OIA) is to coordinate services for international students, exchange students, international professors and scholars, and their dependents.

OIA staff members provide direct support with immigration issues, employment authorization, financial issues, cross-cultural events, and personal matters. They serve a population of around 1,000 students and scholars from 60+ countries who consider the office to be their vehicle for guiding them.

One of OIA’s goals is to further develop a social structure that will foster a broad cross-cultural exchange between the various international student groups, the American population, and the community at large. In fall, OIA sponsors a Korean Thanksgiving Festival called Chuseok and the Chinese Moon Festival with a barbecue. They also celebrate International Education Week. In spring, OIA sponsors the International Food Fair, where students and other members of the Pratt community cook national specialties.

In addition, the Pratt International Student Association (PISA) is open for all to join. PISA co-sponsors and plans special events, such as movie nights, a Diwali festival, and a photo contest.

The Office of International Affairs also administers the Junior-Year Semester Exchange Program. Eligible students may apply to study at Bauhaus University in Weimar, Germany; Berlin University of the Arts in Berlin, Germany; Bezalel Academy of Arts and Design in Jerusalem, Israel; Central Saint Martins in London, England; Folkwang University of the Arts in Essen, Germany; Gerrit Rietvelt Academy in Amsterdam, the Netherlands; Glasgow School of Art in Glasgow, Scotland; Amsterdam School of the Arts, the Netherlands; Kingston University in London, England; Korean National University of the Arts in Seoul, Korea; Linnaeus University in Växjö and Kalmar, Sweden; Musashino Art University in Tokyo, Japan; Nuova Accademia di Belle Arti in Milan, Italy; and Southern Cross University in Lismore, Australia.

For information, please visit our website at www.pratt.edu/oia or email exchange@pratt.edu.

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*New York State does not require this vaccine but does require a signed acknowledgment of receipt and review of vaccine information.*
The Libraries and their departments of Visual Resources and Multi-Media Services are dedicated to an active partnership in the academic process. The Libraries’ primary mission is to support the Institute’s academic programs by providing materials and information services to students, faculty, staff, alumni, and visiting scholars. A state-of-the-art integrated library system interfaces with an up-to-date website providing broad access to electronic materials as well as information about the Libraries. Connect to the Libraries’ website and catalog at http://library.pratt.edu.

The collection at the Brooklyn Campus Library provides broad-based coverage of the history, theory, criticism, and practice of architecture, fine arts, and design, while also supporting the liberal arts and sciences. The collection encompasses over 176,674 monographs and bound periodicals and also maintains 776 current periodical descriptions. The Libraries also provide students access to 38 online resources and electronic periodical indexes. Through these resources over 11,474 full-text periodical titles are accessible. Available through the Visual Resources Center are collections of over 300,000 slides and digital images. In addition, the Brooklyn Campus Library houses microfilm, multi-media, rare books, and the college archives. Multi-Media Services, located in the lower level of the Brooklyn campus library, has a collection of film, video, and DVD formats. Comfortable reading and study spaces are available in this New York City landmark building on the Brooklyn campus.

The Pratt Manhattan Center Library holds more than 17,024 monographs, subscribes to over 170 current periodicals and maintains a small fiction collection. The book and periodical collection provides support for the following programs: Graduate Communications Design, Information and Library Science, Creative Arts Therapy, Facilities/Construction Management, Historic Preservation, Arts and Cultural Management, AOS/AAS Program, Design Management, and Continuing and Professional Studies.

Librarians at both facilities offer
instructional programs to help patrons use information resources more effectively. Other services offered throughout the year include orientation; individualized instruction; information literacy instruction; and research assistance and referrals to other libraries in the metropolitan area.

All of the Library units are dedicated not only to providing access to information, but to assisting information seekers in developing successful strategies to locate, evaluate, and employ information to meet a full range of needs.
Libraries Faculty

Steven J. Cohen
ASSOCIATE PROFESSOR/
CATALOGER AND LIBRARIAN

Cheryl M. Costello
ASSISTANT PROFESSOR/
ART AND ARCHITECTURE LIBRARIAN
B.A., University of Illinois, Urbana-Champaign; M.S., Library and Information Science, University of Illinois, Urbana-Champaign; curator of exhibit, La Gazette du Bon Ton: Art Deco Fashion Plates from 1913-1922 at the Pratt Library; published in ARLIS/NA Reviews; peer reviewer for Art Documentation; professional organization memberships include: American Association of Museums, Art Libraries Society of New York, Art Libraries Society of North America; awarded the Celine Palatksy Travel Award for the Art Libraries Society of North America Annual Conference 2008.

Bill McMillin
ASSISTANT PROFESSOR/
EMERGING TECHNOLOGIES LIBRARIAN
B.F.A., Photography, Maryland Institute College of Art and Design; M.L.S. with Digital Libraries Specialization, Indiana University Bloomington; publications include “One Size Does Not Fit All: a multi-layered assessment approach to identifying skill and competency levels” and Library Technology and Applications for the Classroom”; professional organization memberships include ALA, ACRL, and ASIS&T.

Maggie Portis
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ART AND ARCHITECTURE LIBRARIAN
B.A., The University of Texas, Austin; M.S. LIS, The Palmer School, Long Island University; professional organization memberships include ARLIS/NA and ARLIS/VRA.

Paul Schlotthauer
ASSOCIATE PROFESSOR/LIBRARIAN AND ARCHIVIST
B.S., Gettysburg College; M.M., Indiana University; M.L.S., St. John’s University; Publications include “Pratt Institute: A Historical Snapshot of Campus and Area” in Digitization in the Real World: Lessons Learned from Small and Medium-Sized Digitization Projects; professional organization memberships include: Association of American Archivists, Mid-Atlantic Regional Archives Conference, Archivists Round Table of Metropolitan New York, New York Library Club (board member), American Library Association, Association of College and Research Libraries, American Association of Museums.

Holly Wilson
ASSOCIATE PROFESSOR/RESEARCH AND INSTRUCTION LIBRARIAN
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DIRECTOR OF EXHIBITIONS

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EXECUTIVE DIRECTOR OF PLANNING, DESIGN, CONSTRUCTION, AND PHYSICAL PLANT

Thomas Hanrahan
DEAN, SCHOOL OF ARCHITECTURE

Stephen Brennan
DIRECTOR OF MAINTENANCE AND OPERATIONS

Mai McDonald-Graves
DIRECTOR OF DISABILITY SERVICES

Leighton Pierce
ACTING DEAN, SCHOOL OF ART AND DESIGN

Vladimir Briller
EXECUTIVE DIRECTOR OF STRATEGIC PLANNING AND INSTITUTIONAL RESEARCH

Thomas Greene
DIRECTOR OF HUMAN RESOURCES
Academic Calendar

<table>
<thead>
<tr>
<th>Event</th>
<th>FALL 2012</th>
<th>SPRING 2013</th>
<th>SUMMER 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day for 100% tuition refund upon withdrawal (WD)</td>
<td>August 27</td>
<td>January 14</td>
<td>May 13</td>
</tr>
<tr>
<td>First day of classes</td>
<td>August 27</td>
<td>January 14 (Jan 12 Sat/Sun Classes)</td>
<td>May 13 (See schedule of classes)</td>
</tr>
<tr>
<td>Last day to add or drop without a WD grade</td>
<td>September 7</td>
<td>January 25</td>
<td>May 19</td>
</tr>
<tr>
<td>Last day to withdraw (WD) from a course</td>
<td>November 9</td>
<td>April 2</td>
<td>June 11</td>
</tr>
<tr>
<td>Dates that classes do not meet</td>
<td>September 3 (Labor Day)</td>
<td>January 21 (Martin Luther King Day)</td>
<td>May 27 (Memorial Day)</td>
</tr>
<tr>
<td></td>
<td>October 23 (Midterm Break)</td>
<td>March 9–15 (Spring Break)</td>
<td>July 4 (Independence Day)</td>
</tr>
<tr>
<td></td>
<td>November 21–25 (Thanksgiving)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final critique and exams</td>
<td>December 10–16</td>
<td>April 30–May 6</td>
<td></td>
</tr>
<tr>
<td>Last day of classes</td>
<td>December 16</td>
<td>May 6</td>
<td>August 2 (See schedule of classes)</td>
</tr>
<tr>
<td>Grades due online</td>
<td>December 18</td>
<td>May 8</td>
<td>August 6</td>
</tr>
</tbody>
</table>

Please note: This calendar must be considered as informational and not binding on the Institute. The dates listed here are provided as a guideline for use by students and offices participating in academic and registration related activities. This calendar is not to be used for nonacademic business purposes. Pratt Institute reserves the right to make changes to the information printed in this Bulletin without prior notice.

Important Telephone Numbers

<table>
<thead>
<tr>
<th>Department</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions (toll-free)</td>
<td>800-331-0834</td>
</tr>
<tr>
<td>Admissions</td>
<td>718-636-3514</td>
</tr>
<tr>
<td>Bursar</td>
<td>718-636-3539</td>
</tr>
<tr>
<td>Career Services</td>
<td>718-636-3506</td>
</tr>
<tr>
<td>Financial Aid</td>
<td>718-636-3599</td>
</tr>
<tr>
<td>Health and Counseling Services</td>
<td>718-399-4542</td>
</tr>
<tr>
<td>International Affairs Office</td>
<td>718-636-3674</td>
</tr>
<tr>
<td>Library (Circulation Desk)</td>
<td>718-636-3420</td>
</tr>
<tr>
<td>Registrar</td>
<td>718-636-3663</td>
</tr>
<tr>
<td>Residential Life</td>
<td>718-399-4550</td>
</tr>
<tr>
<td>Security</td>
<td>718-636-3540</td>
</tr>
<tr>
<td>Student Activities and Orientation</td>
<td>718-636-3422</td>
</tr>
</tbody>
</table>

**ACADEMIC ADVISORS**

<table>
<thead>
<tr>
<th>Department</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td>718-399-4333</td>
</tr>
<tr>
<td>Art and Design</td>
<td>718-636-3611</td>
</tr>
<tr>
<td>Information and Library Science</td>
<td>212-647-7682</td>
</tr>
<tr>
<td>Intensive English Program</td>
<td>718-636-3450</td>
</tr>
<tr>
<td>Writing Programs</td>
<td>718-399-4497</td>
</tr>
</tbody>
</table>
Fall 2012

Registration

*Wednesday, January 11*
PMC SU/FA schedule due to Registrar’s Office.

*Monday, January 23*
Brooklyn SU/FA schedule due to Registrar’s Office.

*Monday, February 6*
Fall schedule goes live on the Web.

*Tuesday, February 14*
Academic advisement begins.

*Monday, March 19*
Online registration begins for continuing students.

*Monday, May 7*
Last day of preregistration for continuing students.

*Monday, July 16–Friday, July 20*
Tentative date for new student online registration.

*Friday, September 7*
Last day to add a class.
Last day to drop a class without a WD grade recorded.
No new registrations accepted after this date.

*Friday, November 9*
Last day for course withdrawal.

New Student Orientation

*Tuesday, August 21–Friday, August 24*
New student orientation held; loan entrance interviews.

Payment/Financial

*Sunday, July 1*
Student loan application deadline.

*Wednesday, August 1*
Continuing students’ tuition payment deadline.

*Wednesday, August 1*
New students’ tuition payment deadline.

*Thursday, August 2*
Late payment fee of $80 in effect for all students.

*Monday, August 27*
Last day for 100 percent tuition refund upon withdrawal.

Housing

*Tuesday, August 21*
Entering freshman, transfer, and graduate students check in to residence halls, 9 AM to 5 PM.

*Friday, August 24–Saturday, August 25*
Continuing students check in to residence halls, 9 AM to 5 PM.

*Saturday, December 15*
Noon checkout deadline for graduating students and those who cancelled spring residence hall license.

Note: Student’s residing on-campus spring 2013 do not check-out of their fall rooms.

Academic

*Saturday, August 18*
Arts and Cultural Management classes begin.

*Wednesday, August 22*
Design Management classes begin.

*Monday, August 27*
Classes begin.

*Monday, September 3*
Labor Day. No classes.

*Friday, September 7*
Last day to add a class.
Last day to drop a class without a WD grade recorded.

*Friday, October 5–Sunday, October 7*
Family Weekend.

*Monday, October 8*
Columbus Day. Classes meet. Offices closed.

*Tuesday, October 23*
Midterm Break. No classes. Institute offices open.

*Friday, November 9*
Last day for course withdrawal.

*Wednesday, November 21–Sunday, November 25*
Thanksgiving. No classes. Offices open on 11/21 only.

*Monday, December 10–Sunday, December 16*
Final critique and exam week. Fall semester ends.
Saturday, December 15
Last day for students to submit graduation applications to the Registrar’s Office for May graduation. Review for graduation begins January 4.

Tuesday, December 18
Last day to change grades from previous spring/summer semesters.

International Students

Wednesday, August 15;
Thursday, August 16; Friday, August 17;
Sunday, August 19; Monday, August 20
Mandatory compliance and check-in workshops with OIA (choose one day on LMS).

Wednesday, August 15;
Thursday, August 16; Friday, August 17;
Monday, August 20; Tuesday, August 21
Mandatory English Proficiency exams given for international students (choose one day on LMS).

Sunday, August 19
New international students check-in to residence halls, 9 AM to 5 PM.

Sunday, August 19
Welcome dinner for all new international students and their families, 6 PM, Memorial Hall.

Refund Schedule

Course Withdrawal Refund Schedule Fall 2012

Prior to and including August 27 Full refund
August 28–September 3  85% refund
September 4–September 10  70% refund
September 11–September 17  55% refund
After September 17 No refund

The refunds above are calculated using the date you dropped your course online or submitted your completed drop/add form to the Office of the Registrar (Myrtle Hall 6th Floor). No penalty is assessed for undergraduate withdrawals when a full-time credit load (12–18 credits) is carried before and after the drop/add date.

Housing Cancellation Refund Schedule Fall 2012

Please refer to the housing license to determine the cancellation penalty/refund.

Meal Plan Cancellation Refund Schedule

Please refer to the cancellation penalty schedule on the back of your meal plan contract to determine the cancellation penalty/refund.

Late Payment Fees

- A late payment fee of $80 will be charged for any unpaid balance after the initial disbursement of financial aid has been applied for each semester.
- A late fee of $50 will be charged after the first 15 days of each semester/session for students who did not complete their registration during their designated registration period.
Spring 2013

Registration

*Wednesday, August 22*
PMC spring schedule due to Registrar's Office.

*Tuesday, September 11*
Brooklyn spring schedule due to Registrar's Office.

*Monday, September 24*
Spring schedule goes live on Web.

*Monday, October 1*
Academic advisement begins.

*Monday, October 29*
Continuing students' online registration for spring begins.

*Friday, January 25*
Last day to add a class.
Last day to drop a class without a WD grade recorded.
No new registrations accepted after this date.

*Tuesday, April 2*
Last day for course withdrawal.

Payment/Financial

*Thursday, November 1*
Recommended date to file spring financial aid and student loan applications for students who did not file for fall term.

*Monday, December 17*
Continuing students' tuition payment deadline for spring.

*Wednesday, January 2*
All continuing students should begin to file financial aid forms for summer 2013/fall 2013/spring 2014 financial aid award packages.

*Friday, January 11*
New student's tuition payment deadline.

*Monday, January 14*
Last day for 100 tuition refund upon withdrawal.

*Friday, February 1*
Recommended filing deadline for financial aid applications for the next academic year.

*Friday, April 5*
Recommended filing deadline for 2013/14 student loan applications.

Housing

*Wednesday, January 9*
New international students' residence hall check-in, 9 AM to 5 PM.

*Thursday, January 10*
Entering freshman, transfer, and graduate students' check-in to residence hall, 9 AM to 5 PM.

*Tuesday, May 7*
Noon check-out deadline for non-graduating students and those students without a Summer Session I residence hall license.

*TBA*
Noon check-out deadline for graduating students the day after commencement.

*Note: Students residing on-campus Summer 2013 Session I do not check out of their spring room until notified by their SU room is ready.*

New Student Orientation

*Thursday, January 10–Friday January 11*
New international student orientation held.

*Friday, January 11*
New student orientation held.

Academic

*Saturday, January 5*
Graduate Design Management and Arts and Cultural Management classes begin.

*Tuesday, January 8; Thursday, January 10*
English proficiency exam for international students.

*Saturday, January 12*
Sat/Sun classes begin.

*Monday, January 14*
Weekday classes begin.

*Monday, January 21*
Martin Luther King Day.
No classes.
Friday, January 25  
Last day to add a class or drop without a WD grade recorded.

Monday, February 18  
President's Day. Classes meet. Offices closed.

Saturday, March 9–Friday, March 15  
Spring break.

Sunday, March 24  
Last day to submit a graduation application for October and February graduation.

Saturday, March 30–Sunday, March 31  
Spring Holiday. No classes. Institute closed.

Tuesday, April 2  
Last day for course withdrawal.

Tuesday, April 30–Monday, May 6  
Final critique and exam week. Classes end. Graduate Design Management and Arts and Cultural Management classes end.

Wednesday, May 8  
Last day to change grades from previous fall semesters.

Wednesday, May 8  
All final grades due online by 3 PM.

TBA  
Graduation Awards Convocation.

TBA  
Commencement.

Monday, May 6–Thursday, May 9  
Pratt Show.

Refund Schedule

Course Withdrawal Refund Schedule Spring 2013

<table>
<thead>
<tr>
<th>Period</th>
<th>Refund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior to and including January 14</td>
<td>Full refund</td>
</tr>
<tr>
<td>January 15–January 21</td>
<td>85% refund</td>
</tr>
<tr>
<td>January 22–January 28</td>
<td>70% refund</td>
</tr>
<tr>
<td>January 29–February 4</td>
<td>55% refund</td>
</tr>
<tr>
<td>After February 4</td>
<td>No refund</td>
</tr>
</tbody>
</table>

The refunds above are calculated using the date you completed your transaction online or submitted your completed drop/add form to the Office of the Registrar (Myrtle Hall 6th floor). No penalty is assessed for undergraduate withdrawals when a full-time credit load (12–18 credits) is carried before and after the drop/add date.

Housing Cancellation Refund Schedule Spring 2013

Please refer to the housing license to determine the cancellation penalty/refund.

Meal Plan Cancellation Refund Schedule

Please refer to the cancellation penalty schedule on the back of your meal plan contract to determine the cancellation penalty/refund.

Late Payment Fees

• A late payment fee of $80 will be charged for any unpaid balance after the initial disbursement of financial aid has been applied for each semester.

• A late fee of $50 will be charged after the first 15 days of each semester/session for students who did not complete their registration during their designated registration period.
Summer 2013

Registration

Monday, March 18
Registration for all summer classes begins.

Monday, May 20
Last day to add a class.
Last day to drop Summer classes without a WD grade recorded.
No new Summer Session registrations accepted after this date.

Tuesday, June 11
Last day for withdrawal (WD) from a summer class.

Academic

Monday, May 13
Summer Session classes begin.

Saturday, May 18
Graduate Design Management and Arts and Cultural Management classes begin.

Sunday, May 19
Last day to add a class.
Last day to drop without a WD grade recorded.
No new Summer Session registrations accepted after this date.

Monday, May 27
Memorial Day. No classes.

Tuesday, June 11
Last day for course withdrawal from Summer Session.

Thursday, July 4
Independence Day. No classes.

Monday, August 5
Summer Session classes end.

Wednesday, August 7
Summer Grades due online by 3 PM.

Refund Schedule

Course Withdrawal Refund Schedule Summer 2013

Prior to and including May 13  Full refund
May 14 through May 28  55% refund
After May 28  No refund

The above refunds are calculated using the date you dropped classes online or submitted your completed drop/add form to the Office of the Registrar (Myrtle Hall 6th Floor).

Housing Cancellation Refund Schedule

Please refer to the housing license to determine the cancellation penalty/refund.

Meal Plan Cancellation Refund Schedule

Please refer to the cancellation penalty schedule on the back of your meal plan contract to determine the cancellation penalty/refund.

Late Payment Fees

• A late payment fee of $80 will be charged for any unpaid balance after the initial disbursement of financial aid has been applied for each semester.

• A late fee of $50 will be charged after the first 15 days of each semester/session for students who did not complete their registration during their designated registration period.
How to Get to Pratt

Brooklyn Campus
200 Willoughby Avenue
Brooklyn, NY 11205

By Subway

FROM GRAND CENTRAL STATION
Take the downtown 4 or 5 train to the Fulton Street station. Take the Brooklyn-bound A or C train to the Hoyt-Schermerhorn station. Cross platform and take the G train (front car) to the Clinton-Washington station. Use Washington Avenue exit. On Washington, walk one block north to DeKalb Avenue. Turn right onto DeKalb and proceed one block to Hall Street/Saint James Place to the corner gate of the Pratt campus.

FROM PENN STATION AND PORT AUTHORITY BUS TERMINALS
Take the Brooklyn-bound A or C train to the Hoyt-Schermerhorn station. Cross platform and take G train (front car) to the Clinton-Washington station. Use Washington Avenue exit and follow directions above to campus.

By Bus

FROM DOWNTOWN MANHATTAN
Take the B51 bus from City Hall to Fulton and Smith streets in downtown Brooklyn. Change to B38 bus and take it up Lafayette Avenue to the corner of Saint James Place, which turns into Hall Street. Entrance to the campus is one block north on Hall Street.

By Car

FROM BQE, HEADING WEST/SOUTH
Exit 31, Wythe Avenue/Kent Avenue. Stay straight to go onto Williamsburg Street W, which becomes Williamsburg Place, then Park Avenue. Turn left onto Hall Street. Proceed two blocks to Willoughby Avenue. Make a left on Willoughby. Campus is on right.

FROM BQE, HEADING EAST/NORTH
Exit 30, Flushing Avenue. Bear left onto Classon Avenue, then turn left onto Flushing Avenue. Turn left on to Washington Avenue. Proceed two blocks to Willoughby Avenue. Make a left on Willoughby. Campus is on right. Myrtle Hall is across the street from the main gate (first left parking lot).

FROM WEST SIDE OF MANHATTAN
VIA MANHATTAN BRIDGE
Travel east on Canal Street to Manhattan Bridge. Exit bridge to Flatbush Avenue. Turn left onto Myrtle Avenue. Proceed 15 blocks. Make a right turn onto Hall Street. Go one block. Make a left turn onto Willoughby. Campus is on right.

FROM EAST SIDE OF MANHATTAN
VIA BROOKLYN BRIDGE
Travel south on the FDR Drive (also called East River Drive) to Brooklyn Bridge exit. Exit bridge to Tilley Street. Turn left on Tilley to Flatbush Avenue. Turn left onto Myrtle Avenue. Proceed 15 blocks. Make a right turn onto Hall Street. Go one block. Make a left turn onto Willoughby. Campus is on right.

FROM NEWARK-LIBERTY AIRPORT
After the exit, continue toward US-1/US-9/Newark-Elizabeth (US-22.) Continue on US-1 and 9 North toward Port Newark. US-1 and 9 North become 12th Street. Continue on Boyle Plaza, which becomes the Holland Tunnel. Take the tunnel toward Brooklyn/Downtown and continue on Beach Street to Walker Street. Continue on Canal Street to the Manhattan Bridge. Cross the bridge to Flatbush Avenue Extension. Turn left onto Myrtle Avenue. Proceed 15 blocks. Make a right turn onto Hall Street. Go one block. Make a left turn onto Willoughby. Campus is on right.
FROM LAGUARDIA AIRPORT

Follow signs toward Airport Exit/Rental Cars. Take ramp (right) onto Grand Central Parkway toward Parkway West/Manhattan. At exit 4, take ramp (right) onto BQE/I-278 W toward the Verrazano Narrows Bridge. Take BQE to exit 31, Wythe Avenue/Kent Avenue. Stay straight to go onto Williamsburg Street W., which becomes Williamsburg Place, then Park Avenue. Turn left onto Hall Street. Proceed two blocks to Willoughby Avenue. Make a left on Willoughby. Campus is on right.

FROM KENNEDY AIRPORT

Take the Airport Exit on I-678 South and continue towards Terminals 8 and 9. Go toward Terminal 9 Departures. Bear right towards the Van Wyck Expressway/Airport Exit. Continue on the Van Wyck/I-678 North. Take the 1B-2/Belt Parkway exit towards the Verrazano Bridge. Take exit #1B to North Conduit Avenue, which becomes North Conduit Boulevard. Take Belt Parkway West towards the Verrazano Bridge. Take the North Conduit Avenue exit #17W. Continue on Nassau Expressway/North Conduit Avenue. Bear left on Atlantic Avenue. Proceed five miles. Turn right onto Washington Avenue and go seven blocks. Turn right onto Willoughby Avenue. Campus is on right. Myrtle Hall is across the street from the main gate (first left into parking lot).

FROM BROOKLYN

VIA BROOKLYN BRIDGE, NORTH ON FDR DRIVE
Drive to Houston Street exit. Take left on Houston to Third Avenue. Make a right. Take Third Avenue to 14th Street, and make a left turn. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

FROM NEW JERSEY

Take the Holland Tunnel to Manhattan. From tunnel, bear right to Eighth Avenue. Travel east to Sixth Avenue. Go south and make a left turn onto 14th Street. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

FROM WESTCHESTER

Take the West Side Highway South. Make a left turn onto 14th Street. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

PARKING IN MANHATTAN

Limited street parking is available on weekdays and weekends. Parking is available for a fee in nearby garages.

By Bus

If uptown, take the M20 to 14th Street/Eighth Avenue. Or take the M6 to 14th Street/ Avenue of the Americas. If downtown, take the M20 to 14th Street/Seventh Avenue.

Or take the M6 to 14th Street/Union Square. Take crosstown buses or the L train to travel east or west on 14th Street. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

By PATH Train

FROM NEW JERSEY

Take the PATH train to 14th Street in Manhattan. Exit at Sixth Avenue and 14th Street. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

Going from Pratt Brooklyn to Pratt Manhattan

By Subway

Take the G train from the Clinton-Washington station. Go two stops to Hoyt-Schermerhorn. Change for the A or C train, and take it to 14th Street/ Eighth Avenue. Walk east, or take the crosstown buses or L train for eastbound travel. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

By Bus and Subway

Take the M38 bus to Flatbush Avenue. Exit at DeKalb Avenue station. Take the N, R, Q or W train to 14th Street/Union Square. Walk west, or take crosstown buses, or the L train for westbound travel. Pratt is located between Sixth and Seventh avenues on the south side of the block, closest to Seventh Avenue.

Manhattan Campus

144 West 14th Street
New York, NY 10011
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