



# 2015/2016

COLLEGE CATALOG

**LYME**  
ACADEMY  
COLLEGE OF  
FINE ARTS

*A College of the*  
University of New Haven

84 LYME STREET  
OLD LYME, CT 06371  
[www.lymeacademy.edu](http://www.lymeacademy.edu)

Office of the Dean: 10/5/15

*See the College website for the latest version.*

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## The Mission

The mission of Lyme Academy College of Fine Arts is to educate aspiring artists through a rigorous studio curriculum rooted in figurative and representational art. The College offers a comprehensive liberal arts education essential for advanced critical and creative thought. The program reflects a deep respect for both traditional and innovative forms of teaching and provides an unrivalled foundation for developing unique visual expressions. Upon completion of their studies, students will be equipped not only to articulate their culture, but also to give it shape and substance.

## Program Goals

- Craftsmanship and technical skill in the use of materials and methods
- Discipline, as intuition and creativity subjected to judgment and revision
- Knowledge of history of art, ideas, and human experience
- Critical thinking about ideas, events, intentions, and issues in contemporary culture
- Mastery of writing and oral skills
- Commitment to a relentless pursuit of excellence
- Inspiration to fuel the intention and direction of the work
- Respect and tolerance for authenticity and diversity in the search for intellectual and aesthetic integrity
- Integration of the subjective, rational, and technical in artistic practice



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## Accreditation

Lyme Academy College of Fine Arts is proud to be accredited by the New England Association of Schools and Colleges (NEASC), the National Association of Schools of Art and Design (NASAD), and the Connecticut Office of Higher Education.

## Academic Progress and Student Responsibility

Each student is responsible for observing all regulations in this Catalog and those published elsewhere by the College. When in doubt about any College regulation, students should seek advice from their academic advisor, the Office of the Dean, or the appropriate member of the faculty or staff.

## Advising

Advisors are assigned when students first enter the school. An attempt is made to place students with advisors from their chosen major, however many new students are undecided when they arrive and others may decide to change their major once they enter the program. If a student wishes to change his or her advisor, he or she should contact the Office of the Dean.

## Policy Changes

The Lyme Academy College of Fine Arts reserves the right to alter policies pertaining to courses, fees, scheduling, and other information in this Catalog as deemed necessary for the proper functioning of the College.

## Non-Discrimination Policy

Lyme Academy College of Fine Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, gender, religion, national origin, sexual orientation, ethnic background, or disability.

Direct inquiries to: Office of the Dean

Lyme Academy College of Fine Arts  
84 Lyme Street  
Old Lyme, CT 06371



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## The College

## Programs of Study

### BFA Degree

The 120-credit Bachelor of Fine Arts degree is designed to combine a solid, substantial foundation of technical and conceptual skills in the visual arts with the critical thinking and communication skills essential for success in today's complex art world.

### Certificate

The 90-credit Certificate in Painting or Sculpture is a program for students who do not wish to pursue a BFA degree. The Three-Year Certificate program includes the same balanced curriculum with fewer studio and liberal arts requirements.

### Post-Baccalaureate Certificate

This program has been developed for the individual who has completed an undergraduate degree, and who wishes to strengthen conceptual abilities or studio skills, and/or develop a cohesive body of work to qualify for graduate school or other professional opportunities. The 30-credit program is two semesters of full-time study.



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## Foundation Program

The Foundation program provides all entering students with a common first year experience that prepares them for a successful transition to their sophomore year and choice of major. The program develops fundamental artistic proficiencies in drawing, painting, sculpture, color, and design based on the observation of nature including the human figure. Students successfully completing the Foundation curriculum are able to demonstrate a consistent level of basic competencies including an understanding of visual arts principles and the ability to translate the observed environment into drawn, painted, and sculpted form with a reasonable degree of technical skill and vivacity.

## New Student Seminars

The New Student Seminars are a year-long non-credit series of presentations that are required for graduation. The purpose of the seminars is to give additional educational focus to students' preparation for collegiate success and professional readiness. Grading is based on attendance and participation, and is strictly "Pass/Fail." Successful completion of the Freshmen Seminars is a requirement for graduation. Students who are not required to attend the seminars are welcome to attend any session they would like on a space available basis.



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**Drawing** with minors**Roland Becerra, Coordinator**

rbecerra@lymefs.newhaven.edu

The Drawing program supports the B.F.A. degree as a whole by offering all matriculated students the opportunity to develop their intellectual and artistic faculties through work in a variety of drawing-based artistic forms. The Drawing program, which can be pursued as the student's major program of study, is comprised of a sequence of courses that addresses representational drawing's means of conveyance as well as its broader areas of concern in a progression designed to foster each student's ability through drawing to achieve independently conceived artistic ends. Both as a contributory tool in the service of painting, sculpture or illustration and as an independent art form pursued and practiced by Drawing majors, work in the drawing program is meant to contribute significantly to an expansion in students' capacities for learning in ways in keeping with the broader goals of undergraduate education in art.

The sequence of courses in the B.F.A. Drawing major program includes and follows upon students' successful completion of Drawing I or equivalent approved foundation drawing transfer credits. The progression of drawing courses, which is reflected in the 100-, 200-, 300- and 400-level course numbering system, provides flexibly to correspond with students' advancement as undergraduates.

The Drawing major comprises 33 drawing credits in total which includes three credits in printmaking, three credits in second-year independent work, and nine credits in Senior Studio, in connection with which work is created for inclusion in the Senior Exhibition. Drawing majors must choose to minor in Painting or Sculpture which will entail taking 15 credits of predetermined courses and 6 credits of electives in either one of those departments. They will choose from among all four majors in earning 6 required studio elective credits and pursue 15 credits in art history and 30 credits in course work in other liberal arts and science.



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### BFA in Drawing with Painting Minor

FALL		SPRING	
<b>FIRST YEAR</b>		credits	credits
DRAW1150 DRAWING I	3	DRAW1155 DRAWING I	3
PNTG1161 2D DESIGN	1.5	SCLP1166 3D DESIGN	1.5
PNTG1100 PAINTING I	3	PNTG1105 PAINTING I	3
SCLP1150 SCULPTURE I	3	SCLP1155 SCULPTURE I	3
ARHS1170 ART HIST - SURVEY	3	ARHS1175 ART HIST - SURVEY	3
ENGL1107 ENGLISH COMP.	3	ENGL1109 LITERATURE & COMP.	3
	16.5		16.5
<b>SECOND YEAR</b>		credits	credits
DRAW2215 CALLIGRAPHIC DRAWING +	1.5	DRAW2277 IND. DRAWING PROJECTS+	3
DRAW2210 FIGURE DRAWING I +	3	DRAW3345 CHIAROSCURO DRAWING +	3
PNTG2260 PAINTING II: OBSERVATION	3	PNTG2265 PAINTING II: FIGURE	3
PERS1150 PERSPECTIVE	1.5	PERS1155 PERSPECTIVE	1.5
ANAT1190 ANAT I	1.5	ANAT1195 ANAT II	1.5
MATH1101 MATHEMATICS	3	HUMNXXXX HUMANITIES REQUIREMENT	3
PNTG2212 INTRO. DIGITAL IMAGING	1.5		
	15.0		15.0
<b>THIRD YEAR</b>		credits	credits
DRAW3320 FIGURE DRAWING II +	1.5	DRAW3335 FIGURE DRAWING III +	1.5
DRAW224X PRINTMAKING	3	DRAW3382 NARRATIVE DRAWING +	1.5
PNTG3360 PAINTING III	3	PNTGXXXX PAINTING ELECTIVES	3
XXXX STUDIO ELECTIVES	1.5	XXXX STUDIO ELECTIVES	3
SCIEXXXX SCIENCE	4	ARHS3375 CONTEMP ART CRIT	3
ARHS2250 ART HISTORY: MODERNISM	3	SSCIXXXX SOCIAL SCIENCE	3
	16.0		15.0
<b>FOURTH YEAR</b>		credits	credits
DRAW4490 SENIOR STUDIO - DRAW	4.5	DRAW4495 SENIOR STUDIO - DRAW	4.5
XXXX STUDIO ELECTIVES	1.5	XXXX STUDIO ELECTIVES	1.5
PNTGXXXX PAINTING ELECTIVES	3	XXXX GENERAL ELECTIVE	3
SSCIXXXX SOCIAL SCIENCE	3	ARHS44XX ART HISTORY SEMINAR	3
LBST4490 PROFESSIONAL PRACTICE	2		
	14.0		12.0
		TOTAL CREDITS	120.0

+ Drawing majors must earn a minimum grade of C- to receive credit within their major.



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### BFA in Drawing with Sculpture Minor

FALL		SPRING	
<b>FIRST YEAR</b>	credits		credits
DRAW1150 DRAWING I	3	DRAW1155 DRAWING I	3
PNTG1161 2D DESIGN	1.5	SCLP1166 3D DESIGN	1.5
PNTG1100 PAINTING I	3	PNGT1105 PAINTING I	3
SCLP1150 SCULPTURE I	3	SCLP1155 SCULPTURE I	3
ARHS1170 ART HIST - SURVEY	3	ARHS1175 ART HIST - SURVEY	3
ENGL1107 ENGLISH COMP.	3	ENGL1109 LITERATURE & COMP.	3
	16.5		16.5
<b>SECOND YEAR</b>	credits		credits
DRAW2215 CALLIGRAPHIC DRAWING +	1.5	DRAW2277 IND. DRAWING PROJECTS +	3
DRAW2210 FIGURE DRAWING I +	3	DRAW3345 CHIAROSCURO DRAWING +	3
SCLP2220 FIGURE SCULPTURE	3	SCLP2225 FIGURE SCULPTURE	3
PERS1150 PERSPECTIVE	1.5	PERS1155 PERSPECTIVE	1.5
ANAT1190 ANAT I	1.5	ANAT1195 ANAT II	1.5
MATH1101 MATHEMATICS	3	HUMNXXXX HUMANITIES REQUIREMENT	3
PNTG2212 INTRO. DIGITAL IMAGING	1.5		
	15.0		15.0
<b>THIRD YEAR</b>	credits		credits
DRAW3320 FIGURE DRAWING II +	1.5	DRAW3335 FIGURE DRAWING III +	1.5
DRAW224X PRINTMAKING	3	DRAW3382 NARRATIVE DRAWING +	1.5
SCLPXXXX SCULPTURE ELECTIVES	3	SCLP2275 SCULPTURE COMPOSITION II	3
SCIEXXXX SCIENCE	4	XXXX STUDIO ELECTIVES	3
ARHS2250 ART HISTORY: MODERNISM	3	ARHS3375 CONTEMP ART CRIT	3
		SSCIXXXX SOCIAL SCIENCE	3
	14.5		15.0
<b>FOURTH YEAR</b>	credits		credits
DRAW4490 SENIOR STUDIO - DRAW	4.5	DRAW4495 SENIOR STUDIO - DRAW	4.5
XXXX STUDIO ELECTIVES	4.5	SCLPXXXX SCULPTURE ELECTIVES	3
SSCIXXXX SOCIAL SCIENCE	3	ARHS44XX ART HISTORY SEMINAR	3
LBST4490 PROFESSIONAL PRACTICE	2	XXXX GENERAL ELECTIVE	3
	14.0		13.5
		<b>TOTAL CREDITS</b>	<b>120.0</b>

+ Drawing majors must earn a minimum grade of C- to receive credit within their major.



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## Illustration

### David Wenzel, Coordinator

dwenzel@lymefs.newhaven.edu

The 120-credit Bachelor of Fine Arts in Illustration develops each student's ability to create compelling and effective visual communication, built on a solid grounding in drawing, design, painting, liberal arts, and art history. The systematic development of drawing abilities and competency in anatomy provides students with the high level of technical skill that supports a personal vision as an artist and communicator, where creativity is enabled by craft.

Specialized Illustration courses focus on the development of each student's ability to convey information, tell stories and express ideas through image making. Skill development includes idea generation, professional collaboration, and digital production. Technology is integrated into the curriculum as a means to communicate, create and collaborate, alongside and in conjunction with traditional art-making processes. Professional planning, production and presentation skills are advanced throughout the program, as well as an understanding of Illustration and its companion industries.

Content is structured in an ordered sequence to progressively develop student comprehension and mastery. Elective courses and independent studies with the College's skilled faculty enable students to augment the core curriculum to advance individual areas of interest, including printmaking, digital image manipulation, animation, and video.



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### BFA in Illustration

FALL			SPRING		
<b>FIRST YEAR</b>		credits			credits
DRAW1150	DRAWING I	3	DRAW1155	DRAWING I	3
PNTG1161	2D DESIGN	1.5	SCLP1166	3D DESIGN	1.5
PNTG1100	PAINTING I	3	PNTG1105	PAINTING I	3
SCLP1150	SCULPTURE I	3	SCLP1155	SCULPTURE I	3
ARHS1170	ART HIST - SURVEY	3	ARHS1175	ART HIST - SURVEY	3
ENGL1107	ENGLISH COMP.	3	ENGL1109	LITERATURE & COMP.	3
		16.5			16.5
<b>SECOND YEAR</b>		credits			credits
ILLU1100	INTRO TO ILLUSTRATION +	3	ILLU1155	ILLUSTRATION I +	3
PNTG2260	PAINTING II: OBSERVATION	3	DRAW2277	IND DRAWING PROJECTS	3
DRAW2210	FIGURE DRAWING I	3	ARHS2275	HIST OF ILLUSTRATION	3
PERS1150	PERSPECTIVE	1.5	PERS1155	PERSPECTIVE	1.5
ANAT1190	ANAT I	1.5	ANAT1195	ANAT II	1.5
MATH1101	MATHEMATICS	3	HUMNXXXX	HUMANITIES REQUIREMENT	3
PNTG2212	INTRO DIGITAL IMAGING	1.5			
		16.5			15.0
<b>THIRD YEAR</b>		credits			credits
ILLU2250	ILLUSTRATION II +	3	ILLU3355	ILLUSTRATION III +	3
XXXX	STUDIO ELECTIVE	3	ILLUXXXX	ILLUSTRATION ELECTIVE	1.5
DRAW3320	FIGURE DRAWING II	1.5	XXXX	STUDIO ELECTIVES	3
SCIEXXXX	SCIENCE	4	ARHS3375	CONTEMP ART CRIT	3
ARHS2250	ART HISTORY: MODERNISM	3	SSCIXXXX	SOCIAL SCIENCE	3
		14.5			13.5
<b>FOURTH YEAR</b>		credits			credits
ILLU4460	SENIOR PROJECT	6	ILLU4465	SENIOR PROJECT	6
ILLU4470	SENIOR PORTFOLIO	3	ILLU4475	SENIOR PORTFOLIO	3
SSCIXXXX	SOCIAL SCIENCE	3	XXXX	STUDIO ELECTIVE	1.5
LBST4490	PROFESSIONAL PRACTICE	2	XXXX	GENERAL ELECTIVE	3
		14			13.5
			<b>TOTAL CREDITS</b>		<b>120.0</b>

+ Illustration majors must earn a minimum grade of C- to receive credit within their major.



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## Painting

### Susan Stephenson, Coordinator

sstephenson@lymefs.newhaven.edu

The primary educational goals for the painting major are knowledge of and proficiency in painting practice based on the observation of nature, including the human figure and supported by craftsmanship, individual initiative, creativity, and the ability to interpret ideas through artistic expression.

The program requires students to understand historical and contemporary examples of painting and to integrate that knowledge into studio practice. Students will demonstrate a thorough understanding of value, color, composition, and expression through the study of anatomy, life drawing, perspective, and design and the role these elements play in conveying meaning and vivacity. Students will be competent in the use of media such as oil, watercolor, egg tempera, and pastel and will demonstrate through robust and substantial works. Proficiency in a range of painting modes including the figure, landscape, portrait, and still life.



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### BFA in Painting

FALL		SPRING	
<b>FIRST YEAR</b>	credits		credits
DRAW1150 DRAWING I	3	DRAW1155 DRAWING I	3
PNTG1161 2D DESIGN	1.5	SCLP1166 3D DESIGN	1.5
PNTG1100 PAINTING I	3	PNTG1105 PAINTING I	3
SCLP1150 SCULPTURE I	3	SCLP1155 SCULPTURE I	3
ARHS1170 ART HIST - SURVEY	3	ARHS1175 ART HIST - SURVEY	3
ENGL1107 ENGLISH COMP.	3	ENGL1109 LITERATURE & COMP.	3
	16.5		16.5
<b>SECOND YEAR</b>	credits		credits
PNTG2260 PAINTING II: OBSERVATION +	3	PNTG2265 PAINTING II: FIGURE +	3
PNTG2212 INTRO TO DIGITAL IMAGING	1.5	DRAW2277 IND DRAWING PROJECTS	3
PNTG3373 FIGURE PAINTING	1.5	XXXX STUDIO ELECTIVE	1.5
DRAW2210 FIGURE DRAWING I	3	XXXX STUDIO ELECTIVE	1.5
PERS1150 PERSPECTIVE	1.5	PERS1155 PERSPECTIVE	1.5
ANAT1190 ANAT I	1.5	ANAT1195 ANAT II	1.5
MATH1101 MATHEMATICS	3	HUMNXXXX HUMANITIES REQUIREMENT	3
	15.0		15.0
<b>THIRD YEAR</b>	credits		credits
PNTG3360 PAINTING III +	3	PNTG3365 PAINTING III: JR PTG PROJ +	3
PNTG3330 METHODS & MATERIALS	3	PNTG3335 LARGE SCALE PAINTING	3
DRAWXXXX DRAWING OPTIONS **	3	XXXX STUDIO ELECTIVE	3
SCIEXXXX SCIENCE	4	ARHS3375 CONTEMP. ART CRITICISM	3
ARHS2250 ART HISTORY: MODERNISM	3	SSCIXXXX SOCIAL SCIENCE	3
	16.0		15.0
<b>FOURTH YEAR</b>	credits		credits
PNTG4460 SENIOR STUDIO	4.5	PNTG4465 SENIOR STUDIO	4.5
XXXX STUDIO ELECTIVE	4.5	XXXX GENERAL ELECTIVE	3
LBST4490 PROFESSIONAL PRACTICE	2	XXXX STUDIO ELECTIVE	1.5
SSCIXXXX SOCIAL SCIENCE	3	ARHS44XX ART HISTORY SEMINAR	3
	14.0		12.0
		<b>TOTAL CREDITS</b>	<b>120.0</b>

+Painting majors must earn a minimum grade of C- to receive credit within their major.

\*\*Drawing Options: Figure Drawing II, 1.5 cr. / Figure Drawing III, 1.5 cr. / Calligraphic Drawing, 1.5 cr. / Chiaroscuro, 3 cr. / Printmaking 1.5 cr.



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### Certificate in Painting

FALL			SPRING		
<b>YEAR ONE</b>		credits			credits
DRAW1150	DRAWING I	3	DRAW1155	DRAWING I	3
PNTG1161	2D DESIGN	1.5	SCLP1166	3D DESIGN	1.5
PNTG1100	PAINTING I	3	PNTG1105	PAINTING I	3
SCLP1150	SCULPTURE I	3	SCLP1155	SCULPTURE I	3
ANAT1190	ANATOMY I	1.5	ANAT1195	ANATOMY II	1.5
ARHS1170	ART HISTORY - SURVEY	3	ARHS1175	ART HISTORY - SURVEY	3
		15.0			15.0
<b>YEAR TWO</b>		credits			credits
PNTG2260	PAINTING II: OBSERVATION +	3	PNTG2265	PAINTING II: FIGURE +	3
PNTG3373	FIGURE PAINTING	1.5	DRAW224X	PRINTMAKING	1.5
PNTG2212	INTRO. TO DIGITAL IMAGING	1.5	XXXX	STUDIO ELECTIVE	3
DRAW2210	FIGURE DRAWING I	3	DRAW2277	IND. DRAWING PROJECTS	3
DRAW2215	CALLIGRAPHIC DRAWING	1.5	PERS1155	PERSPECTIVE	1.5
PERS1150	PERSPECTIVE	1.5	XXXX	STUDIO ELECTIVE	3
XXXX	STUDIO ELECTIVE	3			
		15.0			15.0
<b>THIRD YEAR</b>		credits			credits
PNTGXXXX	PAINTING ELECTIVE *	3	PNTGXXXX	PAINTING ELECTIVE *	3
PNTG3360	PAINTING III +	3	PNTG3365	PAINTING III +	3
PNTG3330	METHODS & MATERIALS	3	DRAWXXXX	DRAWING OPTIONS **	3
DRAWXXXX	DRAWING OPTIONS **	3	XXXX	STUDIO ELECTIVE	6
XXXX	STUDIO ELECTIVE	3			
		15.0			15.0
TOTAL CREDITS			90.0		

+ C- or above required to receive credit within the major.

\*Coursework to be determined in concert with advisor.

\*\*Drawing Options: Chiaroscuro, 3 credits / Figure Drw. II and III, 1.5 credits. / Narrative Drawing, 3 credits



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## Sculpture

**John O'Reilly, Coordinator**

joreilly@lymefs.newhaven.edu

The primary educational goals for the sculpture major are knowledge of and proficiency in sculptural practice based on the observation of nature including the human figure and supported by craftsmanship, individual initiative, creativity, and the ability to interpret ideas through artistic expression.

The program requires students to understand historical and contemporary examples of sculpture and to integrate that knowledge into studio practice. Informed by proficiency in life drawing, knowledge of anatomical structure, and an understanding of three-dimensional composition, students will demonstrate their ability to articulate forms, in the round and in relief, and to produce robust and convincing sculptures in such modes as the figure and the portrait. Students will be competent in the use of sculptural materials and methods of casting.



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### BFA in Sculpture

FALL		SPRING	
<b>FIRST YEAR</b>	credits		credits
DRAW1150 DRAWING I	3	DRAW1155 DRAWING I	3
PNTG1161 2D DESIGN	1.5	SCLP1166 3D DESIGN	1.5
PNTG1100 PAINTING I	3	PNTG1105 PAINTING I	3
SCLP1150 SCULPTURE I	3	SCLP1155 SCULPTURE I	3
ARHS1170 ART HIST - SURVEY	3	ARHS1175 ART HIST - SURVEY	3
ENGL1107 ENGLISH COMP.	3	ENGL1109 LITERATURE & COMP.	3
	16.5		16.5
<b>SECOND YEAR</b>	credits		credits
SCLP2220 FIGURE SCULPTURE +	3	SCLP2225 FIGURE SCULPTURE +	3
SCLP2291 ÉCORCHÉ	1.5	SCLP2275 SCULPTURE COMP II +	3
PNTG2212 INTRO. DIGITAL IMAGING	1.5	XXXX STUDIO ELECTIVE	1.5
DRAW2210 FIGURE DRAWING I	3	DRAWXXXX DRAWING OPTIONS **	3
PERS1150 PERSPECTIVE	1.5	PERS1155 PERSPECTIVE	1.5
ANAT1190 ANAT I	1.5	ANAT1195 ANAT II	1.5
MATH1101 MATH	3	HUMNXXXX HUMANITIES REQUIREMENT	3
	15.0		16.5
<b>THIRD YEAR</b>	credits		credits
DRAW3320 FIGURE DRAWING II	1.5	DRAWXXXX DRAWING OPTIONS **	1.5
DRAW2215 CALLIGRAPHIC DRAWING	1.5	SCLP3375 SCULPTURE COMP III +	3
SCLP3330 MOLD AND CASTING	1.5	SCLP3335 MOLD AND CASTING	1.5
XXXX STUDIO ELECTIVE	3	XXXX STUDIO ELECTIVE	1.5
SCIEXXXX SCIENCE	4	ARHS3375 CONTEMP. ART CRITICISM	3
ARHS2250 ART HISTORY: MODERNISM	3	SSCIXXXX SOCIAL SCIENCE	3
	14.5		13.5
<b>FOURTH YEAR</b>	credits		credits
SCLP4480 SENIOR STUDIO	4.5	SCLP4485 SENIOR STUDIO	4.5
XXX STUDIO ELECTIVE	3	XXXX STUDIO ELECTIVE	1.5
LBST4490 PROFESSIONAL PRACTICE	2	XXXX STUDIO ELECTIVE	1.5
XXXX STUDIO ELECTIVE	1.5	ARHS44XX ART HISTORY SEMINAR	3
SSCIXXXX SOCIAL SCIENCE	3	XXXX GENERAL ELECTIVE	3
	14.0		13.5
		<b>TOTAL CREDITS</b>	<b>120.0</b>



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+ Sculpture majors must earn a minimum grade of C- to receive credit within their major.

\*\*Drawing Options: Chiaroscuro, 3 credits. / Figure Drw. II, 3 credits. / Scenic Drawing, 3 credits.



### Certificate in Sculpture

FALL			SPRING		
<b>YEAR ONE</b>		credits			credits
DRAW1150	DRAWING I	3	DRAW1155	DRAWING I	3
PNTG1161	2D DESIGN	1.5	SCLP1166	3D DESIGN	1.5
PNTG1100	PAINTING I	3	PNTG1105	PAINTING I	3
SCLP1150	SCULPTURE I	3	SCLP1155	SCULPTURE I	3
ANAT1190	ANATOMY I	1.5	ANAT1195	ANATOMY II	1.5
ARHS1170	SURVEY ART HISTORY	3	ARHS1175	SURVEY ART HISTORY	3
		15.0			15.0
<b>YEAR TWO</b>		credits			credits
SCLP2220	FIGURE SCULPTURE +	3	SCLP2225	FIGURE SCULPTURE +	3
XXXX	STUDIO ELECTIVE	3	SCLP2275	SCULPTURE COMP II +	3
SCLP2291	ÉCORCHÉ	1.5	XXXX	STUDIO ELECTIVE	3
SCLP3330	MOLD & CASTING	1.5	SCLP3335	MOLD & CASTING	1.5
PNTG2212	INTRO. TO DIGITAL IMAGING	1.5	XXXX	STUDIO ELECTIVE	1.5
DRAW2210	FIGURE DRAWING I	3	DRAWXXXX	DRAWING OPTIONS **	3
DRAW2215	CALLIGRAPHIC DRAWING	1.5			
		15.0			15.0
<b>THIRD YEAR</b>		credits			credits
SCLPXXXX	SCULPTURE ELECTIVE*	3	SCLPXXXX	SCULPTURE ELECTIVE	3
XXXX	STUDIO ELECTIVE	6	SCLP3375	SCULPTURE COMP III +	3
XXXX	GENERAL ELECTIVE	3	DRAWXXXX	DRAWING OPTIONS **	3
DRAW3320	FIGURE DRAWING II	1.5	XXXX	GENERAL ELECTIVE	3
DRAW224X	PRINTMAKING	1.5	XXXX	STUDIO ELECTIVE	3
		15.0			15.0
<b>TOTAL CREDITS</b>				<b>90.0</b>	

+ C- or above required to receive credit within the major.

\* Coursework to be determined in concert with advisor.

\*\*Drawing Options: Chiaroscuro, 3 credits. / Figure Drw. III, 1.5 credits. / Ind. Drawing Projects, 3 credits / Narrative Drawing, 1.5 credits.



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**Post-  
Baccalaureate  
Certificate****Drawing | Roland Becerra, Coordinator**

rbecerra@lymefs.newhaven.edu

**Painting | Susan Stephenson, Coordinator**

sstephenson@lymefs.newhaven.edu

**Sculpture | John O'Reilly, Coordinator**

joreilly@lymefs.newhaven.edu

The program provides recent BFA, BA, or BS graduates of colleges and universities a one-year (two-year maximum) intensive program designed to assure advanced studio competency in the traditional fine arts disciplines, to help them prepare the strongest possible portfolios and develop a clear personal direction so they are competitive as self-directed independent fine artists. No transfer credits will be accepted.

The curriculum of this program is intentionally flexible so it may be individually designed to meet the specific needs of each enrollee in the Post Baccalaureate Program within the purview of the College's mission. It combines some formal aspects of an advanced undergraduate program in terms of techniques and basics, with an independent studio/critique program on a graduate level that fosters individual development and research. Requirements must be approved and determined by the BFA Chair. Liberal Arts seminars in historical and contemporary studies, designed to broaden personal vision and concept development, are available both semesters.



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### Post- Baccalaureate Certificate

FALL			SPRING		
YEAR ONE		credits			credits
XXXX	STUDIO ELECTIVES	12 to 18	XXXX	STUDIO ELECTIVES	12 to 18
XXXX	INDEPENDENT STUDIES	0 to 6	XXXX	INDEPENDENT STUDIES	0 to 6
XXXX	LIBERAL ARTS	0 to 6	XXXX	LIBERAL ARTS	0 to 6
XXXX	SEMESTER TOTAL	12 to 18	XXXX	SEMESTER TOTAL	12 to 18

TOTAL CREDITS

30.0

\* Coursework to be determined in concert with advisor.



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## Liberal Arts Program

The Liberal Arts program supports the B.F.A. program by developing in students a rich understanding of the cultural, social, historical, and scientific context of the world they will enter upon graduation. Courses in Liberal Arts are taught in a logical and effective sequence that supports each student's intellectual development. They are designed to meet the General Education requirements of NEASC and other relevant accreditation agencies and to be pertinent and intellectually engaging to the developing artist. The Liberal Arts curriculum emphasizes competency in communication skills through assignments that encompass both written work and oral presentations.

The Liberal Arts program also offers an opportunity for students to acquire further art historical knowledge by taking additional courses to fulfill the Art History Minor.

### Minor in Art History

The minor in Art History requires 21 credits, including six credits in an introductory survey (ARHS1170/75), three credits in Modernism (ARHS2250), three credits in Contemporary Art Criticism (ARHS3375), and nine credits in upper level courses (ARHS44XX). A minimum grade of B- must be sustained in each course.



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## College Faculty

### Shira Avidor

Instructor, Painting  
BFA, Bezalel Academy of Art & Design;  
MFA, Boston University College of Fine Arts.

### Roland Becerra

Associate Professor, Painting and Drawing, Coordinator of Drawing Department  
BFA, The School of the Art Institute of Chicago;  
MFA, Yale University, School of Art.

### Loree S. Bourgoin

Library Director  
BA, History, University of Connecticut;  
MLS, Southern Connecticut State University.

### Brian Booth Craig

Assistant Professor of Sculpture  
BFA, Pennsylvania State University;  
MFA, New York Academy of Art.

### Nancy Friese

Visiting Faculty, Printmaking  
BS, University of North Dakota;  
MFA, Yale University School of Art.

### Nancy Peel Gladwell

Associate Professor of Painting & Drawing  
BFA, George Washington University;  
MFA, Hartford Art School, University of Hartford.

### Will Kurtz

Instructor, Sculpture  
BLA, Michigan State University;  
MFA, New York Academy of Art.

### Randy Melick

Associate Professor of Drawing and Anatomy, BFA Chair  
Deane G. Keller Chair of Classical Drawing and Figurative Art  
BA, Princeton University;  
MFA, New York Academy of Art.

### Dr. Janis Mink

Instructor, Art History  
BA, Smith College;  
Ph.D., Universität Hamburg.



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## College Faculty

### Patricia Miranda

Visiting Assistant Professor, Painting and Liberal Arts  
BFA, SUNY Purchase;  
MFA, Vermont College of Fine Arts.

### Kimberly Monson

Instructor, Sculpture  
BFA, Lyme Academy College of Fine Arts;  
MFA, New York Academy of Art.

### John O'Reilly

Instructor, Sculpture, Coordinator of Sculpture Department  
BFA, Columbus College of Art and Design;  
MFA, New York Academy of Art.

### Jon Sideriadis

Instructor, Illustration  
BFA, Rhode Island School of Design;  
MFA, Hartford Art School .

### Dale Stephanos

Instructor, Illustration  
Professional Illustrator

### Susan Stephenson

Associate Professor of Painting and Drawing, Coordinator of Painting Department  
BFA, Louisiana Tech University;  
MFA, Boston University.

### Richard Teverson

Instructor, Art History  
BA, Oxford University;  
MA & M.Phil., Yale University.

### David Wenzel

Instructor, Illustration, Coordinator of Illustration Department  
BFA, Hartford Art School.

### Peter Zallinger

Associate Professor of Painting and Drawing  
BA, Yale University.



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## Campus Resources

### The Kriebler Library

The Library's collection is designed to support the degree programs, and includes books, periodicals, electronic resources, films, and image and artist exhibition files. The library offers quiet reading and study space, computer workstations, lighting units, copier equipment, image viewing equipment and open access to the book and periodicals stack space. Advance reservations are required for use of the Visual Resource Center workstations, which provide students access to digital imaging software and scanning equipment. Additionally, students may borrow materials from other libraries via Interlibrary Loan Service offered at the Kriebler Library. Library staff provides students assistance with the location and use of library resources and technology. Printed guides are available in the library to assist students with their research.

Library hours, overdue fines and copy/print fees are posted in the library. Please note that hours vary throughout the year due to semester breaks, holidays, special events, inclement weather, or other emergencies. Please call (860) 434-5232, x130 with schedule questions. Current students, staff, and faculty wishing to borrow books must present a valid ID card. Registration in the library's Patron Database is required.

Computers are available for word-processing, use of library research databases, and Internet access for educational purposes only. Students must have a current ID card to gain computer privileges. Authorized users must sign in on the workstations' sign-up sheets. See additional policies regarding computer use and Internet access as posted.

### Chauncey Stillman and Sill House Galleries

Ongoing exhibitions include a broad spectrum of professional and student artwork throughout the year. The galleries are the site of the annual senior, juried student, and summer student exhibitions, which are opportunities for students to exhibit their work in a formal gallery environment. Gallery hours are Monday through Saturday from 10:00 a.m. to 4:00 p.m. The galleries are closed on Sunday.

### The Art Store

The Art Store at Lyme Academy College of Fine Arts offers quality art supplies at discounted prices. The manager works closely with faculty to keep the appropriate stock for course needs. Course material lists are available to reference within the store, as well as on the website.

Located on campus, the Art Store is open to students as well as the general public. The Art Store accepts cash, checks, MC, Visa, American Express & Discover. Gift Cards are available (with a one-time \$5 activation fee).



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**The Academic Calendar for 2015 - 2016 is available at the link below:**

**[http://www.lymeacademy.edu/index.php/about/college\\_calendar](http://www.lymeacademy.edu/index.php/about/college_calendar)**



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## Definition of the Academic Year, Credit-Hours and Minors

The traditional academic year includes a fall and spring semester, which together include 30 weeks of instructional time; 15 in the Fall, and 15 in the Spring. The College considers critiques, juries, and examinations as instructional time.

### The Semester

A semester at Lyme Academy College of Fine Arts is 15 weeks in length. Final exams and final Critiques must be completed within the 15 week period.

### Credit Hour

One credit hour at Lyme Academy College of Fine Arts is equivalent to a minimum of 3 hours of work per week for 15 weeks.

### Studio Classes

In most cases a 3 credit studio class usually consists of 6 instructed hours and at least 3 hours of outside work and a 1.5 credit studio class would be 3 instructed hours and at least 1.5 hours of outside work per week. There are some studio classes that have less instructed hours and more independent work; however, the amount of work required for each one credit hour will remain the same (at least 3 hours of work per week). These exceptions will be noted in those course descriptions.

### Liberal Arts Classes

The balance of instruction to outside of class work is different for the Liberal Arts Classes. A 3 credit Liberal Arts Class will have 3 hours (usually a lecture) of classroom instruction and a minimum of 6 hours of outside work each week.

Credit-bearing courses offered in the summer are usually limited to studio electives administered by the College's Continuing Education Division in conjunction with the Office of the Dean. Summer Sessions are not considered part of the standard academic year, and are enrolled for on a part-time, per credit basis.

### Minors

(The college offers three minors)

#### Minor in Art History

The minor in Art History requires 21 credits, including six credits in an introductory survey (ARHS1170/75), three credits in Modernism (ARHS2250), three credits in Contemporary Art Criticism (ARHS3375), and nine credits in upper level courses (ARHS4470/75). A minimum grade of B- must be sustained in each course.

#### Drawing Majors must Minor in Painting or Sculpture

The Drawing major comprises of 33 drawing credits. Students who major in Drawing must choose to minor in Painting or Sculpture which will entail taking 15 credits of predetermined courses and 6 credits of electives for a total of 21 credits in either one of those departments.



## Course Descriptions

Please note that these courses represent the full range of courses to be offered at the College in a four-year cycle. Each semester's offerings include a sub-set of these courses. For semester specific information, please consult the College's course schedule/bulletin for a given semester.

## Drawing

DRAW1150, DRAW1155

### Drawing I

3 credits, 6 instructed hours per semester

*Drawing I* is a two-semester course that presents drawing as the visually accurate representation of three-dimensional forms in space on a two-dimensional surface. By drawing still-life objects both singly and assorted under various lighting conditions, students are taught to see proportions and confirm their observations with measurements. Students also learn how spatial relationships are checked horizontally and vertically, and how negative shapes are sought out and used to define and confirm positives. Finally, in progressing from simple geometric forms to the more complex (including the human figure) students acquire an integrated, systematic and effective approach to the construction of an accurate drawing through line and value.

DRAW2210

### Figure Drawing I

3 credits, 6 instructed hours (fall semester)

This course is an introduction to essential and effective figure drawing procedures. Sound life drawing practices are established and acquired by transcribing visual information gathered through select, focused observations made from a fixed position. Observation-based strategies involving selection and emphasis, grouping, the establishment of spatial depth, size calibrations and eye level are pursued. Consistent with an observational approach, the aptness of constructional procedures that establish figural mass or trajectory, or that vivify additional planar contrasts, is also addressed.

Prerequisite: DRAW1155.

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.

DRAW2215

### Calligraphic Drawing

1.5 credits, 3 instructed hours (fall semester)

An introduction to drawing as representation through graphic symbols. Ways that the hand and its acquired cursive habits propel graphic representations and ideas are demonstrated. Through the in-depth study of a variety of precedents, the role that calligraphic dynamism and acuity play in stimulating observation and spurring inventiveness is established and experienced. Students' own cursive habits are buoyed through free-hand copying and internalization of examples, and by applying them in both figure drawings and in on-site landscape drawings. Emphasis is also placed on formal creativity through the calligraphically propelled invention of scenes and objects.

Prerequisite: DRAW1155.

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.



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DRAW2275

### Scenic Drawing

3 credits, 6 instructed hours (spring semester)

Drawing strategies are established and applied in meeting the artistic challenges of creating whole pictures. In a variety of formats, including studio set-ups, on-site landscape and imaginative composition, successful over-all pictorialization is pursued as an effect of artistic completeness and unity to which each pictorial element and part has contributed.

Prerequisite: DRAW1155.

DRAW2277

### Independent Drawing Projects

3 credits, 6 instructed hours (spring semester)

Working with the course instructor as an advisor, individual students envision a creative path and realize drawings over the course of the semester that deepen their involvement in an independently developed area of artistic concern. Regular class meetings and discussions provide feedback for the benefit of the on-going work, which, together with these meetings, is understood to entail nine dedicated hours each week. Outcomes take a form determined by the student working in conjunction with the course instructor and, as such, may be comprised by a single work according to a pre-established format or a series of works, and may involve either the concentrated or a more diversified use of drawing media. Trips to exhibitions of drawings, to museum prints & drawings study rooms and/or to artists' studios are scheduled. At semester's end, Independent Drawing Projects students convene to present and discuss their work.

Prerequisite: DRAW2210 or DRAW2215

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.

DRAW3320

### Figure Drawing II

1.5 credits, 3 instructed hours (fall semester)

Through poses of varying length as well as through the study of examples, practice is gained in representing the human figure as a series of Euclidean-type volumes that are interlocked and yet moving, each in its own clearly demonstrated trajectory. Specific approaches, conventions and schemas for drawing the human form as a set of spatially related units are covered. Constructional strategies for filtering, simplifying and graphically vivifying anatomical phenomena are also presented.

Prerequisite: DRAW2210.

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.



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DRAW3335

### Figure Drawing III

1.5 credits, 3 instructed hours (spring semester)

The study and application of ideas pertaining to the representation of bodily movement. Specific strategies are discussed and practiced for fusing multiple poses/views in a single figure in order to create, upon the page, a compelling and convincing figural fiction that advances students' independently developed expressive aims. The artistic impact and import of the free but purposive orchestration/exaggeration of visual forms, including the re-setting of proportions, invented anatomical transitions, and forms created through calligraphic sequencing are also explored.

Prerequisite: DRAW3320.

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.

DRAW3345

### Chiaroscuro Drawing

3 credits, 6 instructed hours (spring semester)

An exploration of two key and contrasting approaches to the representation of light in drawings and of the ways specific drawing media are deployed in connection with each. The first approach is based on brightness levels, calibrated according to a global scale. The second approach is based on brightness changes, providing opportunities for the representation of light through linear, rather than tonal, means. The disparate artistic impact and potential of these approaches is discussed and demonstrated through the appraisal of examples, and in a variety of studio-based work, including figure drawing and invented and observed scenes.

Prerequisites: DRAW2210 *and* DRAW2215 or DRAW2275.

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.

DRAW3382

### Narrative Drawing

1.5 credits, 3 instructed hours (spring semester)

This seminar/studio course gives students the opportunity to study and apply modes of drawing that activate, rather than merely format, narrative. Through instructor presentations, readings, the close study of drawings, and through students' own drawings graphic ideas are presented and explored for bringing pictorial elements into visual relationships that not merely relate, but also spark, narrative. A wide variety of narrative works from Renaissance Cycles to the modern graphic novel are studied in order to demonstrate how a drawing's graphic or visual character, especially when novel or distinctive, creates thematic content and opens up new narrative domains. Students are afforded the opportunity, both through their own creative work and through special presentations on artists of their choosing, to enlarge the scope of the topic areas.

Prerequisites: DRAW2215 and either DRAW2275 or DRAW3320 (or both).

Drawing majors must earn a minimum grade of C- in this course to receive credit within their major.

**LYME**  
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COLLEGE OF  
FINE ARTS

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DRAW4490, DRAW4495

### Senior Studio

4.5 credits

The Senior Studio course is an opportunity for BFA students in their final year of study to deploy skills and concepts learned throughout their educational experience in generating work or works for the Senior Exhibition that achieve independently conceived artistic goals. The production and development of artwork through disciplined studio practice is supported and evaluated through individual weekly consultations with faculty members and through periodic group critiques. End of term critiques with faculty and peers serve to highlight individual progress. (In keeping with the course's credit structure, students dedicate 13.5 hours per week to fulfill course requirements.)

Prerequisite: Successful (a grade of C- or above) completion of DRAW3382.

### Electives

Offered periodically according to enrollment.

DRAW3350

### Extended Pose Life Drawing

1.5 credits, 3 instructed hours

Poses of longer duration provide an opportunity to address key figure drawing objectives, including organization of effects of light, clarification of figure/ground, planar, axial and other spatial relationships, resolution of detail-mass relationships, figure completeness, and aptness of selection and emphasis. The clear organization of perceptual material, rather than optical copying, is presented as an effective means of realization in representations of the human form.

Prerequisites: DRAW1155 or permission of the instructor.

DRAW3370

### Rapid-Pose Life Drawing

1.5 credits, 3 instructed hours

Key figure drawing objectives are set in relation to the representation of a live model in briefly held poses. Pre-set figural templates, cursive and geometrical patterning as well as graphic symbols denoting plane, mass, and trajectory are deployed in rapid-response drawings.

Prerequisite: DRAW2210



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DRAW3375

### Landscape Drawing

1.5 credits, instructed 3 hours

Calligraphic and observational approaches are taken to landscape in both wet and dry media. On-site work as well as fully-realized scenes representing the artistic synthesis of elements both recorded and imagined are explored.

Prerequisite: DRAW2215



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## Printmaking

All printmaking courses are open to all beginning students as well as advanced students. A student does not need to have previous printmaking experience to take any section of printmaking. The courses can be taken in any order in any semester. Previous drawing study is needed. The focus is on several different printmaking techniques in each class. If a student takes two classes in either order, he/she will have a good survey of most printmaking methods.

DRAW2240

### Printmaking A - Printmaking Survey

1.5 credits, 3 instructed hours

Why does printmaking continue to engage artists throughout history? What can we learn from the reversed image, the transferred image, or the image in multiple and how can the media of intaglio, monoprints, and relief carry and advance our visual intentions? This course will cover these topics as well as technical demonstrations and assignments to stimulate and advance one's imagery. The course will alternate work periods with critical analysis, historical information and context. We will use the direct drawing experience as the core to technical development in each medium. Communal studio protocol and safety will be stressed. Repeatable for credit.

Printmaking lab fee: \$50.00

Prerequisite: DRAW1155

DRAW2241

### Printmaking B - Monotype and Lithography

1.5 credits, 3 instructed hours

As a base for drawing exploration, monotype and lithography offer special qualities in the print medium. Monotype is a singular print that offers flexibility and a more immediate translation of a drawing while stone lithography offers a slower more modulated technique with a repeatable print result. Both mediums can result in a luminous surface and be effective means to translate and create drawing concerns of the artist. Progressively complex monochromatic methods will be introduced including additive and subtractive and ghost image techniques in monoprint and crayon and maniere noire drawings in lithography. Focus is on composition and expression of graphic ideas. Five resolved prints in portfolio presentation is the final goal. Repeatable for credit.

Printmaking lab fee: \$50.00

Prerequisite: DRAW1155

DRAW2242

### Printmaking C - Relief and Intaglio

1.5 credits, 3 instructed hours

Progressing from simple monochromatic and tonal parameters in both relief and intaglio, the course investigates color mixture in reduction relief prints and multi-plate intaglio prints. The goal is to examine color mood, color mixture, and color spatial readings in each. Methods include woodcut, linocut, drypoint, line etching, soft ground etching prints and aquatint. A final portfolio of five resolved images is the outcome. Repeatable for credit.

Printmaking lab fee: \$50.00

Prerequisite: DRAW1155



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## Illustration

ILLU1100

### Introduction to Illustration

3 credits, 4 instructed hours

Introduction to Illustration will run in two 2-hour sessions and attendance in both is required. This class will explore drawing as a means of thought and communication. Specified problems in ideation, graphic interpretation, and visual semantics. Projects emphasize a variety of illustrative approaches, craft, and mastery of tools. In keeping with its credit structure, a minimum of nine weekly hours of students' time (including class meeting hours) are expected to be devoted to fulfilling course requirements.

Prerequisites: Completion of all of the following: DRAW1155, PNTG1105, PNTG1161, SCLP1155, SCLP1166

Illustration majors must earn a minimum grade of C- in this course to receive credit within their major.

ILLU1155

### Illustration I

3 credits, 6 instructed hours

Techniques, subjects, and scope unique to the field will be examined through the creation of visual solutions to communication needs. Typography will be introduced, and the relationship between illustration, design, and fine art will be explored. Projects focus on interpreting written material in a visual form.

Prerequisite: ILLU1100

Illustration majors must earn a minimum grade of C- in this course to receive credit within their major.

ILLU2250

### Illustration II

3 credits, 6 instructed hours (fall semester)

A development from Illustration I, Illustration II focuses on an understanding of the unique needs and consistent issues in the development of sequential format solutions, and the development of a productive personal process. Emphasis is given to visual problem solving and integration of vision and vehicle.

Prerequisite: ILLU1155

Illustration majors must earn a minimum grade of C- in this course to receive credit within their major.



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## Course Descriptions

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ILLU2275

### Special Topics in Illustration

1.5 credits, 3 instructed hours

Special topics will be chosen annually by the Chair to provide the most appropriate additional focus for students enrolled in the earlier stages of the Illustration Program. Topics may include Children's Book Illustration, Traditional Illustration Mediums, Concept Art, Storyboarding, and Illustration for Publication.

Prerequisite: Foundation Program

ILLU3355

### Illustration III

3 credits, 6 instructed credits (spring semester)

In this course, students begin to identify areas of special interest that they will explore more extensively in the Senior Studio. The instructor will assist each student with project development and in identifying further skills needed for effective realization.

Prerequisite: ILLU2250

Illustration majors must earn a minimum grade of C- in this course to receive credit within their major.

ILLU3360

### Animation

3 credits, 6 instructed hours

Introduction to Animation is intended for students with a fine-arts background who would like to improve their sense of observation, timing, and motion. The face of animation has rapidly changed in recent years because of its broad acceptance in the art world and its vast expressive, technical and commercial possibilities. Including being a synthesis of the fine arts, technology and film, therefore exploring skills and principles relevant to all three. This class would emphasize artistic and aesthetic creativity and reveal to students the power of moving imagery, especially when it is combined with the skills of editing and sound design.

Students will learn how to make pictures move in a variety of experimental ways and be provided with the tools necessary for developing and completing short projects. Approaches may include hand drawn flipbooks, stop-motion (photographing physical models), pixilation (stop-motion, but with people), and digital animations. Time will be spent viewing clips and short animated films from around the world for inspiration and learning about animation's historical contexts. This includes studying a wide variety of animation styles and techniques.

Prerequisite: TBD



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ILU4460, ILLU4465

### Illustration Senior Project

6 credits, 3 instructed hours

In consultation with Faculty, seniors will undertake a comprehensive year long book project. This project will investigate idea and narrative development, image sequencing, graphic format, typography, various book structures, and audience. In keeping with its credit structure, a minimum of eighteen weekly hours of students' time (including class meeting hours) are expected to be devoted to fulfilling course requirements.

Prerequisite: ILLU3355

ILLU4470

### Senior Portfolio

3 credits, 4.5 instructed hours

This course provides an opportunity for independent project development utilizing the skills and concepts learned through the course. The student may elect to do a variety of projects to demonstrate versatility or may chose a more focused body of work and technique. In keeping with its credit structure, a minimum of nine weekly hours of students' time (including class meeting hours) are expected to be devoted to fulfilling course requirements.

Prerequisite: ILLU3355

ILLU4475

### Senior Portfolio

3 credits, 4.5 instructed hours

This course provides an opportunity for independent project development utilizing the skills and concepts learned through the course. The student may elect to do a variety of projects to demonstrate versatility or may chose a more focused body of work and technique. In keeping with its credit structure, a minimum of nine weekly hours of students' time (including class meeting hours) are expected to be devoted to fulfilling course requirements.

Prerequisite: ILLU4470

### Electives

Offered periodically according to enrollment.

ILLU1130

### Digital Illustration I

3 credits, 6 instructed hours

This course is a comprehensive exploration of digital image-making. This course examines both "paint" (raster) and "draw" (vector) imaging. Techniques to draw and paint directly into the computer are explored. Student work is directed towards learning print-based applications.



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ILLU3330

### Digital Illustration II

3 credits, 6 instructed hours

This course is an exploration of time-based illustration projects with special application to the web, utilizing a variety of software including Flash.

Prerequisite: ILLU3355

ILLU4400

### Advanced Special Topics (Offered periodically according to enrollment.)

1.5 credits, 3 instructed hours

Special topics will be chosen annually by the Chair to provide the most appropriate additional focus for students enrolled in the Illustration program. Topics may include Graphic Novel Illustration, Concept Illustration, and Illustration in the Entertainment Industry for games and films.

Prerequisite: To be determined each semester based on content.



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## Course Descriptions

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## Painting

PNTG1100, PNTG1105

### Painting I

3 credits, 6 instructed hours per semester

This two-semester foundation course provides students with the skills necessary to paint convincing forms in space. Using oil paint, students proceed through a series of sequential assignments designed to promote a thorough understanding of value, temperature, and color and introduce them to other formal conventions employed by painters. Students develop an intelligent, reliable approach to painting; a familiarity with basic materials, techniques, and composition; and a deeper understanding of color theory.

PNTG1161

### 2D Design

1.5 credits, 3 instructed hours (fall semester)

Students are introduced to the elements and principles of two-dimensional design, learning to recognize, identify, and apply them to their own work. Through problem-solving exercises and analysis of compositions, students will develop an intellectual and practical understanding of the construction of a work of art, expand their color sensibility and vocabulary, and broaden their understanding of the visual and verbal language of design and color.

PNTG2212

### Introduction to Digital Imaging

1.5 credits 3 instructed hours

This course is an intensive introduction to the world of digital imaging through the use of Adobe Photoshop CS. Students will create and develop digital images from scratch using drawing and painting techniques, collage, masking, compositing, and precise color adjustment, all while integrating solid visual design principles and conceptual strategies for the purposes of making art.

PNTG2260

### Painting II: Painting from Observation

3 credits, 6 instructed hours (fall semester)

Working from direct observation, students will broaden their visual vocabulary by developing a more sophisticated utility of formal painting elements and techniques. Students will utilize painting devices such as lost and found edges, color as form and space, value hierarchies and shapes, and the control of painterly surface in order to obtain desired space, subject characterization, mood, and design. Venues will include landscape, studio set-ups, and interior spaces.

Prerequisites: DRAW1155 and PNTG1105.

Painting majors must earn a minimum grade of C- in this course to receive credit within their major.



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PNTG2265

### Painting II: Figure

3 credits, 6 instructed hours (spring semester)

This course addresses the composition and construction of figure paintings. Using a variety of poses and durations, students will learn essential strategies to interpret the figure, first in gestural terms and then more fully realized forms. Using multiple poses, students will develop multi-figure compositions while solving problems of equilibrium, pattern, spatial relationships and movement. Perspective will aid in the organization of space and forms, applied to both observed and imported environments.

Prerequisite: Successful (a C- or above) completion of PNTG2260.

Painting majors must earn a minimum grade of C- in this course to receive credit within their major.

PNTG3330

### Methods and Materials of Painting

3 credits, 6 instructed hours (fall semester)

Materials and techniques comprise the visual language artists use to communicate. Understanding how the language intrinsic in all materials carries content through its very materiality – its history, nature, personality and context – is essential for all artists. Through lecture, demonstration and primarily hands-on participation, this course will study the technique and applications of a wide range of painting materials, historic to modern, making the connection between material and content palpable, useful, and available to the student for exploration in developing their artistic voice. As much as possible, students will create the materials and explore possibilities of their use, effect, and relationship to their work. Techniques covered hands-on or in discussion include distemper, watercolor, egg tempera, oil, encaustic, fresco, including ancient and contemporary applications and their differing effects; supports include paper, panel, and canvas in multiple preparations; and proper understanding and exploration of tools. Includes an in-depth discussion of studio hazards/safety and conservation materials to promote a long and safe working life, archival preparation, use and storage for long-lasting artwork.

Prerequisite: PNTG2260

PNTG3335

### Large Scale Painting

3 credits, 6 instructed hours (spring semester)

Students will apply various compositional strategies to develop dynamic and imposing images. Issues of appropriation as well as various methods of portraying imagery, including diptych formats and various projections, will be addressed. Art historic and contemporary examples will be studied.

Prerequisite: PNTG2265



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PNTG3360

### Painting III

3 credits, 6 instructed hours (fall semester)

This course focuses on the process of creative expression. Students develop the process of generating, organizing and articulating visual ideas through various approaches and methods. They will explore multiple solutions to visual problems with an emphasis on generating a repertoire of large and small sketches in various stages of resolution. The goal is to find fresh visual responses to enrich students' aesthetic vision and development. This course is the prequel to Junior Painting Project.

Prerequisite: Successful (a C- or above) completion of PNTG2265.

Painting majors must earn a minimum grade of C- in this course to receive credit within their major.

PNTG3365

### Painting III: Junior Project

3 credits, 3 instructed hours (spring semester)

Building on sketches developed in fall semester, Painting III students will develop a small body of realized work. Questions of "finish/resolution," surface treatment, and other uses of visual vocabulary will be discussed. Studio work time and instructional periods will be designated. Team and visiting artist critiques augment the course, which culminates with an informal exhibition. (Students are expected to do a minimum of 6 hours of outside work each week.)

Prerequisite: Successful (a C- or above) completion of PNTG3360.

Painting majors must earn a minimum grade of C- in this course to receive credit within their major.

PNTG3373

### Figure Painting

1.5 credits, 3 instructed hours (fall semester)

This course addresses essential figure painting skills as the student learns to construct effective human forms in a believable space. Formal strategies of compositional design, such as relative proportion or color-as-form, will be introduced and explored. As students learn to utilize the figure as a dynamic element of picture making, various methods and techniques will aid the student in constructing not only competent paintings of figures, but also well-executed figure paintings.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.



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PNTG4460, PNTG4465

### Senior Studio

4.5 credits per semester

The Senior Studio course is an opportunity for BFA students in their final year of study to deploy skills and concepts learned throughout their educational experience in generating work or works for the Senior Exhibition that achieve independently conceived artistic goals. The production and development of artwork through disciplined studio practice is supported and evaluated through individual weekly consultations with faculty members and through periodic group critiques. End of term critiques with faculty and peers serve to highlight individual progress. (In keeping with the course's credit structure, students dedicate 13.5 hours per week to fulfill course requirements.)

Prerequisite: Successful (a grade of C- or above) completion of PNTG3365.

### Electives

Offered periodically according to enrollment.

PNTG2230

### Pastel

1.5 credits, 3 instructed hours

This course addresses the formal and practical construction of pastel painting. Color theory and mixing will be explored through various methods and techniques unique to the pastel medium. In addition to exploring various compositional strategies, practical application of color and value will be developed through still life, landscape, and portrait studies. Students will be encouraged to identify and pursue spatial organization and chromatic contrasts consistent with their own expressive needs.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.

PNTG2250

### Landscape Painting

1.5 credits, 3 instructed hours

This course is open to all painting media. Its focus is on composition, value, color, and the simplification and integration of landscape motifs on the picture plane. Students will work on location and in the studio with frequent studio critiques.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.



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PNTG2285

### Still Life

1.5 credits, 3 instructed hours

This studio course addresses the application of various painting, color, and design conventions through still life subjects. Uses of color, composition, juxtaposition of subject articles, text, and their effect on content will be examined.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.

PNTG2295

### Egg Tempera

1.5 credits, 4.5 instructed hours

Egg tempera is an ancient luminous medium that emphasizes pure color and fine drawing. Made with egg yolk as binder and mineral pigments as color, tempera has many of the glazing qualities of oil paint, yet is water-based, fast drying and optically brilliant. This class is a comprehensive study of the technique of egg tempera and its unique properties, geared to give students a deep understanding of both traditional and contemporary methods. This includes preparing wood panels from start to finish; traditional gesso preparation; creating egg tempera paint from dry pigments and egg yolk; recipes and techniques for egg and oil mediums; multiple techniques of applying egg tempera, as well as a wealth of historical information surrounding the tradition. Students will complete several paintings, from life and/or independently conceived ideas.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.

PNTG3370

### Figure in the Interior

1.5 credits, 3 instructed hours

Students explore the conceptual and spatial problems involved in figure painting by integrating a spatial environment with figuration. Students will use other artistic media, such as film stills, as reference while developing compositional motifs to achieve meaning and content in their work.

Prerequisite: PNTG2265

PNTG3375

### Narrative Painting

1.5 credits, 3 instructed hours

This course will explore the art of storytelling through painting. Students will focus on creating a believable world with content and meaning, conveyed through such formal elements as light, space, and weight. A study of artists whose works deal with strong allegorical/narrative content will develop analytic, communicative, and expressive abilities, enabling students to create engaging and meaningful works of art. Be prepared to discuss some ideas on the first day of class.

Prerequisite: PNTG2265



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PNTG3380

### Portrait

1.5 credits, 3 instructed hours

This course offers the student a systematic approach for the drawing and painting of portraits in a carefully controlled environment. The initial focus is on, but not limited to, the study of the clothed model as sculptural form in space. Light reflecting off the various planes of the subject is translated first into patterns of value, then into color. Resemblance is a natural by-product of the process. As students progress and display basic competence in generating a recognizable image, they will be encouraged to explore the use of social and painting conventions in making paintings that reflect more than a subject's physical characteristics. The role of the portrait and its changing stature will be discussed. Students may work in any medium, but oil or watercolor is recommended.

Prerequisites: DRAW1155 and PNTG1105 or permission of the instructor.

PNTG4420

### Painting Topics

1.5 credits, 3 instructed hours

The primary focus in this upper level studio class is the development of painting ideas with paint. Students will learn to determine and direct the course of their own painting ideas using technical, formal and intuitive methods and concepts. Subjects will include figure and subject matter chosen by each student. All painting media are available for use.

Prerequisite: PNTG3365

PNTG4422

### Special Painting Topics

3 credits, 6 instructed hours

In this upper level studio course, students learn to determine and direct the course of their own painting ideas using technical, formal, and intuitive methods and concepts. Subjects will include the figure as well as subject matter chosen by each student. The first portion of the six-hour course will be reserved for lectures and personal research while the second portion will be devoted to painting in the studio.

Prerequisite: PNTG2265 or by permission of the instructor.



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## Sculpture

SCLP1150, SCLP1155

### Sculpture I

3 credits, 6 instructed hours per semester

This two semester introductory course explores the observation and duplication of three-dimensional form and composition. This course also serves as an introduction to the tools, materials and techniques of modeling the human figure. The history and traditions of sculpture will be discussed as a foundation and context for understanding class exercises. Observation of basic forms will begin the systematic study of convexity, concavity, planar orientation, projection, volume, silhouette, line, symmetry and proportion. These foundational concepts will be coupled with methods for accurately observing, measuring and depicting an object in three-dimensions. The synthesis of these methodologies will be the cornerstone for assessing figural archetypes and anatomical structures.

SCLP1166

### 3D Design

1.5 credits, 3 instructed hours (spring semester)

3-D Design introduces students to the basic principles, processes and materials used in 3-D design and concept generation. Students will learn to define form and understand the abstract principles of form through the transformation of materials. Projects will teach students to imagine and create three-dimensional forms through the process of preparatory drawings, plans and maquettes. Presentation skills, craftsmanship, creativity and critical judgment will be fostered.

SCLP2220, SCLP2225

### Figure Sculpture (Formerly titled Sculpture II)

3 credits, 6 instructed hours (fall and spring semester)

This course is part of a two-semester sequence which provides a structured transition from Sculpture I, offering a systematic method and further development of modeling, casting, and finishing techniques. Demonstrations are given on constructing the whole figure and details. Proportions, modeling techniques, and anatomy are explored with emphasis on gesture and composition. Once the student has constructed a basic figure, various finishing techniques are discussed. The work of noteworthy sculptors from the past and present will be addressed, exploring the many methodologies used for sculpting the human form.

Prerequisite: SCLP1155.

Sculpture majors must earn a minimum grade of C- in this course to receive credit within their major.

May be taken by juniors and seniors on a space-available basis to count towards fulfilling the Figure Sculpture requirement.



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SCLP2275

### Sculpture Composition II

3 credits, 6 instructed hours (spring semester)

This course is a continuation of the process of concept formation and sculptural manifestation as introduced in 3-D Design. Class projects will entail the application of the principles of sculptural design, including but not limited to the following: rhythm, movement, complexity, simplicity, repetition, duplication, variety, balance, proportion, mass, volume, space, and light. Assignments will require the employment of a variety of media and techniques. Students will learn to develop individual projects through the process of concept development, proposal, preparatory drawing, maquettes, and experimentation. Students will be expected to critically assess their own work to clarify ideas and articulate artistic achievement. At the end of the semester, students may be assessed by faculty members from other disciplines within the college, in addition to the instructor.

Prerequisite: Successful (a C- or above) completion of SCLP2220.

Sculpture majors must earn a minimum grade of C- in this course to receive credit within their major.

SCLP2291

### Sculpture Écorché (Offered periodically according to enrollment.)

1.5 credits, 3 instructed hours

Students will study the anatomy of the human figure by thoughtfully constructing a thirty-two inch écorché (flayed figure) sculpture in plastiline. Students begin by studying and constructing the skeletal system, followed by the musculature.

Prerequisite: SCLP1155

SCLP3330, SCLP3335

### Mold and Casting Workshop

1.5 credits, 3 instructed hours per semester

Mold-making is explored through various techniques and materials for constructing a mold. Casting from the mold is examined by introducing an assortment of materials, such as plaster, ultracal, FGR95 used with polymers, cement, epoxy, polyester resin, polyurethane resin and wax, which is used for the lost wax bronze casting process. The bronze foundry process of "raw casting" is introduced, which includes welding, chasing, and bronze patination. Students are required to make a mold and finish a cast in the materials of their choosing.

Prerequisite: SCLP2225 or by permission of the department chair.



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SCLP3370

### Life-Size Figure Sculpture

1.5 credits, 3 instructed hours

The purpose of the Figure Sculpture courses is to provide students with a complete understanding of sculpting the human figure. This section of Figure Sculpture is for students who wish to work on a full-size figure based on a maquette developed in class. Students will work from a live model to enlarge this maquette. Special attention will be given to armature construction, figure structure, and solving the technical difficulties of working on a large scale.

Prerequisite: SCLP2225

SCLP3375

### Sculpture Composition III

3 credits, 6 instructed hours (spring semester)

This course is intended for Junior Sculpture majors in the BFA program. The course involves students working with compositional concepts learned in prior courses to create individually conceived projects. Group critiques will take place at the end of each assignment. This course will end with the completion of a project chosen by the student involving his or her own creative ideas and media. At the end of the semester, students may be assessed by faculty members from other disciplines within the college, in addition to the instructor.

Prerequisite: Successful (a C- or above) completion of SCLP2275.

Sculpture majors must earn a minimum grade of C- in this course to receive credit within their major.

SCLP4480, SCLP4485

### Senior Studio

4.5 credits per semester

The Senior Studio course is an opportunity for BFA students in their final year of study to deploy skills and concepts learned throughout their educational experience in generating work or works for the Senior Exhibition that achieve independently conceived artistic goals. The production and development of artwork through disciplined studio practice is supported and evaluated through individual weekly consultations with faculty members and through periodic group critiques. End of term critiques with faculty and peers serve to highlight individual progress. (In keeping with the course's credit structure, students dedicate 13.5 hours per week to fulfill course requirements.)

Prerequisite: SCLP3375.



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### Electives

Offered periodically according to enrollment.

#### SCLP2240

### Relief Sculpture

3 credits, 6 instructed hours (Offered every other year.)

This course is concerned with learning the language and techniques of sculptural relief. The students construct a sculptural relief using one point perspective. Emphasis is placed on developing a differentiation between foreground, middle ground, and background, leading to the introduction of scale and space in a manner that is closely aligned with painting. Students will be introduced to the various forms of relief: rilievo schiacciato (shallow relief), bas relief (low relief), mezzo rilievo (mid-relief), and alto rilievo (high relief). Projects will be developed utilizing either carving or modeling techniques.

Prerequisite: SCLP1155

#### SCLP2241

### Bas Relief Sculpture

1.5 credits, 3 instructed hours

Students will undertake a series of studies from the model to develop the necessary skills and techniques of observing three-dimensional form and transforming it into a relatively flat two-dimensional surface. Bas relief sculptures will be a fraction of an inch to a few inches deep, and employ the contours of the elements depicted to define their spatial relationships.

Prerequisite: SCLP1155.

#### SCLP2242

### Reductive Sculpture

1.5 credits, 3 instructed hours

This course offers the opportunity for students to explore the reductive method to create sculpture, in a variety of media including (but not limited to) stone, wood, foam, and plaster. Students will be guided on an individual basis based on their self-selected projects, with specific tools and techniques for each. Direct carving as well as indirect carving and enlargement will be discussed, as well as a variety of solutions for confronting a block of material.

Prerequisite: SCLP1155, SCLP1166



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SCLP2248

### Installation Art/Site-Specific Sculpture

3 credits, 3 instructed hours

This multi-discipline course offers the possibility for students to take a step past the singular work of art residing in a frame or on a pedestal, to developing 2 and 3-dimensional art that commands a space. Space, site-specific art, construction materials, installation methods, suspension, and lighting are some of the topics to be covered. This course is open to students working in all media, including painting, drawing, and sculpture. (Students are expected to do a minimum of 6 hours of outside work each week for this course.)

Prerequisite: SCLP1155, SCLP1166

SCLP2255

### Portrait Sculpture

3 credits, 6 instructed hours

In this course, students will model from life, at first using points and measurements. By training the eye in this way, students will begin to see and understand three-dimensional planes, forms, and the construction of the head and will work toward achieving a likeness reflecting the character of the model. Throughout the course, students are encouraged and guided in developing their own interpretation of the model through a pose of the head and its expression. Students will also explore the creative exploration of portraiture by altering physical features and exaggerating characteristics of the model.

Prerequisite: SCLP1155

SCLP2260

### Terracotta Sculpture

1.5 credits, 3 instructed hours

This course serves as an introduction to the fundamentals of terracotta sculpture. Students will be introduced to the history of terracotta sculpture and its various forms and traditions. Utilizing models, students will create a series of sketches, studies, and maquettes, which will then be kiln fired. By the end of the course, students will create an independently conceived sculpture, suitable to be fired.

Prerequisite: SCLP1155



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SCLP2298

### Animal Sculpture

1.5 credits, 3 instructed hours

This course provides an opportunity for students to study the anatomical structures, habitats, gestures, movements and behaviors of various animals to create sculpture. Students will learn to create anatomically correct and dynamic sculptures in various media through the utilization of research materials such as books, photo images and videos.

Prerequisite: SCLP1155

SCLP3315

### Rapid Pose Figure Sculpture

1.5 credits, 3 instructed hours

The theme of this course is to generate an understanding of human gesture and general construction through rapid, small-scale sketches. Proportions, modeling techniques, materials and anatomy are explored to assist the ability to swiftly and efficiently depict the body in space, gesture, and composition.

Prerequisite: SCLP1155

SCLP3340

### High Relief Composition

1.5 credits, 3 instructed hours

The course will teach students the principles and techniques of the high-relief format, where more than fifty percent of the depth is extended from the background plane, possibly with undercuts. The class will undertake an examination of reliefs from history to understand principles that can be applied in a contemporary context. Assignments will include preparatory drawings and reliefs modeled in clay.

Prerequisite: SCLP1155



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SCLP3346

### Stone Carving

3 credits, 6 instructed hours

This course is designed to introduce students to the tools, techniques and materials of sculpting in stone. Basic and more advanced principles of the reductive process are covered, including the proper use of manual, pneumatic, and electric tools, direct versus indirect carving, the employment of calipers and measurements, using models for 1:1 or enlargement reference, abrasives and finishing techniques. Additionally, the characteristics of different stones are discussed, including marble, limestone, alabaster, travertine, and granite. The practical components of the course are supplemented with slide presentations examining stone sculpture from archaic times to the twenty-first century. Important historical artworks are discussed, as well as the use of stone as a contemporary artistic medium.

Prerequisite: SCLP1150 or by permission of the department chair.

SCLP3360

### Figure Sculpture II

3 credits, 6 instructed hours

A deeper exploration of the sculpted figure is presented in this course. Working from the live model and from imagination, students will examine various ways of utilizing form, materials, scale, and style to create complex figural compositions with unique expressive force. The work of noteworthy sculptors from the past and present will be discussed, and the many methodologies used to sculpt the human form by contemporary artists will be presented by the instructor.

Prerequisite: SCLP2225

SCLP4450

### Special Topics (Offered periodically according to enrollment.)

1.5 credits, 3 instructed hours

Special topics will be chosen annually by the BFA Chair to provide the most appropriate additional focus for students enrolled in the Sculpture program.

Prerequisite: To be determined each semester based on content.



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## LIBERAL ARTS Art History

ARHS1170, ARHS1175

### Survey of Western Art History

3 credits, 3 instructed hours per semester

This is a two-semester required course examining major periods, styles, and themes in Western Art. The first semester examines works from the Prehistoric era to the Gothic period; the second semester continues the study of styles and movements from the Renaissance through the twentieth century. Lectures and readings are devoted to introducing students to a repertoire of significant painting, sculpture, and architecture, establishing a historical framework for works of art, and exploring these works and their meanings within their original cultural contexts. Students are also challenged to expand their observation and vocabulary skills through close formal analysis. Exam essays and writing assignments develop research skills and promote the development of analytic and critical thinking. Requirements include weekly readings, museum visits, two exams, two short presentations, and two writing assignments. Completion of both semesters of this course is required for entry into all upper level Art History courses.

ARHS2250

### Modern Art, Modernity, and Modernism

3 credits, 3 instructed hours

The second half of the nineteenth century witnessed the rise of the European avant-garde: the Realists, Impressionists, Post-Impressionists, Symbolists, Cubists, and Surrealists. Rapid social, economic, and political changes encompassed a revolution in communication systems and technology. The first half of the twentieth century saw a shift from European to American modernism and the rise of abstract expressionism as Clement Greenberg's answer to a purely autonomous art form. This course will explore art and visual culture in relation to urban capitalism, colonialism, nationalism and internationalism tracing theories of representation, perception, and modernism from the 19th to the 20th centuries.

Prerequisite: ARHS1170, ARHS1175.

ARHS2275

### History of Illustration (offered every other year)

3 credits, 3 instructed hours

This course is an introduction to the development of Illustration from its fine arts roots to become an independent discipline. Students are introduced to pioneers in the field, historical styles, techniques, reproduction and media influences, and current fields of illustration. Course is required by Illustration majors and may be taken as an elective for majors in Drawing, Sculpture, and Painting to be applied towards the additional courses needed for the Art History minor.

Prerequisite: ARHS1170, ARHS1175.



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ARHS3375

### Contemporary Art Criticism

3 credits, 3 instructed hours (spring semester)

This course will explore visual art and criticism from the turn of the twentieth century to the present, concentrating on post 1945 approaches, with special interest in contemporary art practices of the last two decades. Assignments will include written and verbal critiques of art and critical texts in the form of essays, presentations, and classroom debates.

Prerequisites: ARHS1170, ARHS1175.

### Art History Seminars

**ARHSXXXX:** Art History seminar topics change each year. Current as well as recently offered courses are listed below.

ARHS4475

### Art History Seminar: Leonardo da Vinci: Theories of Art and Science

3 credits, 3 instructed hours

Although Leonardo had not referred to himself specifically as a "scientist" or as an "artist", he wrote about *scienza* and the arts of painting, sculpture, and engineering. This course addresses his largely theoretical approaches to these arts and to early modern "sciences" such as geometry, arithmetic, and natural philosophy. From Leonardo's 6000 drawings, three-dozen paintings, treatise literature and notes, reconstructions of his machines and inventions, from other contemporary sources, and a possible sculpture or two, the course gleans the essential theoretical and practical pursuits that had made him the popular artist/engineer of his day, not to mention the "genius" that we think we know today. The course attempts to locate Leonardo within the context of his time with the help of information about the materials, sources, and activities that were closest to the business of his various personal achievements.

Prerequisite: ARHS1170, ARHS1175.

ARHS4479

### Art History Seminar: Old Masters

3 credits, 3 instructed hours

This course examines old master painters, sculptors, draftspeople, and printmakers, addressing the European workshop tradition from Giotto to Goya. By focusing on individual artists and principle masterworks, the course considers trajectories of artistic development and historical reception that have led to the consideration of an artist as master or 'old master,' or an artwork as masterwork. Included are in-depth case studies and comparisons of artists' methods, materials, concepts of style, pictorial composition, iconography, patrons, business practices, possible motives, and socio-political and historical contexts. As a means of assessing the varieties of activity closest to the creative process, methods of engagement include class discussions, student presentations, essays, and exams.

Prerequisite: ARHS1170, ARHS1175.



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ARHS4480

### Art History Seminar: Indian Art

3 credits, 3 instructed hours

The course presents aspects of Indian art over a period of 2000 years. The lectures are divided into four main sections: the art of Buddhism, the Hindu temple, Islamic art, and the art of colonial and post-colonial India. The course will focus on architectural sites, sculpture, painting, manuscripts, and photography. Topics will include rasa theory, Indus Valley Civilization and Ashoka, Sanchi and Amravati, Kushan and Gupta periods, cave monasteries and temples, Darshan, sensuous images within sacred spaces, Mamallapuram, Chola temples, bronze sculpture and temple cities, the sultanate period, early Mughals, Akbari and Jahangiri periods, the Shah Jahani world, the Taj Mahal, Rajput art and architecture, Portuguese and British art and architecture in India, modernism and tradition, and contemporary art. Students will be encouraged through class discussions and assignments to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material.

Prerequisite: ARHS1170, ARHS1175.

ARHS4482

### Art History Seminar: History of Narrative Film

3 credits, 3 instructed hours

Viewing iconic film texts in the context of the artistic, social and national milieus which fostered them, this course will cover the history of film from its abstract beginnings to its primarily narrative present. Important film techniques and national film movements will be introduced as we discuss individual film texts; weekly film viewings will include *Potemkin*, *Citizen Kane*, *A Bout De Souffle*, and *Metropolis* among others.

Prerequisite: ARHS1170, ARHS1175.

ARHS4483

### Art History Seminar: Italian Renaissance Art

3 credits, 3 instructed hours (fall semester)

This course explores the flowering of art and culture in the Italian city-states of the fifteenth and sixteenth centuries. Students will gain a deeper understanding of the many different and competing styles in a variety of media, including painting, sculpture, architecture, drawing, and printmaking. We will discuss the tensions between local and individual styles and look critically at terms such as "High Renaissance" and "Mannerism." Assignments will be based on original objects, primary sources, and more recent scholarship to develop skills in close looking, close reading, and critical thinking required of art historical scholarship.

Prerequisite: ARHS1170, ARHS1175.



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## Course Descriptions

Please note that these courses represent the full range of courses to be offered at the College in a four-year cycle. Each semester's offerings include a sub-set of these courses. For semester specific information, please consult the College's course schedule/bulletin for a given semester.

ARHS4484

### Art History Seminar: Painters' Painters

3 credits, 3 instructed hours

What makes a "Painters' painter"? Who are the artists of the past that most inspire painters of today? This seminar explores the essences of the medium of painting; the tools, materials, and mindsets of the painter; and what it means to work in a painterly style. We will look closely at artists associated with painterly brushstroke such as Titian, Velasquez, Delacroix, Manet, Sargent, de Kooning, and Pearlstein, among others. We will explore the idea of influence through assignments including an interview with a contemporary painter, and a final research project about a historical painter's influences and techniques (provisionally titled "Painter's 'Painters' Painters").

Prerequisite: ARHS1170, ARHS1175.

ARHS4485

### Art History Seminar: Art and Visual Culture in Japan

3 credits, 3 instructed hours (fall semester)

Japanese art is an important expression of human aesthetic experience that inspires artists globally. This interdisciplinary approach to Japanese visual art from ancient to the 21st century will consider examples of visual media in the context of Japanese literature, history, and religions, examining how this specific tradition develops, changes, and interacts with other traditions of art through the ages. Topics include religious art (primarily sculpture and architecture) and pictorial traditions (narrative picture scrolls, prints, and paintings).

Prerequisite: ARHS1170, ARHS1175.



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## Course Descriptions

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## Science and Math

ANAT1190

### Anatomy I

1.5 credits, 1.5 instructed hours (fall semester)

This course is an exploration of the physiology of the joint and muscular systems of the human body in a series of illustrated lectures. Emphasis is placed on physiological principles governing the body's movements. Points of intersection between such principles and artistic concerns are also addressed. The live model is present during the lectures on a periodic basis to demonstrate and vivify course material. Required weekly readings from the course text: *The Anatomy of Movement*, by Blandine Calais-Germain, supplement information presented in the lectures. Students are evaluated on the basis of a graded final examination.

ANAT1195

### Anatomy II

1.5 credits, 1.5 instructed hours (spring semester)

Physiological principles covered in Anatomy I are related to a system of description that proceeds on the basis of comparisons between anatomical structures and drawable Euclidean-type solids. Ways in which the representation of the human body by means of such comparisons can be seen to serve goals common to both scientific and artistic endeavors - particularly the goals of comprehensibility, regularity, and predictability - are established. Students prepare individual projects delineating the skeletal and muscular systems for figures they either have chosen from among artistic representations or that they themselves have generated.

Prerequisite: ANAT1190.

PERS1150, PERS1155

### Perspective

1.5 credits, 3 instructed hours per semester

This two-semester lecture course studies spatial illusion with specific reference to the convention of linear perspective. In the first semester, students learn to represent simple geometric forms on a two-dimensional surface as they would appear in a three-dimensional space. Homework assignments allow them to apply the various methods to more complex figures. The second semester surveys cast shadows and reflections. (Students are expected to do a minimum of 1.5 hours of outside work each week for this course.)



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## Course Descriptions

Please note that these courses represent the full range of courses to be offered at the College in a four-year cycle. Each semester's offerings include a sub-set of these courses. For semester specific information, please consult the College's course schedule/bulletin for a given semester.

## Business

LBST4490

### Professional Practice

2 credits, 2 instructed hours (fall semester)

This course examines the practical, philosophical, and artistic challenges in maintaining a lifelong studio practice. Artists are entrepreneurs of the creative class; strategic planning and understanding of the business side of the art world is essential to becoming a resilient, self-reliant artist. This course covers multiple aspects of the business side of art including documentation, presentation, and marketing of one's artwork as well as information concerning exhibition, residency, and grant opportunities; website development and social network practices; gallery representation, curatorial/museum work and other jobs in the field; and graduate school. Students will prepare a portfolio package, write artist statements, learn about budgets and filing systems, and do a slide presentation. Through class discussions, assignments, course materials, and guest speakers, students are exposed to the various practitioners that comprise the art world and gain the necessary skills for their development as professional artists. Emphasis is placed on transitioning from the academic environment to the working world, including considerations of the varied careers in the creative fields.

Co-requisite: Senior Studio or Senior Portfolio



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## BFA Specific Academic Policies and Procedures

Please refer to the general University of New Haven catalog for general academic policies and procedures:

<http://catalog.newhaven.edu>

### TRANSFER POLICIES

#### BFA Candidates

Maximum Transferrable Credit:

No more than 60 credits may be transferred into the 120-credit total needed for the degree.

Enrollment Requirement:

All BFA students must complete four semesters of enrollment at the College, the last two of which must be the consecutive semesters of the senior year.

#### Certificate Candidates

Maximum Transferrable Credit:

No more than 45 credits may be transferred into the 90-credit total needed for the three-year Certificate.

Enrollment Requirement:

At least three semesters of enrollment are required to be completed at the College, the last two of which must be the consecutive semesters of the final year.

#### Post-Baccalaureate Candidates

Maximum Transferrable Credit:

No credits may be transferred into the 30-credit total required of the Post-Baccalaureate degree.

#### Transfer Credits

College-level courses completed at an accredited college in subjects that correspond to the Lyme Academy College of Fine Arts curriculum, in which a grade of "C" or better was earned, may be considered for transfer credit at the time of initial matriculation.

Credits eligible for application to the studio portion of the degree requirements must also be approved by the BFA Chair. Students may be required to present examples of work from the previously completed course(s) in order for the chair to make a final determination.

After a student's initial matriculation, no additional transfer credits may be pursued for application to degree requirements with the exception of courses completed in a College-approved study abroad program, summer Liberal Arts program, or mobility program. Summer course work must be pre-approved by the Chair of Liberal Arts and the student's academic advisor.



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## BFA Specific Academic Policies and Procedures

### COURSE ENROLLMENT OPTIONS

#### Independent Studies

Independent Study offers a matriculated student the opportunity to initiate individual research or advanced projects that are beyond the scope of the standard curriculum, with limited supervision. Independent Study is available to Junior and Senior undergraduate students and Post-Baccalaureate students who have a minimum 2.5 GPA. To enroll in an Independent Study, the student must follow these guidelines:

1. Obtain an Independent Study Form from the Office of the Registrar.
2. Prepare a proposal.
3. Identify a Lyme Academy College of Fine Arts faculty member with expertise in the area of investigation who is willing to serve as the course advisor.
4. Complete the Independent Study Form with the consultation of the course advisor. The Independent Study Form must include:
  - a. a semester plan for the course of study
  - b. the number of credits being taken
  - c. the evaluation criteria
5. The Independent Study Form must be signed by:
  - a. the course advisor,
  - b. the student's advisor, and
  - c. the course advisor's department chair
6. Present the approved Independent Study Form at registration or within the Add/Drop period, along with registration or Add/Drop Form. The course designation for an independent study are as follows:
  - a. DRAW4599-Drawing
  - b. ILLU4599-Illustration
  - c. PRNT4599-Printmaking
  - d. PNTG4599-Painting
  - e. SCLP4599-Sculpture
7. Each Independent Study may be taken for no less than one, and no more than three credits.
8. The student is responsible for documenting the content of the Independent Study work for other institutions or outside agencies.
9. Students cannot elect the Pass/Fail or Audit options for Independent Study .

Regular tuition rates are charged for Independent Study courses, and they are included in the full-time tuition charge.

Independent Study cannot fulfill major requirements. Independent Study may serve as studio and liberal arts electives, depending on the topic of investigation. Students cannot apply more than 12 total credits of independent study towards their degree requirements.

Credit for an Independent Study cannot be reduced or increased after the student has registered.



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## BFA Specific Academic Policies and Procedures

### Request for Change of Advisor

Students may request a change of advisor through the Office of the Dean. Advisors may be changed if you have specified a major and the advisor you currently have is from another department or if your advisor is not on campus the days that are compatible with your schedule. The request requires the signature of the advisor you wish to change to and that of your current advisor. Request for Change of Advisor forms are available in the Office of the Dean.

### Auditing Classes

Audited classes are an excellent mechanism for students to refresh their skills and/or understanding of a topic without the pressure of pursuing a grade. Audited courses carry no credit and do not satisfy degree requirements. Regular tuition rates are charged for audited courses, and they are included in the full-time tuition charge. Audited courses will be indicated on the transcript with a grade of "No-Credit" and may be registered for until the end of the Add/Drop period.

### Declaration of Minor in Art History

BFA degree-seeking students may declare a minor in Art History. The minor in Art History requires 21 credits, including six credits in an introductory survey (ARHS1170/175), three credits of Modernism (ARHS2250), three credits in Contemporary Art Criticism (ARHS3375) and nine credits in upper level seminar courses (ARHS44XX). Please review the semester's course listings for specific information regarding seminar topic(s), the instructor of record and time/days offered. A minimum grade of "B-" must be achieved in each course.

All Art History Minors are governed by the following guidelines:

1. Students must meet eligibility requirements, which may include a satisfactory grade-point average and prerequisites.
2. An intent to complete a minor is declared by filing the Declaration of Art History Minor Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
3. The requirements of the minor must be completed prior to graduation.
4. A student pursuing a minor will be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
5. Enrollment in the minor is only applicable to students enrolled in the BFA program.

Students wishing to include a minor as part of their undergraduate program should be advised that it is not always possible to complete a minor due to scheduling conflicts. There are no penalties for starting a minor and not completing it. Students are not permitted to continue pursuit of the minor once all degree requirements have been met.



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## BFA Specific Academic Policies and Procedures

### Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Form prior to registration for the upcoming semester. Changing majors requires the approval of the appropriate chairpersons of both the former and the intended new department. Please note that acceptance into a new major program within the College may be contingent upon the successful completion of the courses in which the student was enrolled at the time the application to make the change was submitted. Therefore, approval to change majors may be rescinded based on the result of that semester's coursework. Students should be aware of the fact that a change of major usually requires additional course work, and may extend the number of semesters required to complete the degree.

After completion of a Change of Major Form, students are advised to review their degree program requirements with their new academic advisor and the department chair.

### Juried Student Exhibition Expectations

The Juried Student Exhibition is held annually in the spring and is a valuable educational and professional opportunity for each student. Thus, all students enrolled in the fall and/or spring semester of the current academic year are eligible and encouraged to submit work. Students are only required to submit work if such is stated clearly within course syllabi. Penalty for the non-submission of work to the Juried Exhibition is stated on the course syllabi, and as such are within the jurisdiction of the individual faculty member.

### Mobility

The Association of Independent Colleges of Art and Design (AICAD) Mobility Program provides an opportunity for students to study for one semester at another institution. It is open to full-time BFA students who are in their Junior year, are in good academic standing, and meet the eligibility requirements of their intended mobility program.

It is essential for students planning to study at another institution as part of the mobility program to discuss this process with the Dean and get written permission from their department chairs prior to applying for mobility.

The student selects the institutions he or she would like to attend on mobility, but the host institution retains sole discretion in accepting individual applications and in determining the number of students that it will accept in a given semester. The tuition is payable to Lyme Academy College of Fine Arts, although fees may be billed by and payable directly to the host institution for student services, materials, etc. Fees must be paid prior to registration. The student will receive the regular financial aid award, if any, to which they are entitled. The grades received from the host institution during the mobility semester will become part of the student's official record at Lyme Academy College of Fine Arts. Mobility students must be able to document that they hold proper health insurance coverage. Housing is the responsibility of the student, although the host institution may offer assistance.



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## BFA Specific Academic Policies and Procedures

To apply for mobility, students must fill out an AICAD Mobility application; present a proposed program of study for the mobility semester (which must be established by working with the Dean, the department chair, and the academic advisor); present a statement of purpose; obtain a transcript from the Registrar of all work completed to date and offer 6 – 10 images of their work, including work in the proposed area of study. Images must be labeled with the student's name, the title, the medium, and the dimensions. Host institutions must receive applications no later than April 10 for the fall term and November 1 for the spring term.

### Graduation Requirements

In order to meet the Satisfactory Academic Progress standards and graduate with a BFA, Certificate, or Post-Baccalaureate degree, a student must maintain and fulfill the following requirements:

- A cumulative grade point average (GPA) of at least 2.0.
- Completion of all course requirements.
- For BFA candidates:  
A minimum of four semesters (60 credits) of enrollment at the College, including the fourth and final year.
- For Three-year Certificate candidates:  
A minimum of three semesters (45 credits) of enrollment at the College, including the third and final year.
- For Post-Baccalaureate candidates:  
The 30-credit program is two semesters of full-time study or 4 semesters of part-time study.

The completion of an additional 9 credits at the College (with a minimum cumulative GPA of 2.3 in those classes) is required of students in their senior year who are on probation in order for the Degree or Certificate to be awarded.

### Participation in Commencement Exercises

Graduation is held annually in May. All degree candidates who completed their degree during that academic year are invited to participate. Students who have not completed degree requirements but wish to participate in Commencement exercises must submit a written appeal to the Office of the Dean. A graduation fee will be charged to all graduating students in the Certificate, Post-Baccalaureate, and BFA degree-seeking programs. The fee is charged on the spring semester tuition bill regardless of participation in the commencement ceremony.

### Attendance

Full participation is expected of all students and is necessary to fully benefit from and succeed in the College's program of study. All students are expected to attend classes regularly and promptly, and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for lateness or absence.



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## BFA Specific Academic Policies and Procedures

Absences from class may result in a lowered grade or an "F" in the course, depending on the attendance policies stated by the instructor on the syllabus. It is the responsibility of the student to arrange with his/her instructor(s) to make up all missed work within the semester in which the course is taken. Failure to do so will also affect the student's grade. In cases where the faculty member has not articulated unique course policies regarding absences and their penalties, the following shall apply:

One unexcused absence will result in five points being subtracted from the final grade; with two absences, the points are doubled to subtract an additional ten points for a total of fifteen; and with three absences, subtract an additional fifteen points for a total of thirty points from the final grade. At that point a written grade alert is issued. An additional unexcused absence results in a grade of "F".

In the event that absences are the result of extraordinary, documented circumstances and are numerous enough that it is impossible for the student to qualify for advancement, the student may be advised to withdraw from the course. If the course is required for the degree, the student will also be required to repeat the course in a subsequent semester.

Students who withdraw from a course or the College must do so through the Office of the Registrar. Non-attendance does not constitute an official withdrawal.

### Readmission

Students who have previously attended the College as a matriculated student, but either separated from or were dismissed from the College, may apply for readmission. The readmission process is conducted through the Office of the Registrar requiring final approval from the Office of the Dean, and does not require the student to repeat the initial admission process.

A request for readmission as a degree candidate requires submission of a completed Readmission Form, available in the Office of the Registrar, and payment of a readmission fee. The readmission fee must be paid by June 1 for the fall semester and November 1 for the spring semester.

The Office of the Dean, the BFA Chair, and the Business Office must endorse the readmission prior to registration. The major department reserves the right to require transcripts, letters of recommendation and an additional portfolio review. Credit for courses taken seven or more years prior to the date of readmission will be re-evaluated in conjunction with degree programs currently offered. The BFA Chair may choose not to accept courses regardless of when they were completed for credit toward the degree based on the student's level of performance in the course and its applicability to the program's current requirements. Final determination on the Application for Readmission will be made by the Dean of the College. A decision on readmission applies only to the semester listed on the reapplication. If the student is accepted and does not return for that semester, the student must reapply.

In the event of dismissal, an application for readmission will not be considered until a full academic year has elapsed. Readmitted students will carry the cumulative GPA that was in place at the completion of the last semester attended at Lyme Academy College of Fine Arts. Please also note that previous censure from the Academic Progress Committee will apply to all readmitted students.



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## General Information

### GALLERIES AND EXHIBITIONS

#### Lyme Academy College Galleries

A 25% commission will be taken for each piece of student work that has been viewed and sold in any exhibition in the galleries or exhibited in the College studios during an exhibition unless otherwise published.

The College is responsible for hanging, removing and protecting the work for the exhibitions with the exception of the Senior Exhibition. Seniors are responsible for installing their own work for the Senior Project Exhibition. All students must deliver and pick up their work by the dates specified for each exhibition. Work must be ready to install and equipped with hook eyes and wire and three-dimensional work with a pedestal. All work must have duplicate label information attached to each piece. Work that is ready for display, but does not utilize usual display methods, must be planned for in concert with the Office of the Dean and the Chair of the student's academic department.

#### Exhibition Proposals

In order to ensure that all art works are safely and effectively displayed at the College and the many needs for physical space are balanced, any member of the College community wishing to display artwork that is not part of the Gallery Program or using traditional gallery space must submit an Exhibition Proposal Form six weeks before the proposed installation date. This form can be obtained from and returned to the Office of the Dean.

### STUDIO INFORMATION

#### Studio Availability

College Studios are only available to currently enrolled students. Studios are open evenings and weekends during the regular semester; during the week until 2:00 AM, Saturday, 9:00 AM to 12:00 AM, and Sunday, 10:00 AM to 11:00 PM. In addition, if a studio does not have a scheduled class, it may be used for individual work, and studio hours may be extended at the discretion of the administration. All degree-seeking students have full access to studios that are not in use. Non-Matriculating Students have access to open studios in proportion to the number of hours enrolled. (For example, a student enrolled for one course, or 1.5 credits (3 clock hours), may use the studios for 3 additional hours each week for one semester). Please sign in with the security officer at the reception desk in the Brundage Commons if you plan to work in the College studios in the evening or on the weekends. No students are permitted to be in a studio or academic class if they are not currently enrolled in the class. Studio availability during breaks from formal classes is at the discretion of the administration and depends upon security and maintenance issues. Students **MUST** remove all of their artwork and related materials after using a studio, or they will lose this privilege.



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## General Information

### Attire

In order to ensure each student's safety, shoes and proper attire must be worn at all times. Students determined by the instructor or the Director of Facilities to be a risk to themselves due to their attire may be asked to leave the classroom or studio by the instructor, the Director of Facilities, the Dean or the Dean's designee.

### Turpentine and Unmarked Container Restrictions

Please note that all students are required to use only odorless turpentine in painting classes. Faculty will inform students of appropriate turpentine use and disposal. The College reserves the right to remove or destroy all prohibited hazardous items. The transfer of chemicals from the original container to another container for ease of use in the classroom or studios is allowed; however, the containers must be marked to note their contents and appropriate disposal is required.

### Senior Studio Space

The Senior Studio Space in the Chandler Center is overseen by the Dean and the department Chairs. The spaces are assigned by lottery, administered by a member of faculty. The College offers senior students a reasonable level of privacy and discourages underclassmen and visitors to the senior studios unless accompanied by a College administrator, faculty member, or a senior. The College reserves the right to remove any student for violation of the rules of the workspace.

### Policies Regarding Senior Studios and Off-Site Work

Students are expected to fully participate in the discourse, critique and collaborations that are a regular and crucial part of the Senior Studio course. Thus, students are required to inhabit their assigned studio spaces, to work from their studio space during all scheduled Senior Studio course time, and to have their work on campus for all individual and group critiques.

If a student is interested in developing site-specific work, he/she must develop a full written proposal that includes a project description including location, costs, schedule for development, installation, and removal of work, and receipt of all necessary approvals from all involved parties, including townships and cities as needed. Proposals must include a mechanism for documentation of project development to ensure faculty and peer input throughout the process. The faculty retain the right to deny approval for site specific work based on the challenges or inadequacies inherent in any given proposal, or to require modifications to the proposal by the student.

Similarly, students who wish to work off site but are not developing site-specific work must develop their work in a such a manner that it can be transported throughout the semester, ensuring that the work is on campus for all Senior Project Crits and contact time. Please note that faculty are not permitted to leave campus during the scheduled Senior Project Times to view/discuss student work without permission from the Dean.

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COLLEGE OF  
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## General Information

### Rules for Senior Studios:

1. Seniors with assigned spaces may use the space from opening until closing seven days a week; the studios will not be accessible for all night use except for those times during the semester when extended access is designated by the College. Hours are managed and posted by the Director of Facilities.
2. No modification to the senior studio will be permissible without consultation and approval from the Director of Facilities and the Office of the Dean. Even if approval is granted, all studios must be returned to their original condition when the senior vacates the studio by May 30th of that academic year.
3. No fire or health hazards including, but not limited to, coffee pots, hot plates, microwave ovens, hair dryers are permitted in individual studios. They are allowed on the counter space near the sinks.
4. Eating is not allowed in the studios.
5. Headphones are required when listening to any form of media. Please be respectful of fellow students.
6. Students are advised to keep a locked box in their studios for tools.
7. The College reserves the right to remove or destroy all prohibited hazardous items.

### Studio Etiquette

- If a student is late for a class (with a model) for any reason, he/she should wait outside the closed door until the next break before entering the studio to set up.
- Students may not attend classes until proper registration and payment has been completed.
- If students wish to converse with one another, they should leave the studio to do so.
- Studio classes are quiet, without music, facilitating focus and total concentration.
- Each student's personal property must be respected, which includes still life boxes, set-ups, personal items, lamps, and extension cords.
- Each student's name should be written on all supplies with permanent marker.
- Food will absorb chemicals in the atmosphere such as oil paint and thinners. Therefore, no snacks are permitted in the studios.
- Each student's workspace must be cleaned up at the end of each class. Each member of the class is responsible for leaving a clean studio for the next class.



## General Information

### Student / Model Etiquette

During a pose, students and models do not converse. If students wish to discuss the pose, they should do so with the instructor. If a student has a complaint about a model, it should be discussed first and only with the course instructor. The instructor will address the problem with the Model Coordinator. If the problem cannot be resolved, the Model Coordinator or the instructor will present the problem to the Dean. If any student has concerns that are not resolved to their satisfaction, they should refer to the Grievance policy listed elsewhere in this catalog.

## DOCUMENTATION OF WORK

### Slides / Camera Requirement

Students are advised to maintain a personal portfolio of their work throughout their college careers as well as through their professional lives. A camera is available for loan in the Kriebler Library. However, all students should consider purchasing a digital SLR camera for their own ongoing use.

### Technology in the Classroom

Use of cell phones or audible beepers is not permitted in the library, or during class time. Faculty retain the right to prohibit students from using laptops or other portable technology in the classroom or studio as they see fit, with the exception of technology that is being used to accommodate a student's documented disability.

### Photograph Policy

The Lyme Academy College of Fine Arts photographs campus activities throughout the year for publication or public relations purposes. Students who do not wish to have their photographs used must notify the registrar at time of registration. The Lyme Academy College of Fine Arts also reserves the right to photograph, reproduce, display, or retain works of art produced by students enrolled in its academic programs.

### Photography in the Classroom Policy

Photography may occur in studios only when it has been approved in advance by the instructor. This applies to all classes, not just those using models. Photos taken must either be for use by the College, in which case they become the property of the college, or for personal use by the photographer. Photographs may not be used in the public domain without the express written consent of the College.



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## General Information

### Maintenance Policies

The maintenance personnel make every effort to keep the facilities as clean as possible. However, students are expected to make the following contributions to keeping our school as clean as possible:

1. Please use a palette for mixing paints, and clean spilled paint immediately. Use care with printmaking materials.
2. Please avoid transferring clay, paint, charcoal, etc. to any surfaces. (walls, floors, desks, tables, etc.)
3. Please clean your area and put all garbage items into the trash receptacle after every class.
4. In the casting room, please do not fill the barrels too full as they become too heavy to empty or lift.
5. Please remove old tape before changing pose/location.
6. Please deposit turpentine in the appropriate receptacles and not in sinks.
7. Graffiti is treated as vandalism and is not permitted anywhere on the property, unless it has been pre-approved as an artistic endeavor.

### Storage Policy

All sculpture and paintings must be removed by the last day of each semester. Occasionally, paintings and sculpture may be stored in the studios during the winter break with special permission from the Director of Facilities. Any artwork left without special permission during the winter or summer break will be permanently removed by the maintenance staff.

### Lockers

All degree seeking students will be assigned a locker. The locker assignment list will be posted at the beginning of the Fall semester. Students are expected to provide their own padlock. The College is not responsible for items stored in the lockers. All Lockers must be vacated at the end of the Spring Semester or whenever the student separates from the College for a semester or longer. If this presents a special hardship, please see Student Services for an exception. Otherwise, during the summer locked lockers that belong to academic-year students will be opened and contents discarded.

### Messages and Mail

The College does not take or distribute messages except in the event of an emergency. Similarly, no personal mail should be sent care of the College.



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## General Information

### Parking Rules

The parking rules apply to all students, faculty, staff, and models. There is no parking in the following areas: visitor spaces, sculpture loading dock, designated handicapped spaces, grassy areas, or on Lyme Street (except for special events when a traffic officer is on duty). Fifteen minute parking will be allowed for drop-offs at the curb near the walkway to the Sill House breezeway or the loading dock. Please do not touch other people's cars for any purpose.

The College has the right to manage its parking lots to ensure safety, maintain fire lanes, and provide handicapped and visitor parking spaces. Cars parked inappropriately may be ticketed or towed.

### Pets / Animals

There are no dogs, pets, or other animals allowed inside the college buildings without College consent. Police will be notified if there are any animals left in cars during weather that is too warm or too cold for their safety.

### Campus Safety

The policies and procedures in this handbook are put in place to keep faculty, staff, and students safe and ensure a peaceful campus environment. If you come upon or have a safety issue or concern, you should notify a member of the faculty, staff, or the Director of Facilities right away.

### Fire Drills

Fire drills will be held twice a year, once each semester.

Upon hearing the alarm sound, all students, faculty, staff and visitors are required to exit the building immediately without collecting personal belongings. Everyone on campus is expected to quietly exit the buildings from the closest exit and proceed to the closest parking lot. Faculty exit the class rooms and studios last and close doors.

All persons should remain in the parking lots until a member of senior management or the fire marshal allows re-entry to the buildings.

### Visitors to the School

All visitors must check in at the main reception area before entering the studios. Alumni should also check in before visiting a faculty member or other students. Alumni and visitors may not take part in any studio activity without the permission of the Dean and the faculty.

### Public Safety and Crime Statistics

In accordance with legal requirements, the Lyme Academy College of Fine Arts will provide a copy of the uniform campus crime report, "Campus Safety at the College", to any individual who sends a written request for the report to: Crime Report Request, c/o Registrar, 84 Lyme Street, Old Lyme, CT 06371



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## General Information

### Personal Injury

While the College exercises great care with regard to student safety, it is not responsible for personal injury occurring on the college property or in connection with college activities. The college does not assume any responsibility for loss or damage to student property. Faculty and Administrators who accompany student groups on field trips and supervise activities cannot be held responsible for actions of students, injury, or loss of personal property.

### Non-Fraternization Policy

The College strongly discourages any inappropriate relationships between students and non-student members of the College Community, including models, staff, members of the board, and faculty, as this constitutes a conflict of interest and places students in a potentially vulnerable position.

### Sexual Harassment

The Lyme Academy College of Fine Arts is unequivocally committed to extolling the worth of all persons in the College community. We consider all expressions of sexual harassment as threats to the concept of community that we are striving to create; further, we deplore any acts of harassment pertaining to race, religion, gender, sexual orientation, disability, ethnic or cultural origins, or age.

1. The above statement is College Policy and is stated in published materials to the college community, including both Faculty and Student Handbooks.
2. Charges brought against an individual or group, filed in writing, will be investigated promptly by the Director of Student Services or the Dean and subject to the Code of Conduct.

### Sexual Assault

Sexual assault, including rape by an acquaintance or stranger, is prohibited by the College and the State of CT. The College will assist in notifying the local law enforcement authorities if requested. Violators of this policy will be subject to disciplinary measures, including dismissal, following a final determination by a College disciplinary proceeding and the Dean in accordance with the Student Code of Conduct.

### Criminal Actions

The College Policy for Reporting Criminal Actions: Any criminal activity involving students, faculty, or staff taking place within the college or on its premises shall be reported immediately to the Vice President of Operations at 434-5232 ext. 126. She will then call the Resident Old Lyme Trooper, 434-1986, who will conduct a thorough investigation of the incident. In case of extreme emergency please call 911 or 434-1986 directly. For incidents involving students, a written description of the incident shall be submitted by any faculty or staff member present, within one working day, to the Dean of the College. A security file of all reports will be maintained by the college.



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## General Information

### Weapons on Campus

Possession of firearms, fireworks, weapons, and hazardous chemicals is strictly prohibited and, in many cases, violates state law. This applies to students and employees except where authorized to handle weapons or chemicals.



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