

College of Fine Arts Interdisciplinary Courses

Note on Course Numbers

Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). Although each department maintains its own course numbering practices, typically the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore level, etc. xx-6xx courses may be either undergraduate senior-level or graduate-level, depending on the department. xx-7xx courses and higher are graduate-level. Please consult the Schedule of Classes (<https://enr-apps.as.cmu.edu/open/SOC/SOCServlet>) each semester for course offerings and for any necessary pre-requisites or co-requisites.

62-002 CFA Elective

Intermittent: 9 units
TBA

62-010 Pittsburgh Filmmakers

Fall and Spring: 9 units
Any of Pittsburgh Filmmakers full semester course offerings are available for registration through the CFA Dean's Office. Visit <https://filmmakers.pfpca.org/> for listings. Registration can only be done on or after your scheduled registration day. Spaces are limited. Stop by CFA 100 for details and to register.

Course Website: <http://filmmakers.pfpca.org/>

62-102 Modern Dance Workshop

Fall and Spring: 6 units
A modern dance class based on the philosophy of the Martha Graham technique. The class is designed to encourage exploration and discovery of the roots of physical movement and control. The class also covers fundamental and technical aspects of modern dance as a classical performing arts form.

62-105 Exploring Pittsburgh

Fall: 6 units
TBA

62-110 Passport to the Arts

Fall and Spring: 9 units
Exploring Audience and Ideas in the Arts: "Passport" is an introductory level course that explores the philosophy of aesthetics through direct attendance at performances and exhibitions. The course is constructed in modules that represent each school within the College of Fine Arts (architecture, art, design, drama and music) building toward cross-disciplinary practice. Each module contains a guest lecture, event attendance, and follow-up discussion which serve as points of entry into each discipline as well as points of comparison within the arts as a whole. These three components provide a direct link between theory and practice allowing students to gain a critical vocabulary to discuss their experiences. Outside of class, supplementary readings, audience participation, and written reflections provide an opportunity for students to use course material to enrich their own artistic practice. Ultimately, students are asked to consider their roles as an artist: within their discipline, within the arts, and within the broader community. This course concludes with a final symposium/exhibition of participating students.

62-135 The Basics of Self-Producing: How to put up your show in NYC and get it reviewed

Fall and Spring: 6 units
For any actor/writer/director/theatre artist in New York City, the time between jobs can feel stressful and frustrating. Self-producing is the quickest way to get your work on stage without permission from anyone else or having to adhere to anyone else's restrictions. From blurbs to budgets to rehearsal space to press releases to equity paperwork, this course covers everything you need to know in order to get your work produced and noticed in New York City without breaking the bank. This course will draw from readings on independent theatre, interviews with working independent producers in New York, and the working experience of Anderson Cook, author/producer of *The Disembodied Hand That Fisted Everyone to Death - the Musical!*, *Blatantly Blaine*, *Pop Punk High*, *Donny and Kelly Save the Slumber Valley ASPCA*, and more - all produced and reviewed in NYC.

62-141 Black and White Photography I

Fall and Spring: 10 units
This course will teach you the basic craft of photography from exposure of the negative through darkroom developing and printing to print finishing and presentation. Content includes student presentations, class discussions, shooting assignments, darkroom sessions and class critiques. We will concentrate not only on the technical aspects of photography, but also the aesthetics of seeing with a camera. The course concentrates on photography as a fine art — what is unique to it and the concerns that are shared with other visual arts, such as composition, tonal values, etc. and aims to equip students with an understanding of the formal issues and the expressive potentials of the medium. Lab fee and 35mm manual camera required. Each student is responsible for the cost of paper and film.

Course Website: <http://cfaphoto.cfa.cmu.edu/classesf17.html>

62-142 Digital Photography I

Fall and Spring: 10 units
This course explores digital photography and digital printing methods. By semester's end students will have knowledge of contemporary trends in photography, construction (and deconstruction) of photographic meaning, aesthetic choices, and the use of color. Students will learn how digital cameras work, proper digital workflow, RAW file handling, color management and Adobe Photoshop. Through the combination of the practical and theoretical, students will better define their individual voices as photographers. No prerequisites.

Course Website: <http://cfaphoto.cfa.cmu.edu/classesf17.html>

62-150 IDEATe: Introduction to Media Synthesis and Analysis

Fall: 10 units
IDEATe portal course - New creative industries are empowering new modes of collaborative consumption, creation and reuse of media. This often relies on successful collaborations between cross-trained artists, designers and technologists as well as critical reflection on distribution, participation, interaction and audience. This course is designed to prepare engineers and scientists to work in these contexts. By the end of the course, students will be able to think critically across several media theory paradigms; formulate the intent of their creative work; articulate relationships to art/design practice and theory; and respond insightfully to creative outcomes. The goal is not just to make creative media rich outcomes but also to think critically about their production. The class will introduce core concepts through foundational texts, in-class exercises, collaborative projects, and group critique. Students will ground concepts such as critical design, computational performance, embodiment, emergence, composition, participatory interfaces, and media editing through hands-on, applied exploration. Weekly lab sessions will also support the development of new skills and practical development of digitally mediated content. Please note that there may be usage/materials fees associated with this course

Course Website: <http://www.cmu.edu/ideate/courses/index.html>

62-165 Mutable Landscape:

Intermittent: 10 units
With camera in hand, students will explore, document and invent a sense of place in Pittsburgh. Informed by photographic history and landscape studies, students will develop their own portfolios of digital prints. As a CFA Interdisciplinary photography course, students will be encouraged to consider their photographs in the medium of their home department, and in some cases as a starting point for projects in other materials. No prerequisites.

62-175 Descriptive Geometry

6 units
This is a manual construction course for solving problems in three-dimensional geometry through working with two-dimensional planes using basic mechanical drawing tools. The course covers basic concepts of descriptive geometry; solving problems involving lines and planes in space and their spatial relationships; rotations in three dimensions; locating points and tangents on solids and surfaces; intersection of solids; shades and shadows; perspectives; and development of surfaces.

62-193 Intro to Screenwriting

Intermittent: 9 units

This class will introduce students to the craft of screenwriting. Students will explore story structure through assigned readings (both professional screenplays and selections from textbooks) and will produce creative work on a regular basis. Students will gain experience in the form by participating in exercises, where they will practice proper formatting while learning to tell stories in a visual and dynamic way. As the students transition to writing their own complete original works, the class will operate in a workshop format with the overall goal being that each student leaves with a highly-polished, submission-ready short screenplay.

62-195 Writing Satire for the Stage

Fall: 9 units

In this course, students will experiment with writing satire through creating sketches, plays, and other methods of performance. Students will read plays by Branden Jacobs-Jenkins, view sketches from *The Second City*, and see performance art by Young Jean Lee. The course will provide students with the basis of creating different forms of satire in ever-changing political climates.

62-207 IDEATe: Variational Geometry I

Fall: 6 units

This course will introduce concepts and strategies for the modeling and development of complex computational geometry for 3D printing purposes and introduce algorithmic thinking using the Rhinoceros McNeel platform and Grasshopper plugin. This course is intended for students with no or little 3-D modeling skills to advance their abilities in modeling, digital prototyping and visual communication.

Course Website: <http://ideate.cmu.edu/about-ideate/departments/college-fine-arts/ideate-variational-geometry-i/>

62-225 Generative Modeling

Fall and Spring: 9 units

TBA

62-240 Unfolding Environments: The Intersection of Person and Place

Fall and Spring: 10 units

This course will use photography to explore our surrounding environments. Assignments will focus on editing and image sequencing, combining the practices of portraiture, landscape, still life and observational photography to create narrative work that explores the complex connections between people, objects and the spaces they inhabit. Throughout the course, students will strengthen their understanding of the ways in which these tangible and abstract elements of our environments work together, while also developing their technical abilities by working with color and black and white images and varied light sources. Students will also learn approaches to project development and digital workflow. Discussions, readings, gallery visits and critiques will provide an outline for completing assignments. The class will study work and books by notable and emerging figures in the medium, including Robert Adams, Rineke Dijkstra, Carolyn Drake, Roy DeCarava, Milton Rogovin, Judith Joy Ross, Rinko Kawauchi, Alec Soth, Larry Sultan, Carrie Mae Weems and Susan Worsham. Required readings will include essays and short stories by Wendell Berry, Rebecca Solnit, Robert Walser and Albert Camus.

62-241 Black and White Photography II

Fall and Spring: 10 units

Black and White Photography II allows you to gain experience with medium and large format film cameras that aren't available at many universities. View cameras remain the state of the art in control and quality for both analog and digital workflows; knowing how to use one is a valuable professional skill. You can make stunning large-scale prints using either darkroom or inkjet processes; imagine the resolution of an 8x10 or 11x14 inch sensor and you begin to see the potential of the view camera. This course emphasizes aesthetic development and personal artistic growth through individual tutorials and group critiques. As an advanced student, you have access to an unusual assortment of panoramic and pinhole cameras that will change the way you make photographs, revealing unknown perspectives. Additional topics include digital process though negative scanning and inkjet printing, advanced monotone printing methods, and a focus on exhibition and folio presentation. Cameras will be supplied for this course.

Prerequisites: 51-265 or 60-141 or 62-141

62-245 Portrait Photography

Intermittent: 10 units

Portrait Photography explores the emotional and visual process of collaboration between subject and photographer that creates a photograph. We use cameras of all formats and levels of sophistication to create portraits in the studio and on location. Each photographer is challenged to find and exploit available light, and create artificial light to complete his or her vision. The class will explore a wide range of digital and darkroom strategies to support and add richness to their final prints. Through film and video photographers will meet some of the masters of this form like Arbus, Newman, Avedon, and Penn. Together we will take advantage of any opportunities to visit exhibitions and photographer's studios. Lab fee required. Prerequisites: As listed or consent of instructor.

Course Website: <http://cfaphoto.cfa.cmu.edu/classes17.html>

62-247 Introduction to Hot Glass I

Fall and Spring: 3 units

In this introductory Hot Glass I class, you will learn to gather molten glass from the furnace, and then shape it into various forms from paperweights to simple blown shapes such as cups and bowls in clear glass. The instruction will focus on a team approach to glassblowing, with an emphasis on safety, proper tool use, basic techniques, and materials. You'll never drink from a glass again without appreciating what went into making it! This class is appropriate for students with limited or no hot shop experience. You may also wish to take this class a second time in order to continue to develop and refine basic skills before moving on to Hot II. The class fee includes 1 hour of open studio time per student (2 hours with a partner), so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Each time you take it, you will gain confidence and skill as your passion for glass grows. Registration for Pittsburgh Glass Center classes can only be done on or after your scheduled registration day. Spaces are limited. Registration is done on a first come, first served basis. Please go to CFA 100 to register. Course fee is \$287.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.org/>

62-250 Beginner Beadmaking

Fall and Spring: 3 units

If you're fascinated by baubles, bangles and beads, this is the class for you. You will make many glass beads as you learn the basic skills of heating Moretti (soft) glass, applying it to the mandrel, and shaping it with tools. You will learn to make round beads and alter the shape and add decorative color with techniques like encasing, dots, frits, and trails. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-251 Pendants...Nothing but Pendants...Period!

Fall and Spring: 3 units

Immerse yourself in 8 weeks of creating your own collection of unique borosilicate glass pendants. Students will melt and manipulate glass while learning a number of techniques and little tweaks, as well as building a flameworking foundation. A handful of techniques will be covered: Compression, donut hole, dot stacks, wrap and rake plus many more. Great for beginners or those with experience looking to hone in on their inner pendant. Class tuition includes 2 hours of open studio time per student to be used during the same class session. This will help students become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>

62-252 Marble Madness

Intermittent: 3 units

Learn how to fashion a perfect sphere in soft Italian glass. You will begin with the basics of gathering and shaping the ball. Then you will explore a number of techniques to decorate and make various types of marbles from an onion skin, cats eye, vortex and implosion to name a few. No experience required but more advanced students will also benefit. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-255 Imagery: Powder Printing and More!**

Intermittent: 3 units

Explore the endless possibilities of the printed image in kilnformed glass. In this class you will learn relief, powder printing and alternative print methods to make rich imagery on glass. We will discuss concept and design while incorporating layering, multiple firings, and basic coldworking to make your pieces. From the abstract to the representational you will leave the class with a number of samples and finished works, as well as the fundamentals to continue printing in your home studio. No previous printmaking experience necessary. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to register. Spaces are limited. Course fee is \$217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-256 Introduction to Coldworking

Fall and Spring: 3 units

Learn about all of the equipment in the cold shop including belt sanders, flat grinders, dremels, lathes, the sandblaster, and the diamond saw. These tools can be used to create intricate patterns and textures on the surface of a variety of glass objects. You will complete several personalized projects. Students with no prior glass experience will be provided items to cold work, but students with existing work they want to refine from other studios are welcome as well. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please register for this course in person at CFA Room 100. Spaces are limited. Course fee is \$122.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-265 Alternative Photo Processes

Spring: 10 units

This experimental photo-printmaking hybrid introduces students to 19th century, non-silver and alternative photographic printing techniques. One-of-a-kind, hand-applied processes include: Van Dyke, cyanotype, salted paper, POP, albumen, platinum & palladium and bromoil. Students will produce large format imagery by use of traditional large format shooting, analogue negative enlarging and/or digital negative methods. In addition to the printing techniques, the class considers how to unite process with concept.

Prerequisites: 62-141 or 51-265 or 60-141

62-275 Fundamentals of Computational Design

Fall and Spring: 9 units

"As analog mechanisms; as metaphors; as bodily extensions or prosthetics; as material systems; as building envelopes; as partners or slaves of humans. This course takes computers outside the box and outlines a journey of discovery revealing computation as the connective tissue encompassing multiple facets of architecture and design culture and experience. Addressing conceptual and practical aspects of the relationship between computation and design, the course explores the fundamentals of generative and rule-based systems for designing and making, environmental simulation and responsiveness, and basic approaches to creative data processing, visualization, and materialization. The course offers a holistic view of computation, exploring the different roles computing plays in the design of our artificial environments. The course is driven by themes, each combining state of the art examples, historical insight, and hands-on computational exploration."

Prerequisite: 48-100

62-306 Music-Cinema-Culture

Fall: 9 units

The first 100 years of the 20th Century's only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema's working structures and the function of music soundtrack. Ultimately, they are able to analyze in written essays and class discussions, the function and value of the music in a particular film and the cultural impact such music has had on society. The work of the course involves attendance at screening and active participation in the following analytical discussions. Students are expected to present two reports on films/readings and sustain a final oral presentation.

62-314 The Art of Personal Finance

Fall and Spring: 6 units

Money is an inevitable part of our everyday lives. Managing the money we earn and living within our means is essential to ensure that we have the freedom to do what we want to do with our lives. However, even if we successfully eliminate debt and save for the future, true financial freedom will not exist unless we have a plan to guide us on our way. In this course, students will create a simple one-page financial plan that they can use to guide them through their next several years as they cultivate the skills that will ensure their artistic success. Additionally, they will develop the tools needed to support the execution of the plan and create a sourcebook of information they can refer to in the future as their lives (and their financial plans) change. For DRAMA students only.

62-315 Ecologics: Computational Techniques for Shaping the Built Environment

Fall: 9 units

Ecology posits that all entities within a given system have thermodynamic relationships to each other and are bound together in complex exchanges of energy and information: an ecosystem. This seminar seeks to translate this dynamic exchange into a computational framework directly influencing design processes. Students will be introduced to computational design thinking, using contemporary parametric modeling as a method for incorporation of environmental data into systemic dynamic behavior and feedback loops. The objective is to speculate about performative architectural, or urban systems, the morphology of which, are informed through design protocols that incorporate environmental data and simulation. We will engage design processes in which the metrics of the systems' performance underpin creative exploration of organization and form. This exploration results in the design and prototype of a specific morphological component system. Students will be introduced to digital parametric tools and immersed in contemporary digital fabrication processes, such as: 3d-printing, cnc-milling, mold casting, etc.

62-325 View Camera

Intermittent: 10 units

The nature of a 4x5" view camera alters both the process of making a photograph and the qualities of the resulting image. The slow, even cumbersome, process of photographing with a large format camera encourages a methodical, studied approach. The larger negative size and the ability to control the exposure and development of each sheet of film make possible an image of extraordinary clarity and detail. Through a series of exercises followed by a self-selected project, students in this class will learn the technical aspects, and master the use of, the view camera. Topics include: perspective and focal plane control, bellows extension factor, and basic B&W sheet film handling and processing. Students should enter this course already possessing a working knowledge of photographic processing and printing. Prerequisites: 62-141 and any 200 level photo course or consent of instructor.

Prerequisites: 62-265 or 62-381 or 62-337 or 62-326 or 62-245 or 62-241 or 62-205 or 62-141

62-326 Photographic Narrative

Intermittent: 9 units

Most photographs tell stories. We see photographs in newspapers, magazines, snapshot albums, on the web, in books, and in posters. In these contexts photographs often work with words to convey meaning, whether they are shown with captions, news stories, or just with titles. Photographs can work without words, too, to create purely visual narratives. In this course, students will make two series of photographs: one that is fiction and one that is non-fiction. In addition to making photographs, students will determine the context in which their photo-stories will be seen. Students may make photo books, for example, or decide that their images will be seen on a website. While students are making photographs, we will explore the rich traditions of photo-graphic story-telling that range from the world-oriented work of photo-journalist W. Eugene Smith to the documentarians such as Walker Evans, Nicholas Nixon, and Alec Soth. We will look at photographers, too, who constructed private worlds, such as Duane Michals, Cindy Sherman, Bruce Charlesworth, and Laurie Simmons. As students explore both fiction and non-fiction through photographs, we will look at the interesting interplay between words and photographic images; how images are paced and scaled to create tempos; how photographs are sequenced to tell stories; and other formal elements involved in creating visual narratives. Prerequisite: a college level photography course or consent of instructor. Prerequisites: 51-134 or 60-141 or 62-141

Course Website: <http://cfaphoto.cfa.cmu.edu/classesf17.html>**62-330 Filmothea: Seminar in Film Music**

Summer: 9 units

The first 100 years of the 20th Century's only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema's working structures and the function of music soundtrack. Ultimately, they are able to analyze in written essays and class discussions, the function and value of the music in a particular film and the cultural impact such music has had on society. The work of the course involves attendance at screening and active participation in the following analytical discussions. Students are expected to present two written reports on films/readings and sustain a final oral presentation.

62-347 Hot Glass II

Fall and Spring: 3 units

Now that you're hooked on hot glass, how do you keep the momentum going? By enrolling in Hot II, you will become more proficient working with glass. Refine and vary the cup and bowl shape in the first few weeks before moving on to more complex shapes. Explore basic methods of color application and learn how to troubleshoot common problems. The class fee includes 1 hour of open studio time per student (2 hours with a partner), so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Hot I, 24 hours experience, or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$287.50. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center. Prerequisite: 62-247

Course Website: <https://www.pittsburghglasscenter.or>**62-358 Art and Biology**

Intermittent: 9 units

A studio-laboratory art-making course designed to explore interactions between art and biology. It is an opportunity for students interested in interdisciplinary concepts to work both in a studio art environment and a biological laboratory. Students have the opportunity to experiment creatively with scientific media such as electron and video-probe microscopy.

62-360 Photographers and Photography Since World War II

Spring: 9 units

Invented in 1839, photography was a form of visual expression that immediately attracted a large public following. Starting around 1900, photography was practiced with two dominant strands. One of these firmly believed in the power of photographs to provide a window on the world, and was led by Lewis Hine, whose documentary photographs for the National Child Labor Committee helped to ameliorate living and working conditions for thousands of immigrant children. The other strand adhered to the philosophy of Alfred Stieglitz who adamantly affirmed that photographs were first and foremost reflections of the soul and were art objects, equal to painting, drawing and sculpture. These two schools of thought guided photographers throughout the twentieth century. This course explores in depth the tremendous range of photographic expression since World War II and examines in particular the contributions of significant image-makers such as Helen Levitt, W. Eugene Smith, Robert Frank, Diane Arbus, Garry Winogrand, Charles "Teenie" Harris, Cindy Sherman, Carrie Mae Weems, Nan Goldin, James Nachtwey, and many others. Classes include a slide lecture, student presentation, and video segments that introduce a focused selection of images by major photographers in an attempt to understand their intentions, styles, and influences.

62-361 Trajectories in Photography: From its Prehistory to 1945

Fall: 9 units

This course explores the development and practice of photography in relation to the massive social and political changes of the 19th and early 20th centuries. Topics will address modernity's embrace of the visual: photography's role in the rationalization of geographies and peoples; the promises of photography as a new technology; the position of photography in relation to developments in art; the emergence of photojournalism and documentary photography and the use of photography for advocacy; photography in relation to mass media; the photography of spirits and costumed animals. The course draws from various disciplinary perspectives including art history, anthropology, history, and science and technology studies. The course will include instructor lecture and student presentation. Class discussion will be an integral aspect of the class. No prerequisites.

62-371 Photography, The First 100 Years, 1839-1939

Fall: 9 units

Photography was announced to the world almost simultaneously in 1839, first in France and then a few months later in England. Accurate "likenesses" of people were available to the masses, and soon reproducible images of faraway places were intriguing to all. This course will explore the earliest image-makers Daguerre and Fox Talbot, the Civil War photographs organized by Mathew Brady, the introduction in 1888 of the Kodak by George Eastman, the critically important social documentary photography of Jacob Riis and his successor, Lewis Hine, the Photo-Secession of Alfred Stieglitz, the Harlem Renaissance of James VanDerZee, the precisionist f64 photographers Ansel Adams, Imogen Cunningham, and Edward Weston, and other important photographers who came before World War II. The class will be introduced to 19th century processes, such as the daguerreotype, tintype, and ambrotype, as well as albumen prints, cyanotypes, and more.

62-375 Large Format Photography: The Antiquarian Avant-Garde

Intermittent: 10 units

This course takes part in the anti-digital movement by exploring the roots of photography. Students will shoot with an array of large format cameras and use 19th and 21st century processes to create one-of-a-kind photographic imagery. Course topics include view camera techniques, experimental printing processes, pinhole camera-less photography, and contemporary tin-tying. Prerequisites: As listed or equivalent or consent of instructor. Prerequisites: 62-141 or 60-141

62-376 Meaning in Images

Intermittent: 4.5 units

Images abound in our culture. This course takes a critical look at many different kinds of photographic images to understand how they operate in our culture to inform, persuade, and entertain various audiences. The content for this course will be generated from looking at, thinking about and discussing issues discovered while studying well-known to lesser-known images that range from photographs used in ad campaigns, to photographs that are used in scientific representation, to snapshots in family photo albums, to photographs that are used to show social injustices, to photographs that exist in museum collections. Readings will be assigned and short writing exercises will be required throughout the semester. In addition, photography assignments will be given. Design majors will have preference. Requirement: a digital camera.

62-418 Theater Architecture II

Spring

TBA

62-420 Aesthetics and Critical Judgement

6 units

In this course, we will examine the question of how one judges a work of art. The course will provide an overview of the history of aesthetics in the Western tradition, and in the process we will examine the central questions of: defining beauty, evaluating the artistic object, determining what external factors are relevant to aesthetic judgments (time, culture, biography), and analyzing the inter-relationships between artist, audience, and artistic object. Beyond the knowledge gained, course objectives will include the cultivation of analytical skills in evaluating artistic expression and aesthetic theory, and the development of expository writing and speech skills in aesthetic analysis.

62-442 All about the Pattern

Intermittent: 3 units

In this class we will introduce multiple color techniques to help you learn how to create uniquely patterned glass. Students will learn a variety of pattern bar techniques and also harness the heat of the vitrograph to create a host of fused platters or decorative wall hangings. Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Introduction to Fusing and Slumping or 24 hours of fusing experience with permission of the instructor is required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-443 Intermediate Fusing

Intermittent: 3 units

We will focus on perfecting our glass cutting skills and knowledge while revisiting ideas and techniques from introduction to fusing and slumping. Students will learn new ways to make their work unique by exploring color, creating their own art glass and being introduced to pattern bars while continuing to explore the scientific properties of glass and why it behaves the way it does. Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Introduction to Fusing and Slumping or 24 hours of fusing experience with permission of the instructor is required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-444 Scratch the Surface: Color Techniques**

Intermittent: 3 units

Immerse yourself in a world of endless techniques of color applications. Students will begin building a solid foundation in flameworking while focusing on wrap & rake, pin-wheel designs, dot stacks and much, much more. While growing comfortable behind the torch a number of items will be made: marbles, pendants and small sculptures. Join us & get your creative juices flowing! Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Flame I, 24 hours experience or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-445 Stained Glass Table Lantern

Intermittent: 3 units

Over the course of 8 weeks, students will create a three-panel stained glass table lantern using the tiffany's foiling method. This class is a great start for beginners and will cover all the basics of stained glass while also offering a new approach for those with previous stained glass experience. Students will choose from pre-selected patterns that match their skill level and will leave the class with a finished project that will light up any room. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-446 Hot Glass III**

Fall and Spring: 3 units

In this class, you will be encouraged to focus on techniques that interest you as a developing glass artist while still receiving direction and support to refine basic skills and methodology. Learn about a broad range of more complicated techniques including use of solid color, mold-blowing, and compound shapes as you create unique vessels. This class can be repeated as content will vary by session. Basic materials are provided. Students will be allotted a \$15 materials credit to use during this class session in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Hot 2, 48 hours hot glass class/workshop experience, or permission of the instructor required. Registration takes place in CFA 100 on or after your scheduled registration day. Space is limited. Registration is first come, first served. Course fee is \$287.50. Classes are taught at Pittsburgh Glass Center

Prerequisite: 62-347

Course Website: <https://www.pittsburghglasscenter.or>**62-447 Hot Glass Open Projects**

Fall and Spring: 3 units

There will be no weekly demonstration by the instructor. Students in this class will be encouraged to pursue their own ideas and maximize the available work time each week. Students should come to class with projects in mind and questions for the instructor. 48 hours hot glass class/workshop experience required, or by permission of the instructor. Basic materials provided. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

Prerequisite: 62-347

62-450 Flame I

Fall and Spring: 3 units

A great combination class to explore variety in the flameshop. You will work with both Moretta (soft) and Borosilicate (hard) glass while learning the fundamentals of flameworking. Begin with a solid rod of glass, melt it into a molten ball to create and manipulate little treasures in the flame such as beads, pendants, marbles and sculptures. Over the course of 8 weeks color application, hand control and annealing will be covered, as well as one on one troubleshooting. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is \$175. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-452 Flame II**

Fall and Spring: 3 units

Fine-tune your skills from Flame I while taking it to another level! In Flame II things begin to flow more naturally, hand and glass control, multi-tasking while remaining in one spot. Borosilicate tubing will be introduced and a number of exercises will be taught to become more skilled working with tubing. Students will work independently with one-on-one demonstrations, find your focus and push the limits. Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Flame I, 24 hours experience or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. There is a \$175 Course Fee. Spaces are limited. Not eligible for PCHE Cross-Registration. Course taught at the Pittsburgh Glass Center.

62-453 Introduction to Fusing and Slumping

Fall and Spring: 3 units

Fusing has many dimensions even though you are working with flat glass. Harness the heat of the kiln and use a wide spectrum of glass materials to create an array of functional works of art. By exploring multiple techniques including the difference between full and tack fuses, kiln carving, mosaics, faux murrini and strip cutting, you will be comfortably fusing in no time. Kiln theory, glass compatibility, bubble control, kiln programs, cold working and more will be covered. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course Fee is \$217.50. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>

62-455 Intro to Found Object and Life Casting

Fall and Spring: 3 units

Combine sculpting and building molds of objects with the heat of the kiln to manipulate glass and create glass cast sculptures! You will be introduced to the art of kiln casting through the creation of small 3D objects. We will learn how to work with silicones and other mold making materials to best use the lost wax casting process to make glass replicas of found objects and explore life casting. This class will cover constructing models, making refractory molds, preparing the glass, firing the molds in kilns and resolving castings into finished works of art. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course Fee is \$217.50. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-456 Fused and Slumped Glass-Phase II**

Fall and Spring: 3 units

We will focus on perfecting our glass cutting skills and knowledge while revisiting ideas and techniques from introduction to fusing and slumping. This class will focus on your ideas and desired finished projects while raising the caliber of work you create. New techniques will be discussed as student designs require. 24 hours of fusing class/workshop experience required, or permission of the instructor required. Basic materials provided. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please register in person at CFA 100. Spaces are limited. Course Fee is \$205. Not eligible for PCHE cross registration. Course taught at Pittsburgh Glass Center.

Prerequisite: 62-453

62-459 Intro to Stained Glass

Fall and Spring: 3 units

Learn the Tiffany method of stained glass while creating your very own stained glass panel from a variety of patterns and glass. Students will learn the basic skills of cutting and shaping sheet glass, foiling and soldering. An understanding of these skills is critical to success and by the end of the class you will feel confident to continue with your new found art form. Registration can only be done on or after your scheduled registration day. Please stop by CFA 100 to register. Registration is first come, first served. Course fee is \$217.50. Class is held at Pittsburgh Glass Center.

Course Website: <https://www.pittsburghglasscenter.or>**62-464 Earring Clinic with Michael Mangiafico**

Intermittent: 3 units

Explore the world of mandrel flameworked hanging style glass earrings through melting colorful soda lime glass that was manufactured in Italy. We will explore, make and incorporate traditional Venetian Zanferico that's fancy glass canes into delicate ornaments for the ears. Pursue the anatomy of a well-proportioned earring all the while playing with sparkly dichroic coated glass and learning how to put together a good loop for the pendant.

62-473 Books, Zines, and Multiples

Intermittent: 10 units

In this course, we will explore the possibilities for working with books, zines, and multiples as democratic prints, sculptural objects, site for time-based narratives, drawing, writing, documentation and so on. Students will be encouraged to experiment with a range of approaches to subject matter and form, with an eye on the relationship between originals and copies.

Prerequisite: 62-141

62-475 ACTIVATED ANAMORPHS: Performative Inhabitables and Interactive Prostheses

Fall and Spring: 10 units

This interdisciplinary project and performance based studio course will concentrate on the contemporary relationship between wearable sculpture, prosthetic apparatus, DIY costume, and identity-based performance. Class time will be spent designing and fabricating performative devices that alter, augment, mask, and transform the body and its inherent abilities. Guest instructors from across the College of Fine Arts will provide lectures, critique, and workshops to offer students multiple perspectives and techniques. Students will work in a variety of media, unveiling the meanings expressed through materials and investigating new ways to interact with our physical environment through explorations in the adaptation, translation, enhancement, exaggeration, modification, and mutation of the human body. The course will involve student collaboration across disciplines, as well as rehearsals and public performances. Open to third year/ juniors and above. Faculty: Scott Andrew

62-478 IDEATe digiTOOL

Fall and Spring: 6 units

This IDEATe-affiliated course serves as an introduction to the fundamental concepts, processes, and procedures to utilize digital and traditional equipment within the IDEATe@Hunt Library facilities. After completion, participating students should leave with a thorough understanding of laser cutting/engraving, 3D printing, CNC routing, and traditional woodworking equipment/processes; and how to operate in a safe, responsible, and efficient manner. This comprehension and experience proves useful for all creative disciplines, and participants are certified for future fabrication equipment access.

62-483 Growing Theatre Community Outreach

Fall and Spring: 6 units

Growing Theater engages students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose at risk population of fifth graders from a local school to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden students' personal and professional outlooks by guiding through them this theatrical process. The resulting play is performed in May at CMU. This course is open to all students, not just Drama majors.

62-661 Interaction and Expression using Pausch Bridge Lighting

Fall and Spring: 3 units

Working in cross-disciplinary teams, students will explore light as art, interactive design and programming using a Pharos lighting control system. Students will explore the use of light and interaction using the actual controls within the Randy Pausch Memorial Bridge. Student teams will develop final projects that will be exhibited on the actual Randy Pausch Memorial Bridge.

62-707 Introduction to Computational Geometry and Algorithmic Modeling

Fall: 6 units

This course will introduce concepts and strategies for the modeling and development of computational geometry for 3d printing purposes and introduce algorithmic thinking using the Rhinoceros McNeel platform and Grasshopper plugin. This course is intended for students with no or little 3-D modeling skills to advance their abilities in modeling, digital prototyping and visual communication.

Course Website: <http://ideate.cmu.edu/about-ideate/departments/college-fine-arts/ideate-variational-geometry-ii/>**62-708 Theater Architecture I**

Spring: 9 units

TBA

62-714 Galleries & Auction Houses: Economics of the Art Market

6 units

This class surveys the for-profit art gallery model. Topics include exploration of the business model and common practices of for-profit art galleries and the primary and secondary markets for art sales. Art Appraisals auctions and auction galleries artist procurement art collectors and investor cultivation as well as a profile of gallerists will be discussed in detail. Students will be required to work an art auction and attend the opening receptions for local exhibitions. There will be a non-required trip to the gallery districts of New York City to visit galleries and talk to gallery directors and staff. Corporate art collections will also be discussed as well as how to set prices artist commissions artist agreements consignment sales and inventory will also be topics covered by this course.

62-715 Ecologics: Computational Techniques for Shaping the Built Environment

Fall: 9 units

Ecology posits that all entities within a given system have thermodynamic relationships to each other and are bound together in complex exchanges of energy and information: an ecosystem. This seminar seeks to translate this dynamic exchange into a computational framework directly influencing design processes. Students will be introduced to computational design thinking, using contemporary parametric modeling as a method for incorporation of environmental data into systemic dynamic behavior and feedback loops. The objective is to speculate about performative architectural, or urban systems, the morphology of which, are informed through design protocols that incorporate environmental data and simulation. We will engage design processes in which the metrics of the systems' performance underpin creative exploration of organization and form. This exploration results in the design and prototype of a specific morphological component system. Students will be introduced to digital parametric tools and immersed in contemporary digital fabrication processes, such as: 3d-printing, cnc-milling, mold casting, etc.

62-718 Theater Architecture II

Spring
TBA

62-775 ACTIVATED ANAMORPHS: Performative Inhabitables and Interactive Prostheses

Fall and Spring: 10 units

This interdisciplinary project and performance based studio course will concentrate on the contemporary relationship between wearable sculpture, prosthetic apparatus, DIY costume, and identity-based performance. Class time will be spent designing and fabricating performative devices that alter, augment, mask, and transform the body and its inherent abilities. Guest instructors from across the College of Fine Arts will provide lectures, critique, and workshops to offer students multiple perspectives and techniques. Students will work in a variety of media, unveiling the meanings expressed through materials and investigating new ways to interact with our physical environment through explorations in the adaptation, translation, enhancement, exaggeration, modification, and mutation of the human body. The course will involve student collaboration across disciplines, as well as rehearsals and public performances. Open to graduate students. Faculty: Scott Andrew