ARHI 13182  FA Univ. Sem.: What is an image?  
Marius Hauknes  
T/R  
11:00-12:15  
OSHA 107  
First Year Students only  
What is an image? What are the different visual media in which images occur?  
How do images produce meaning? In this class we will explore a variety of critical perspectives for examining art and visual culture at the college level, and examine case studies that include works of painting, sculpture, photography, cinema, and graphic novels. Recurring topics will be the relationships between imitation and reality, between the visible and the invisible, between replicas and originals, between words and images, and between art and technological innovation. The class will include visits to the Snite Museum, the Hesburgh Library Special Collections, and two film screenings.  3 credits

ARHI 20231 Art & Architecture of the Medieval World  
Marius Hauknes  
T/R  
02:00-03:15  
OSHA 106  
This class explores the development of art and architecture in the medieval Mediterranean world (ca. 300 to 1300). In this survey, our goal will be to expand the conventional understanding of medieval art by studying moments and sites of artistic interaction between Western European, Byzantine, and Islamic cultures. In the course of the semester, we will explore artworks and monuments in places such as Dura Europos, Palermo, Rome, Baghdad, Damascus, Venice, Jerusalem, Cordoba, Constantinople, Thessaloniki, and Ravenna. Our discussions will cover a variety of themes, including the circulation of artifacts; the relationship between Christian basilicas and Islamic mosques; the problem of religious imagery; the rise of the cult of saints; and questions of cultural appropriation. Readings will include both primary sources in translation and secondary literature, and the class will introduce students to a variety of methodological approaches. The class will include visits to the Snite Museum and the Hesburgh Library Special Collections. 3 credits

*ARHI 204xx Modern Art History Course (Tentative)  
Visiting Asst. Professor  
M/W  
12:30-01:45  
OSHA 106  
This course xxxxxxxxxxx xxx xx xxxxxxxx xxxxxxxxxxx xxxxxxx xxxxxxx xxx xx xx xxx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx  
xxxxxxxx xxxxxxx xxx xx xxx xxxxxxx.  3 credits

ARHI 20540 Rome: The Eternal City  
Heather Hyde Minor  
M/W  
09:30-10:45  
OSHA 106  
In this class, we will explore the urban topography of the city of Rome from the first century BC to the year 2000 AD, or roughly the period from the emperor Augustus to the projects by Richard Meier, Zaha Hadid, and others to celebrate the Jubilee at the end of the second millennium. In our discussion of how buildings shape and are shaped to form the city, we will consider contemporary drawings, prints, texts, maps, and a range of other evidence. Special focus will be placed on critical strategies for understanding urban sites. In addition to the city of Rome, this course will focus on developing your skills as critical readers and writers. 3 credits

ARHI 20560 Gateway to Global Art History  
H. Minor/M.Schreffler  
M/W  
02:00-03:15  
HESB 107  
This course surveys the art of the world from prehistory to the present. It centers on a sequence of art objects from the Snite Museum, the Hesburgh Libraries’ Special Collections, and elsewhere on the Notre Dame campus, linking them to well-known monuments of art history from the University’s Global Gateways in Beijing, Chicago, Dublin, Jerusalem, London, and Rome. Students in the course will gain a familiarity with the history of art and develop skills in visual literacy and critical thinking.  3 credits
ARHI 20801 - Intro to Precolombian Mexico
Schreffler, Michael      M/W      11:00-12:15      OSHA 106
This course explores the art and architecture of the Aztecs, the Maya, and their predecessors in Mesoamerica -- a region that encompassed the territories of the modern nations of Mexico and Central America. It begins with an examination of the art of the Olmec, a culture that flourished around 1500 BC, and ends with a study of the built environment of Tenochtitlan, the capital of the Aztec Empire, in the early-sixteenth century. The course foregrounds the rich collection of pre-Columbian art from Mesoamerica in the Snite Museum. 3 credits

ARHI 30120/60120 - Greek Art and Architecture
Robin Rhodes            T/R      02:00-03:15      OSHA 107
This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

ARHI 30131 (CLAS: 30416) Arch. of Pompeii & Herculaneum: Daily Life in the Ancient Roman World
D. Hernandez            M/W      11:00-12:15 ??
The eruption of Mount Vesuvius in A.D. 79 buried two thriving Roman cities, Pompeii and Herculaneum, in a prison of volcanic stone. The rediscovery of the cities in modern times has revealed graphic scenes of the final days and an unparalleled glimpse of life in the ancient Roman world. The course examines the history of excavations and the material record. Topics to be discussed include public life (forum, temples, baths, inns, taverns), domestic life (homes, villas), entertainment (amphitheater), art (wall paintings, mosaics, sculpture), writings (ancient literary sources, epigraphy, graffiti), the afterlife (tombs), urban design, civil engineering, the economy, and themes related to Roman society (family, slavery, religion, government, traditions, diet). 3 credits

*ARHI 304xx Modern Art History Course (Tentative)
Visiting Asst. Professor T/R      09:30-10:45      OSHA 107
This course xxxxxxxxxxx xxx xx xxxxxxx xxxxxxxxxx xxxxxxxxxx xxxxxxx xxxxx xx xx xxx xxx xx xxx xxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

ARHI 30487 (AMST 30198) 20th/21st Century American Art
Erika Doss            T/R      09:30-10:45 ??
This course traces the history of 20th/21st Century American art: art made in the United States from the Gilded Age of the 1890s to today. A historically based survey of the evolution and development of American modern and contemporary art, it explores a variety of media from paintings and sculpture to photography, graphic arts, performance art, installation, street art, video, digital, New Media, and Social Practice within cultural, economic, political, social, and theoretical contexts. Especially attentive to the themes of modernism, migration, and mobility, it considers the roles that American art has played in the formation of and contestation over ideas about modern national identity and understandings of class, race, gender, ethnicity, and sexual difference. 3 credits
PhotoFutures is a collaborative collecting group at the Snite Museum of Art that acquires contemporary photography for the University of Notre Dame. This is a zero-credit course. Designed for students of any major, this five-session co-curricular program combines issues related to museum collecting, contemporary photography, and socially-engaged artistic practice. Students will critique individual photographs and evaluate artists’ portfolios, and also engage in critical discussions with the artists themselves, Snite curators, and select faculty whose expertise provides different lenses through which to consider the photographs. Ultimately, students will develop their own collecting criteria to choose a photograph for acquisition that adds value to the permanent collection of the Snite Museum and supports the mission of the University. The topic for PhotoFutures will be announced and more spots in the program will open up at the beginning of the fall semester. 0 credits

ARHI 304xx Modern Art History Course (Tentative)
Visiting Asst. Professor  T/R 12:30-01:45 DBRT 116

This course...

ARHI 40580/60580 (ARCH 50811) History of Design: Form, Values, and Technology
Dennis Doordan  T/R 3:30 - 4:45  BOND 104

This course will provide a historical perspective on the development of industrial and product design in the modern era. In the modern era, design has been a powerful tool for shaping the development of technology and articulating the values of modern culture. The role of the modern designer as both a facilitator and a critic of industrial technology will be examined. 3 credits

ART STUDIO COURSES

ARST 10100  2-D Foundations
BA/BFA Core
01 Justin Barfield  M/W 11:00-01:45 RILY 301
02 Emily Beck  T/R 09:30-12:15 RILY 301
03 Justin Barfield  M/W 08:00-10:45 RILY 301

MATERIALS FEE

The fundamentals of two-dimensional design consist of the strategies and tools an artist or designer uses to organize visual images, colors, and content into a unified and dynamic composition. Students will identify design strategies and visual vocabularies, research the history of their usage and recognize their contemporary applications. Through project-based work using traditional and digital mediums and techniques, students will explore contemporary approaches to idea conception, critical thinking, and problem solving. 2D Foundations is for students entering the art and design programs to provide the foundation of personal creative practices for visual communication, conceptualization, process and technique that will continue to evolve and refine in upper level studio and design courses. 3 credits
ARST 10201 Drawing I
BA/BFA Core
01 Hannah Freeman M/W/F 10:30-12:25 RILY 300
02 TBD T/R 12:30-03:15 RILY 300
03 Austin Brady M/W/F 12:50-02:50 RILY 300

MATERIALS FEE This course deals with form depiction in its many aspects and modes, and is intended for beginning students as well as advanced students who need additional experience in drawing. 3 credits

ARST 10601 3-D Foundations - Basic Sculpture
BA/BFA Core
01 TBD T/R 03:30-06:20 RILY 108A
02 Emily Beck M/W 12:30-02:15 RILY 108A
03 Justin Barfield M/W 02:00-04:45 RILY 108A

MATERIALS FEE The fundamentals of three-dimensional design consist of the strategies and tools an artist or designer uses to generate ideas for and execution of form in space. Through research, conceptualization and production students discover the power of making sculptural objects- how they function or change function, how they make a viewer move through and engage a space, how they transform ordinary objects into the extraordinary, and transform perception and environment. Students will create projects using a variety of traditional and contemporary sculptural mediums, techniques, and tools and be exposed to industrial applications and visual vocabularies. 3D Foundations is for students entering the art and design program to provide the foundation of personal creative practices for visual communication, conceptualization, process and technique that will continue to evolve and refine in upper level studio and design courses. 3 credits

ARST 20101 Ceramics I
01 William Kremer T/R 09:30-12:15 RILY 122
02 Jennifer Dwyer M/W/F 10:30-12:25 RILY 122
03 Mitch Springer M/W/F 12:50-02:50 RILY 122
04 Zach Tate M/W/F 08:20-10:15 RILY 122
05 Suzanne Hill T/R 12:30-03:15 RILY 122

MATERIALS FEE This course examines basic techniques of wheel-thrown and hand-built clay structures for sculpture and pottery. 3 credits

ARST 20301 Painting I
01 Maria Tomasula T/R 09:30-012:15 RILY 309
02 Jason Lahr M/W 02:00-04:45 RILY 309

MATERIALS FEE This course is an introduction to oil painting techniques and to stretcher and canvas preparation. The emphasis is on finding a personal direction. 3 credits

ARST 20401 Photography I
BA Core Option/BFA Core
01 Martina Lopez M/W 11:00-01:45 RILY 201
02 Melonie Mulkey M/W/F 03:30-05:30 RILY 201
03 Justin Trupiano T/R 03:30-06:20 RILY 201

Open to junior or sophomore majors and freshmen intended majors. MATERIALS FEE
This course is an introduction to the tools, materials, and processes of black and white photography. Lectures and demonstrations expose students to both traditional and contemporary practices in photography. Critiques of ongoing work encourage students to begin discovering and developing their individual strengths and interests in the medium. A 35mm camera with manual shutter speed and "F" stop is needed. 3 credits

ARST 20501 Silkscreen I
01 Jasmine Graf T/R 12:30-03:15 RILY 316

MATERIALS FEE This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono-printing & discovery of unique aspects of serigraphy are encouraged. Emphasis is on exploration of color and development of student’s ideas and methodologies. 3 credits
ARST 20505  Artists Books and Papermaking
Jean Dibble  M/W  02:00-04:45  RILY 316
MATERIALS FEE  This introductory course explores the making of artists' books and papermaking. Students learn basic bookbinding techniques for books and printing techniques for postcards and posters. They also learn how to make hand-made papers. Part of the focus is on historical books, as well as on what contemporary artists are doing with books. 3 credits

ARST 20506  Relief Printing: Studio Class
Heather Parrish  T/R  09:30-12:15  RILY 316
MATERIALS FEE  In this course students will be introduced to relief printmaking processes, learning traditional techniques of carving and printing both wood and linoleum relief blocks. The contemporary approaches to relief processes through digital media experimentation via inkjet printers, a laser cutter, or a CNC router will be introduced. The course will be administered through lecture, process demos, in class work time, and peer/individual critiques. 3 credits

ARST 20602  Wood Sculpture
Thomas Cornell  M/W/F  10:30-12:25  RILY 108A
Open to all students.  MATERIALS FEE  This course uses wood as a primary medium. Emphasis is placed on individual concept and design. Students learn the use of hand and power tools as well as techniques of joining, laminating, fabricating, and carving. 3 credits

ARST 20603  Metal Foundry
Robin Baker  T/R  03:30-06:20  RILY 108A
Open to all students.  MATERIALS FEE  The course focuses on work in cast aluminum and cast bronze sculptures. Students learn basic welding techniques using oxygen and acetylene, arc and heliarc welding, mold making, work in wax, and metal finishing techniques are also explored. 3 credits

ARST 20604  Metal Sculpture I
 01 Austin Collins, CSC  T/R  09:30-12:15  RILY 108A
 02 Steven Lemke  M/W/F  12:50-02:50  RILY 108A
Open to all students.  MATERIALS FEE  Metal is the medium of choice in this course designed to explore three-dimensional design with a variety of projects grounded in historical precedents. Students become familiar with as many metalworking techniques as time and safety allow, such as gas and arc welding, basic forge work, and several methods of piercing, cutting, and alternative joinery. 3 credits

ARST 30102  Ceramics II
William Kremer  T/R  03:30-06:20  RILY 122
Prerequisite: Ceramics I.  MATERIALS FEE  This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing.

ARST 30402  Extreme Photography
Richard Gray  T/R  09:30-12:15  RILY 201
MATERIALS FEE.  Today's innovative technologies offer photographers exciting new ways to image the world we live in. Extreme Photography is a course that will explore several exciting picture-making technologies to produce creative still photographs and video. Photographic projects will explore various technologies including GoPro action video, aerial drone photography, time-lapse photography, 3d scanning, photogrammetry, computer vision and computational photography. The course will also include presentations and discussions about the creative and commercial applications of these technologies and the impact they are having on media and culture. Students who do not meet the Photo 1 prerequisite will need to demonstrate equivalent knowledge with digital cameras, software and workflow in advance of enrollment in the course. 3 credits

ARST 30502  Poster Shop
Jean Dibble  M/W  11:00-01:45  RILY 316
MATERIALS FEE.  Students will create posters and broadsides using relief, silkscreen and inkjet printing. These media offer powerful imaging techniques that range from hand-drawn/cut stencils to digital impressions. A variety of surfaces and applications will be explored. Art historical sources such as propaganda and political posters, concert promotions and urban graphics will propel creative projects.
ARST 30606 Sculpture II
TBD  T/R  12:30-03:15  RILY 108A
MATERIALS FEE. This course will focus on digital fabrication, and rapid prototyping processes and materials. Students will learn the basics of designing in digital space, creating prototypes on a CNC laser and 3D printer, and finally applying hands-on tools and processes to create sculpture. 3 credits

ARST 40203 Figure Drawing, Multilevel
Jason Lahr  M/W  11:00-01:45  RILY 310
Open to all students. MATERIALS FEE The emphasis is on drawing in all its aspects: materials, methods, techniques, composition, design, and personal expression. The human figure is the subject matter. While anatomy is studied, the course is not an anatomy class. Male and female models, clothed and nude, are used. 3 credits

ARST 40308 - Multilevel Painting and Drawing
Maria Tomasula  T/R  12:30-03:15  RILY 310
MATERIALS FEE Painting and drawing are the most direct means of visual expression that contemporary artists employ to articulate their concerns. This course extends and develops the skills and concepts initiated in Painting 1 and/or Drawing 1. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate them. 3 credits

ARST 43701 Senior Seminar
TBD  R only  07:00-08:00 PM  RILY 215
Required for senior BFA students; open to seniors registered for BA Thesis. By permission for non-thesis senior BA students. The course will focus on creating a dialogue across disciplines and introducing contemporary issues and practices in art, art criticism, and design. Thematic topics will be introduced in order to present alternative and integrated points of view from all areas of study represented by the art history, studio, and design fields. Critical writing and directed readings will be assigned throughout the semester. A focus on research approaches, exhibitions, and curatorial practices will be central to our approach to the various areas. Lectures, visiting artist interviews, gallery visits, and student presentations will be components of the course. 1 credit

ARST 62704 Professional Practices
Robin Rhodes  T/R  06:30-8:30 PM  OSHA 106
Graduate majors only Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice. 1 credit

ARST 63250 Painting/Printmaking Graduate Seminar
Ptg./Prtmkg. Area  Tuesdays only  04:00-5:00 PM  RILY 316
Graduate majors only Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice. 1 credit

ARST 63450 Photography Graduate Seminar
Photo Area  Wednesdays only  02:00-03:00 PM  RILY 201
Graduate majors only Required of all MFA candidates each semester. A team-taught seminar/critique that brings together all the photography faculty and graduate students in a weekly dialogue focusing on issues in contemporary art as they relate to student research. This course is required of all photography candidates each semester leading to and including the M.F.A. thesis year. 1 credit

ARST 63650 Ceramic/Sculpture Grad. Seminar
A. Collins, W. Kremer  Mondays only  04:00-05:00 PM  RILY 108A
Graduate majors only This course is required of all ceramic and sculpture MFA candidates during each semester leading to & including the MFA thesis year. This team-taught seminar brings together all of the ceramic and sculpture faculty and graduate students in a weekly dialogue focusing on contemporary issues as they pertain to student research. Discussions originating from directed readings, art criticism & methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit
What makes a visual image compelling? Why do images engage? This course explores and helps develop an understanding of the delicate balance between these design elements and how they have been skillfully used by designers over time to create some of the most persuasive images and enduring messages.

The course will be an exercise in deconstruction and reconstruction of visual images using design elements as a tool. Through assignments, students will work digitally to explore color, form, composition, texture and typography; first individually and then in conjunction with other elements. Initial assignments will be short and will focus on the understanding of a singular element. As the course progresses, students will be expected to use experiences from these short assignments and use them as building block for more complex projects demonstrating and applying the understanding gathered in the previous assignments. No pre-requisites. 3 credits.

**DESN 20115 VCD 2: Type & Icon**
Brian Edlefson  
M/W  02:00-04:45  West Lake 226

*Prerequisites: DESN 20101. MATERIALS FEE*  This second course in Visual Communication Design sequence focuses on the art of typography, its history, and the use of type as a critical element in the visual world by building on key concepts introduced in Fundamentals of Design. Students will gain a fluency in typography and its systematic application to traditional and modern media. This studio-based design course is structured as a series of projects exploring message-making and type as image. Students will learn the origins and constructions of typography; how the visual translation of type influences human perception and understanding; and how textual messaging is evolving to include iconographic elements by exploring a variety of applications such as icons, symbols, alphabets, posters, animations, and non-traditional books.

This course is intended primarily for students majoring in Visual Communication Design who satisfy the requirements to enroll. Undergraduates and graduate students with a strong interest, aptitude and the rigor to engage in five and a half hours of in-class studio work and critique, as well as considerable time preparing for class, may contact the Department of Art, Art History & Design (art@nd.edu) to be placed on the course wait list. If seats remain open after open registration ends, non-majors will be considered for enrollment. 3 credits

**DESN 20120 VCD 3: Web Design**
01 Miriam Moore  
M/W/F  10:30-12:25  West Lake 219
02 Andre Murnieks  
T/R  12:30-03:15  West Lake 219

*Prerequisites: DESN 20101. MATERIALS FEE*  Exploration of on-line interactive communications for web enabled platforms including desktop and mobile devices. Application of user-centered design principles to hierarchical and navigational structures, interface, web typography, imagery, sound, and motion through a series of exercises and projects. Survey of technological aspects to web site design, development and production. 3 credits

**DESN 20200 ID: Rapid Visualization**
01 Michael Elwell  
M/W  02:00-04:45  West Lake 224
02 Michael Elwell  
T/R  09:30-12:15  West Lake 224

*Open to all students. MATERIALS FEE*  This cross-disciplinary course in rapid sketching and rendering technique serves studio art, design, and architecture. The course is intended for students entering studio practice for the first time as well as for advanced students who wish to deepen their visualization & illustration skills. 3 credits
### DESN 20201  ID: Intro. To Product Development

**Robbin Forsyth**  
T/R  
12:30-03:15  
West Lake annex

**MATERIALS FEE**  
This foundation 3-D design studio begins as a natural extension of Basic Design. Students are encouraged to think and work in three-dimensional media. A series of fundamental design problems are assigned during the course of the semester. Emphasis is placed on the transformation of imagination from mind to paper to model. Computer-aided design (CAD) is also introduced into assignments. 3 credits

### DESN 20203 - Design Matters: Introduction to Design Thinking

<table>
<thead>
<tr>
<th>ID</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Ann-Marie Conrado</td>
<td>T/R</td>
<td>T/R</td>
<td>02:00-03:15</td>
<td>RILY 200</td>
</tr>
<tr>
<td>03</td>
<td>Ann-Marie Conrado</td>
<td>T/R</td>
<td>T/R</td>
<td>09:30-10:45</td>
<td>RILY 200</td>
</tr>
</tbody>
</table>

Traditionally, design has been used to connote the process by which the physical artifacts of the objects and communications around us come into being. But over the last decade, design has come more and more to describe not only the development of objects but the process by which one shapes the interactions and experiences of people with the systems, services and organizations around us. A deeply human approach to problem solving, design thinking highlights one's ability to intuitive This course will follow a series of overlapping modules that will introduce the student to the various iterative steps employed in the design thinking process and becoming familiar with the tools and methodologies employed. The course will feature a hybrid seminar format with lectures and case studies followed by hands-on exercises and practical applications of the theories in the form of team projects. At the conclusion of the course, students should be able to articulate the tenants of the design thinking process and apply those methodologies to problems of a variety of disciplines from science and engineering to business and the liberal arts. 3 credits

### DESN 20204/60204 Design Research Practices

**Wendy Uhlman**  
T/R  
09:30-12:15  
West Lake 230

**Prerequisite:** Design Matters (DESN 20203)

With an orientation towards problem identification and the translation of research insights into implications informing the design process, students will learn how to develop a research plan and deploy an array of research methods including interviews, observation, shadowing, contextual inquiry, participatory observation and co-creative development. The course combines lecture with studio practice, with student teams engaging in human-centered, project-based work, sponsored by outside corporate organizations and non-profit social entities. *This course is offered every semester and is open to Collaborative Innovation Minors and Design Majors.*

### DESN 21102 VCD Software Tutorial

**Heather Tucker**  
Tuesdays only  
06:00-07:00 PM  
West Lake 219

**Co-requisites: DESN 21101.** This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access & usage. 1 credit

### DESN 21202 ID: Digital Visualization Lab

**TBD**  
Mondays only  
05:00-6:00 PM  
West Lake 224

**Co-requisites: DESN 21200.** This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage as well as others. 1 credit

### DESN 21203 - D Think Lab

<table>
<thead>
<tr>
<th>ID</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>03</td>
<td>Ann-Marie Conrado</td>
<td>Mondays</td>
<td>07:00-09:00 PM</td>
<td>West Lake 226</td>
</tr>
<tr>
<td>03</td>
<td></td>
<td>Ann-Marie Conrado</td>
<td>Tuesdays</td>
<td>07:00-09:00 PM</td>
<td>West Lake 226</td>
</tr>
</tbody>
</table>

This once weekly lab session is a mandatory requirement for students enrolled in the Design Thinking course. These sessions focus on practical application of the topics and materials presented in class with students working in teams to employ techniques and methodology on assigned projects. This hands-on lab will have students exploring the research, brainstorming, ideation, iterative prototyping and presentation techniques that lead to creative innovation and disruptive breakthroughs applicable to students of any discipline. 3 credits
DES\textsuperscript{N} 30140 (CDT 31130) VCD 7: Interaction Design of device user interfaces  
Andre Murniek\textsuperscript{s} T/R 03:30-06:15 West Lake 204  
\textit{Prerequisites:} DESN 20101 or DESN 20201. MATERIALS FEE Evaluation, design and simulation of user interaction with a computer or product interface. Development of interfaces through wireframes, sketches, renderings, illustrations, modeling and animatic sequences. Exploration of user testing and research methods for generative, participatory and evaluative stages of design. 3 credits

DES\textsuperscript{N} 30204 ID2: Intermediate Product Development  
Scott Shim T/R 12:30-03:15 West Lake 226  
\textit{Prerequisites:} DESN 30209 (Can be taken concurrently) MATERIALS FEE This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs. Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing, and plating. 3 credits

DES\textsuperscript{N} 30209 ID: Digital Solid Modeling  
Shreejan Shrestha M/W 11:00-01:45 West Lake 204  
\textit{Co-requisite:} DESN 31212 MATERIALS FEE This course is an introduction to various digital design techniques and workflows used by industrial designers. Students will explore design processes integrating digital tablet sketching and computer-aided design (CAD) in order to develop and effectively communicate design concepts. The course is aimed at students seeking to expand their 3-D visualization skills into a digital medium. Software introduced will include Autodesk Sketchbook Pro and Solidworks 3-D. 3 credits

DES\textsuperscript{N} 31212 ID: Rapid Prototyping Lab  
Shreejan Shrestha Mondays only 06:00-07:00 PM West Lake 204  
\textit{Co-requisite:} DESN 30209 The Rapid Prototyping evening tutorial sessions will enable students making physical 3D prototypes from digital files that are virtually modeled in the ID: Digital Solid Modeling or ID: Digital 3D courses. Instruction in file preparation and safe machine operation will lead to prototype output from a CNC milling machine, 3D printer and digital laser cutter. 1 credit.

DES\textsuperscript{N} 33208/63208 (ANTH 33208) Global Visual Culture  
Christopher Ball M/W 02:00-03:15 ?  
Visual anthropology involves the cross-cultural study of images in communication and the use of images as a method for doing anthropology. This course proceeds through a non-linear integration of visual themes including water, earth, light, fire, flesh and blood with analytical themes including aesthetics, poetics, violence, history, materiality and subjectivity. We explore still photography, film, and popular media in domains from ethnography, social documentary, war photojournalism, to high art. Students watch, read and write about, and generate visual products of their own in multiple media.

DES\textsuperscript{N} 40100 VCD 8: Social Design: Initiatives, Challenges & Innovation  
Neeta Verma T/R 09:30-12:15 West Lake 219  
MATERIALS FEE This advanced course in visual communication is for students to understand social advocacy within both a global context (India) and local context (South Bend). Students understand their role as designers/ collaborators/ catalysts through real life experiences. Students from diverse discipline are encouraged to come together to create a multi-disciplinary cohort that focuses on ‘blue-sky problems’ that combines and delicately balances strategic thinking with innovation. During the initial part of the course, in July 2017, students will travel to India for 3 weeks to work with students from India and then return here to commence the course during the Fall semester.

Working with students from India, the goal would be to understand social problems within a new paradigm and socio-economic parameter of a rapidly evolving country and its pluralistic culture and returning to Notre Dame with renewed and re-energized perspectives on those very same issues to examine and address them locally. DESN 20101 (VCD1) is recommended, but not required. 3 credits
Package design plays a vital role in grafting content, imagery, and messages onto beautiful and functional objects. The projects in this studio-based course will involve visual systems that inform—and dimensional forms that inspire—people to make purchasing decisions. Students will become proficient at blending two- and three-dimensional ideas; consider cultural and multi-lingual needs; and learn to address shopping habits as they shift between physical and on-line environments. Students will research the social aspects tied to consumerism and evaluate the environmental impact of material choices and production decisions. 3 credits

In this studio-based course, students create both the business plan and proof-of-concept visuals necessary to inspire confidence in investors. Topics include, but are not limited to, barriers to entry, social media, storytelling, intellectual property protection, crowd funding, and manufacturing constraints. The final deliverable is a funding proposal that may take the form of a crowd funding campaign, grant application, investment proposal, or McCloskey Business Plan Competition entry. It is preferred, but not required, that students who enter the course have already identified a potential market opportunity, as it will allow them to work at a pace needed to meet the project milestones. 3 credits

This cross-disciplinary course will develop and harness useful innovation through an association of expertise from business/marketing, management entrepreneurship, chemistry, engineering, anthropology, graphic design, and industrial design. Collaborating teams of graduate and undergraduate students will engage several product development cycles, beginning with an identification of need or opportunity and concluding with comprehensive proof of concept, tests of function, specified manufacturing processes, and an appropriately resolved, aesthetically pleasing product or system. All collaborative team members will be engaged throughout the research and developmental process. Each participant will share in rotating leadership responsibilities, providing direction within their specific areas of expertise and in the context of a sequential course outline.

Note 1: In addition to the structured projects, students may propose other opportunities for collaboration.
Note 2: This course will build process portfolio by addressing real challenges.

Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice.