ART HISTORY COURSES

ARHI 13182 01 Fine Arts University Seminar: Art of the Twelfth-Century Renaissance?
Danielle Joyner 11:00-12:15 T/R OSHA 107
First Year Students only
The twelfth century in Europe was a time of tremendous change. With monastic reform and urbanization, the crusades and the birth of universities, flying buttresses and persuasive paintings, the twelfth century truly earned the title of Renaissance. Or did it? This class will examine the labels of “Middle Ages,” “Renaissance,” and “Renascence” as they occur in scholarship, and determine for ourselves just how to characterize the art, architecture, and writing produced in Europe during this creatively energetic and marvelously innovative century. 3 credits

ARHI 20250 Introduction to Early Christian and Byzantine Art
Charles Barber 01:30-02:45 M/W OSHA 106
Fulfills Fine Arts Requirement
This course will introduce students to the visual arts of the period ca. AD 200 to ca. AD 1600. Our work will take us from the first fashioning of an identifiable Christian art through to the remarkable poetics of Late Byzantine painting. In so doing, the student will be introduced to the full array of issues that arise around the question of there being a Christian art. Working from individual objects and texts, we will construct a variety of narratives that will reveal a vital, complex, and rich culture that, in a continuing tradition, has done so much to shape the visual imagination of Christianity. 3 credits

ARHI 20300 Introduction to Renaissance Art
Charles Rosenberg 09:30-10:45 T/R OSHA 106
Fulfills Fine Arts Requirement
This course will survey the major trends in the art of Italy and northern Europe from roughly 1300 to 1575. It will concentrate on such major figures as Giotto, Donatello, Masaccio, Botticelli, Raphael, Michelangelo, and Titian in Italy, and the Limbourg Brothers, Jan van Eyck, Rogier van der Weyden, Hieronymus Bosch, Albrecht Durer, Mathias Grunewald, and Pieter Brueghel in the north. It will consider such themes as artistic production and technique, public and private spirituality, naturalism, narrative, and the changing status of the artist. 3 credits

ARHI 20440 01/02 Intro. to 20th Century Art
Gabrielle Gopinath 11:00-12:15 T/R OSHA 106
Fulfills Fine Arts Requirement
This course will introduce students to major developments in 20th-century art, primarily in Europe and the United States. Emphasis will be placed on modernist and avant-garde practices and their relevance for art up to the present. The first half of the course will trace Modernism’s unfolding in the avant-garde practices of the late- nineteenth and early twentieth centuries, ending with Modernism’s eventual destruction in the authoritarian politics of the thirties, of World War II and the Holocaust. The second half of the course will address art production after this chasm: the neo-avant-gardes in Europe and the United States will be considered in their attempts to construct continuity and repetitions of the heroic modernist legacies of the past. Among the movements analyzed: Cubism, Dada and Surrealism, Russian Constructivism, Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art. 3 credits

ARHI 30120/60120 Greek Art and Architecture
Robin Rhodes 12:30-01:45 T/R OSHA 107
Fulfills Fine Arts Requirement
Open to all students. 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 30250/60250 Gothic Art and Architecture
Danielle Joyner 02:00-03:15 T/R OSHA 107
Fulfills Fine Arts Requirement
The first monument definitively labeled as “Gothic” is the Abbey church at St. Denis, yet no correlating monument or object exists to mark the finale of Gothic art. The term “Gothic” carries a wide range of connotations and it is applied to European art and architecture from the mid-12th century to roughly the 15th century. In examining the architecture, sculpture, manuscripts, metalwork, wall paintings & textiles from these centuries, this class will compare the implications historically ascribed to “Gothic” with the ideas promoted by the cultures & individuals actually creating these objects. Although the focus of this course will be France, comparative material from Germany, England, Austria, & Italy will be included. 3 credits

ARHI 30312/60312 Venetian & Northern Italian Renaissance Art
Robert Coleman 11:45-01:00 M/W OSHA 106
Fulfills Fine Arts Requirement
This course focuses on significant artistic developments of the sixteenth century in Venice with brief excursions to Lombardy and Piedmont. Giorgione, Titian, and Palladio, the formulators of the High Renaissance style in Venice, & subsequent artists such as Tintoretto & Veronese are examined. An investigation of the art produced in important provincial and urban centers such as Brescia, Cremona, Milan and Parma also provide insight into the traditions of the local schools & their patronage. 3 credits

ARHI 30530 / GSC 30528 Art, Feminism and Gender since 1960
Elyse Speaks M/W 3:00-4:15 OSHA 107
Short Course Description: This course considers issues in contemporary art since the feminist movement took hold in the 1960s and 1970s. In looking at artworks and ideas that precipitated the rise and followed in the wake of feminist art, we will consider such questions as whether or not there is such a thing as “women’s art;” what has constituted an art of resistance; and how art has aided in the renegotiation of questions regarding gender and identity. We will examine theoretical issues concerning the roles that media and spaces have played in the constitution and reconstitution of these concepts, as well as the roles of cultural institutions, film, and advertising. Case studies will focus on women artists, including Martha Rosler, Cindy Sherman, Adrian Piper, Mona Hatoum, Rachel Whiteread, Zoe Leonard, and Doris Salcedo. 3 credits

ARHI 43105/63105 Sem.: Topics in Ancient Art: Athenian Acropolis in Context
Robin Rhodes 3:30-4:45 T/R OSHA 107
Department Approval – Majors only
The monumental elaboration of the Athenian Acropolis did not begin with Pericles and Pheidias in the mid-fifth century B.C. Greek monumental art and architecture were spawned in the context of religion, and by the early Archaic period, the Acropolis was the center of Athenian religion; almost immediately, religious awe and piety were expressed in the form of impressive freestanding sculptural dedications and in large and meticulously wrought stone buildings, elaborately decorated with carved and painted designs and, most impressively, with figural relief sculpture. The monuments of the Athenian Acropolis must be understood first in this context --- as the embodiment of religious concepts --- and then in the context of local Athenian history, politics, and culture; finally, they must be fitted into the larger context of Greek art and culture as a whole.

An ultimate goal of the seminar will be to arrive at an understanding of the evolving meaning of the Greek temple and monumental form, and how they find unique expression in the fifth century Acropolis building program of Pericles. Among the themes that will be treated to one degree or another are the relationship between landscape and religious architecture, the humanization of temple divinities, the monumental expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, the breaking of architectural and religious canon. Taken together, they constitute the specific architectural narrative of the Periclean Acropolis. 3 credits
ARHI 43340/63340 Sem: Topics in Baroque Art: Art in the Age of Casanova: 18th C. European Art
Robert Coleman       03:00-04:15       M/W             OSHA 106
Department Approval – Majors only
This course investigates various stylistic trends in eighteenth-century art in Italy, France, and England with a focus on the institutionalization of art through the academies. Discussion also centers on classical art theory and its relationship to the academies in light of the social, political, and religious climate of the period. We will also consider the aesthetical, art historical, and social consequences of the writings of Kant, Burke, and Winckelmann. The course begins with the later baroque paintings of Carlo Maratti and his followers, and then moves to subsequent stylistic trends, as neoclassicism, Egyptian revival, and the rococo. Attention is also given to the vedute painters, and such diverse personalities as Piranesi, Mengs, Kauffmann, Tiepolo, Watteau, and Chardin. 3 credits

ARHI 43416/63416 Seminar: Topics in American Art: The First American Avant-Garde
Kathleen Pyne       01:30-02:45       M/W             OSHA 107
Fulfills Fine Arts Requirement
This seminar will focus on the avant-garde that formed in New York in the years 1900-1930. We will begin by examining the idea of the avant-garde, as the avant-garde set itself in relation to middle-class social and aesthetic practices. We will be interested in how these artists tried to develop their projects out of their life practices as much as their studio practices. The seminar will look in depth at how American and European modernists were engaged with models of primitivism, mysticism, the occult, insanity, childhood, the unconscious, the erotic, the mechanical, and the urban, in order to envision radically different ways of experiencing the world. We will consider the works of both significant painters and photographers, and consider the new formal developments in painting as they relate to the recent emergence of photography as a fine art. 3 credits

ARHI 43512/63512 Sem.: Museums & Collecting
Charles Rosenberg    12:30-1:45       T/R             OSHA 106
Fulfills Fine Arts Requirement
This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including, why do people collect; who is the museum's audience; what role does authenticity play in the philosophy of collecting and display; are museums bound rules of public decorum; what impact has the Internet had on art museums and their audiences; and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

ARHI 43576/63576 Theories of Art
Kathleen Pyne       11:45-01:00       M/W             OSHA 107
Required of all art history first majors.
This seminar is a survey of the historiography of art history with special attention paid to the various types of methodology which have been applied to the analysis of art. Special attention is given to nineteenth-century and twentieth-century art historical methods, including connoisseurship, biography, iconology, psychoanalysis, semiotic, and feminist approaches. 3 credits

ARHI 63570 Graduate Seminar
Gabrielle Gopinath  03:30-6:15 PM       Thursday only          OSHA 106
Permission required
This seminar will ponder how contemporary art engages society, culture, and politics. We will consider a variety of strategies that artists use to investigate topics such as globalization, the privatization of the public sphere, and environmental sustainability. We will examine such phenomena as the rise in collectively-oriented practices and artistic collaborations, the spread of international exhibitions, and "relational" aesthetics. Students should be prepared to do theoretical readings and analytic writing, and to actively participate in class discussion.
ART STUDIO COURSES

ARST 11201  Drawing I
BA/BFA Core
01 Jackson Zorn  04:05-06:00  M/W/F  Riley 300
02 Amanda Joseph  01:55-03:50  M/W/F  Riley 300
03 Martin Nguyen  09:30-12:15  T/R  Riley 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 11601  3-D Foundations - Basic Sculpture
BA/BFA Core
01 Molly Morin  03:30-06:15  T/R  Riley 105
01 Molly Morin  12:30-03:15  T/R  Riley 105
02 Kamilah Campbell  08:30-10:25  M/W/F  Riley 105
MATERIALS FEE  This required core course for all art majors introduces the student to three-dimensional art by producing sculptures (both figurative and abstract) in a variety of media. Contemporary movements in sculpture are examined through slide lectures and attendance at visiting artist lectures and visits to exhibitions. 3 credits

ARST 21101  Ceramics I
BFA Core Option
01 William Kremer  09:30-12:15  T/R  Riley 122
02 J. Nick Roudebush  10:40-12:35  M/W/F  Riley 122
03 Jessica Zekus  01:55-03:50  M/W/F  Riley 122
04 Stephen Wolochowicz  08:30-10:25  M/W/F  Riley 122
MATERIALS FEE  This course examines basic techniques of wheel-thrown and hand-built clay structures for sculpture and pottery. 3 credits

ARST 21301  Painting I
BA/BFA Core Option.
01 TBA  08:30-11:30  M/W  Riley 309
02 Maria Tomasula  09:30-12:15  T/R  Riley 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 21303  Watercolor I
Martin Nguyen  12:30-03:15  T/R  Riley 300
MATERIALS FEE  This course is an introduction to the watercolor medium and deals with a variety of methods, materials, and techniques (both realistic and abstract) with special emphasis on color and composition. 3 credits

ARST 21401  Photography I
BA Core Option/BFA Core
01 Christine Lenzen  03:30-06:15  T/R  Riley 207
02 Martina Lopez  12:30-03:15  T/R  Riley 207
03 Matthew Bean  08:30-11:30  M/W  Riley 207
MATERIALS FEE  This course is an introduction to the theory and practice of still photography. It is designed for all students interested in developing their photographic skills and serves as the entry-level sequence for the photo major in studio art. The course will focus on the use of digital cameras, film scanning and high quality inkjet printing. Presentations cover historical and contemporary approaches to the medium. Creative assignments encourage students to begin discovering their individual strengths and interests in the medium. A digital SLR with manual focus and exposure controls or an optional 35mm film camera is required. Film will be scanned and converted to digital files. Software is taught on the Apple platform. 3 credits
ARST 21501  Silkscreen I  
BA/BFA Core Option  
Justin Barfield 08:30-11:30  M/W  Riley 316  
MATERIALS FEE  
This course is an introduction to stencil processes & printing. Hand-drawn & photo-graphic 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 21503  Etching I  
Jean Dibble 11:45-02:45  M/W  Riley 316  
MATERIALS FEE  
This basic studio class introduces techniques of intaglio (etching). Students learn basic platemaking and printing techniques. Students will incorporate drawing, digital techniques and color into their prints. Historical and contemporary prints are reviewed. Emphasis is on development of the student's own ideas and methodology. 3 credits

ARST 21505  Artists Books and Papermaking  
Jean Dibble 03:00-06:00 PM  M/W  Riley 316  
Prerequisite. Any college-level printmaking course. 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 21506  Relief Printing: Studio Class  
Benjamin Good 12:30-03:15  T/R  Riley 316  
MATERIALS FEE  
Students will learn the technical skills associated with relief printmaking processes such as linocut, woodcut, and wood engraving. There will be a historical component where students will learn the essential history of early relief printmaking thru to contemporary uses of the process. Students will also take part in critical analysis of artwork produced for this class. 3 credits

ARST 21602  Wood Sculpture  
BFA Core Option  
Benjamin Funke 01:55-03:50  M/W/F  Riley 114  
Open to all students. MATERIALS FEE  
This course uses wood as a primary medium. Emphasis is placed on individual concept & design. Students learn the use of hand and power tools as well as techniques of joining, laminating, fabricating, and carving. 3 credits

ARST 21603  Metal Foundry  
BFA Core Option  
Garrett Krueger 10:40-12:35  M/W/F  Riley 101  
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 21604  Metal Sculpture I  
BFA Core Option  
Austin Collins 09:30-12:15  T/R  Riley 101  
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 31102  Ceramics II  
William Kremer  03:30-06:15  T/R  Riley 122  
Prerequisite:  Ceramics I.  MATERIALS FEE  
This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing.

ARST 31315  Scene Design/Techniques for Stage  
Marcus Stephens  11:00-12:15  T/R  DPAC B019  
This is a beginner's course in basic scenic design techniques and hand drafting for the stage. This course will take the student through the process of design, from how to read a script, research, presentation, rendering, basic drafting and, if time allows, model building. No previous experience necessary. Offered fall only. Materials fee TBA. 3 credits

ARST 31405  Photography II: Digital Workshop  
Richard Gray  09:30-12:15  T/R  Riley 207  
Prerequisite: Photography I. MATERIALS FEE  
This is a level II course in the photography sequence and builds upon the experiences gained in Photography I. Color image-making will be emphasized along with moving media projects and digital image constructions. Presentations, assignments and critiques are designed to help students continue defining their artistic voice, areas of creative interest and technical expertise. A digital SLR with manual focus and exposure controls or an optional 35mm film camera is required. Software is taught on the Apple platform. Offered every year. 3 credits

ARST 31510  Latino Printmaking & its Roots from the 14th to the 21st Century: History, Critique, and Practice  
Joseph Segura  11:00-12:15  T/R  
This course combines classroom study with studio practice. The course provides a historical overview of early European, Latin American, and American Latino printmaking. We will consider how artists represent gender, immigration, politics, history, border issues, labor, religion and other themes in printed form. Our study of prints will include visits to the Snite museum collection as well as off-site visits to local collections of European, Latino and Latin American prints. As a studio course, the class introduces students to the fundamentals of printmaking; processes may include lithography, etching, relief and silkscreen. The class project will be a collaborative print inspired by the visit of an artist. 3 credits

ARST 41203  Figure Drawing, Multilevel  
BFA Core  
Maria Tomasula  12:30-03:15  T/R  Riley 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 41307  Painting, Multilevel  
TBA  11:45-2:45  M/W  Riley 309  
MATERIALS FEE  
This course extends and develops the skills and concepts initiated in Painting I. 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 those concerns. 3 credits

ARST 41403  Advanced Digital Photography  
Martina Lopez  11:45-02:45  M/W  Riley 207  
Pre-requisite: ARST 31405 or ARST 41407. MATERIALS FEE  
This course uses computers for creative image making. Students are introduced to the practices and procedures of digital imaging with an emphasis on exploring their own personal work. 3 credits
ARST 43702  B.F.A. Seminar
BFA Core
01 Austin Collins  6:30-8:00 PM  T/R  Riley 200
BFA majors.
This course is designed to broaden the context of the student's chosen major in the department by introducing the student to alternative and integrated points of view from all areas of study that are represented by the studio and design field. This course will help first semester senior BFA majors to orient toward their chosen direction and project for the BFA thesis. Critical writing and directed readings will be assigned throughout the semester. Slide lectures, visiting artist interviews, gallery visits, student presentations, portfolio preparation and graduate school application procedures will supplement the course. 3 credits

ARST 48X03   BFA Thesis
BFA majors.  Prerequisite: B.F.A. Candidacy.
The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student's collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student's area of interest, who serves as an advisor for the thesis project.

ARST 62704  Teaching Methods
Graduate majors only
01  06:30-8:30 PM  Tuesdays only  O'Shag 107
This seminar prepares graduate student instructors for teaching undergraduate courses in the department. Course development, assignment preparation, time management skills, student evaluations, grading, and student/instructor dynamics are covered. Required for M.F.A. students in studio and design. (Every fall)

ARST 63350 Painting/Printmaking Graduate Seminar
Ptg./Prntmkng. Faculty  04:00-5:00 PM  Tuesdays only  Riley 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
M. Lopez, R. Gray  3:00-4:00  Wednesdays only  Riley 207
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.

ARST 63150  Ceramic/Sculpture Grad. Seminar
Collins, Flanigan, Kremer  4:00-5:00  Mondays only  Riley 105
Graduate majors only
This is a course required of all ceramic and sculpture MFA candidates during each semester leading to and 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 and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit
DESIGN COURSES

DESN 11100 2-D Foundations
BA/BFA Core
01 Sherman  8:30-10:25  M/W/F  Riley 301/211
02 Bourgeois  1:55-03:50  M/W/F  Riley 301/211
MATERIALS FEE
This course deals with fundamentals of two-dimensional design and is intended for students entering studio practice for the first time. The course is also open to more advanced students who wish to increase their knowledge of the elements and principles of design. The course is project oriented. Studio practice in the basic principles of design employing color theory, form and space organization, as well as materials and methods used in the design process are emphasized. 3 credits

DESN 21101 Graphic Design I
BFA Core Option
01 Seldack  03:30-06:15  T/R  Riley 200/301/211
02 Duarte  10:40-12:35  M/W/F  Riley 200/301/211
Prerequisites: 2-D Foundations. MATERIALS FEE This introductory course explores the origins, concepts and processes affecting traditional and contemporary graphic design. Laboratory activities introduce and implement computer and print technology for the creation of original design projects. 3 credits

DESN 21200 Visual Dialogue I
BFA Core Option
01 Conrado  09:30-12:15  T/R  Riley 301
02 Conrado  12:30-03:15  T/R  Riley 301
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 21201 Product Design I
BFA Core Option
Paul Down  09:30-12:15  T/R  Riley 200/108D
Prerequisites: 3-D Foundations and Visual Dialogue. 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 31204 Product Design Research Project
Paul Down  11:45-2:45  M/W  Riley 200/108A
Prerequisites: Visual Dialogue or Product Design I. 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

DESN 31205 Digital 3-D
Julia Shin  08:30-10:25  M/W/F  RILY 213
MATERIALS FEE This is an introductory course to Rhinoceros. The focus of this class is to learn how to use the software to generate 3D virtual models with an emphasis on industrial design concerns as well as creating manufacturable data for rapid prototyping. The class will be devoted to learning tools, interface, modeling and rendering methods. This will be achieved by completing specific assignments and tutorials. The final assignment will be to virtually model and render a product or scene from a concurrent class or personal interest. 3 credits
### DESN 31209 Digital Sketch to Solids
**Stephen Pennington**  
09:30-12:15  
T/R  
RILY 213  
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

### DESN 32107 Adobe CS3 Design Tutorial
**Michael Patton**  
08:00-10:00 PM  
T only  
DBRT 331  
Co-requisites: Graphic Design I. This one-credit course will focus on Adobe Creative Suite 3 (CS3) 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. 1 credit

### DESN 32108 Fundamental Photoshop
**Peter Bauer**  
10:00 -12:00 noon  
F only  
DBRT 331  
Students who successfully complete the course will have a working knowledge of all of the basic features of Adobe Photoshop. In addition, they will have mastery of the process of isolating part of an image through selections. Upon completion, the students will be prepared to use Photoshop in a photographic or design workflow. 1 credit

### DESN 40580/60580 Hist/Design:Forms,Values&Tech
**Dennis Doordan**  
05:00-06:15  
T/R  
BOND 104  
This course will provide a historical perspective on the development of industrial, product, and graphic design in the 19th and 20th centuries. More than the aesthetic styling of products, design mediates the intersection of technology and cultural values in the modern era. The role of the modern designer as both a facilitator and a critic of industrial technology will be examined. 3 credits  
Maximum 60 students

### DESN 41102 Graphic Design II
**01 TBA**  
08:30-11:30  
M/W  
Riley 200/211  
**02 TBA**  
11:45-02:45  
M/W  
Riley 200/211  
Prerequisites: Graphic Design I.  
MATERIALS FEE  
This advanced course in visual communication is for students interested in the art of typography, its history, and the use of type as a critical element in the world of graphic design. 3 credits

### DESN 41103 Graphic Design III
**Robert Sedlack**  
09:30-12:15  
T/R  
Riley 200/211  
Prereg: Graphic Design II. MATERIALS FEE  
This advanced course in visual communication is for students who intend to pursue the field of graphic design after graduation. The class will help prepare students both technically and creatively for professional practice by focusing on research-based projects. 3 credits

### DESN 41110 Motion Design 2
**Andre Murnieks**  
11:45-2:45  
M/W  
Riley 213  
Prereg: DESN 21101 Graphic Design I, DESN, 21201 Product Design I , or DESN 41301 Multimedia Motion Graphics. MATERIALS FEE  
Exploration of narrative, visual and aural principles to best convey a time-based message through a series of project assignments. Effective use of motion graphics through sketching, storyboarding, kinetic type, animation, narration and soundtracks. Media delivery may include digital signage, web, broadcast and other public venues such as a planetarium. Survey of the technological aspects to motion media including principles of digital animation, video output devices, and planning for application in a space. 3 credits
DESN 41120  Information Design  
Andre Murnieks  03:00-06:00  M/W  Riley 213  
Prereq: DESN 41102 GD II or DESN 31203 Advanced Product Design. MATERIALS FEE  
Visualization and sequencing of complex or abstract subject matter for the purpose of informing, educating or training the end-user. Design process includes the acquisition of information and data to become a subject matter expert on a project topic. Development of topics through the parsing of information, focusing of subject, sketching, illustration and graphical data representation. Delivery of information through an interactive, user-driven experience possibly exploring handheld devices. 3 credits

DESN 41301  Multimedia/Motion Graphics  
John Sherman  03:00-06:00  M/W  Riley 200/211  
Prerequisites: Graphic Design I.  
This advanced multimedia course will give the studio, design, or CAPP major an introduction to the design of motion graphics. Students will develop short information movies, movie trailers, or movie opening sequences. The course will use Apple's Motion software and cover basic DVD and quicktime movie development. Skill with various graphics software useful, with expertise in Adobe Photoshop very important.

DESN 43523  The Meaning of Things: Consumption in American History  
Sophie White  01:30-02:45  M/W  OSHA 107  
"The Meaning of Things: Consumption in American History" asks how objects as diverse as an 'heirloom' quilt, a pair of jeans or an iPod acquire meaning and value. This seminar will introduce students to a range of practices relating to consumption in American history from the colonial period to the present. We will investigate the gendered aspects of production, marketing, buying and using goods as these impact not only on gender, but also on the construction of class, ethnic and 'racial' identities. This will lay the foundation for students to write substantive individual research papers on a topic of their choice. 3 credits

DESN 45310  Design Internship  
Permission required.  
This course provides an opportunity for the design student to earn credit at an approved design office.

DESN 47X71/67X71  Special Studies  
Permission required.  
Independent study in design: research or creative projects. Open to upper level/graduate students with permission of the instructor.

DESN 48X03  BFA Thesis  
BFA majors. Prerequisite: B.F.A. Candidacy.  
The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student's collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student's area of interest, who serves as an advisor for the thesis project.

DESN 63350  Design Graduate Seminar  
Design Area Faculty  8:00-9:15  T/R  Riley 200  
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.

DESN 78308  Thesis Direction  
Graduate majors only  
Research and writing on an approved subject under the direction of a faculty member.