### ART HISTORY COURSES

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>ARHI 13182 02</td>
<td>University Seminar: Icon</td>
<td>Charles Barber</td>
<td>T/R</td>
<td>09:30-10:45</td>
<td>RILY 215</td>
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<td>Freshmen only</td>
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<td>This course will examine one of the keys to understanding the correlation of sacredness and art, namely the icon. Although, in theory, the term is broad, we will understand it to mean the panel painting that conveys the depiction of a holy person or event. We will address the history, function, theory and meaning of the icon; a study that will encompass materials from the Greek and Russian traditions from the third through the 19th century CE. As well as offering this broad introduction, we will use case studies of icons from the Snite Museum's collection to identify appropriate forms of analysis for icons. The course will provide participants with a broad grounding in this subject and an opportunity to work with the objects themselves. 3 credits</td>
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<td>ARHI 20440 01/02</td>
<td>Intro. to 20th Century Art</td>
<td>TBA</td>
<td>T/R</td>
<td>11:00-12:15</td>
<td>OSHA 107</td>
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<td></td>
<td>Fulfills Fine Arts Requirement</td>
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<td>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</td>
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<td>ARHI 20530</td>
<td>Art, Vision and Difference</td>
<td>Elyse Speaks</td>
<td>M/W</td>
<td>09:30-10:45</td>
<td>OSHA 106</td>
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<td>Art and visual culture have shaped our conceptions of ourselves and others. In this course, we will explore the role that looking and visual subjects play in such conceptions by closely examining our relationship to art objects like painting, sculpture, photography, craft, film and video. We will ask how art contributes to, reflects, or affirms specific stereotypes of places, roles, and values. Some topics we will discuss include the body and standards of beauty; craft and ornament; the hierarchy of the arts; race and identity (and its popular manifestation in genres like hip-hop); performance art and multiculturalism; the role of documentary photography; and varying conceptions of success and celebrity. Most of our focus will be on contemporary American art and culture. No prior art history knowledge is required; assignments will include three take-home essays and a short paper. 3 credits</td>
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<td>ARHI 30120/60120</td>
<td>Greek Art and Architecture</td>
<td>Robin Rhodes</td>
<td>T/R</td>
<td>12:30-01:45</td>
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<td>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</td>
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ARHI 30213/60213  Art into History: Byzantine
Charles Barber  T/R  12:30-01:45  OSHA 106
Fulfills Fine Arts Requirement
Byzantine art has often been opposed to the traditions of Western naturalism, and as such has been an undervalued or little known adjunct to the story of Medieval art. In order to develop a more sophisticated understanding of this material, we will examine the art produced in Byzantium in the period from the 9th to the 12th century, a period that marks the high point of Byzantine artistic production and influence. Stress will be placed upon the function of this art within the broader setting of this society. Art theory, the notions of empire and holiness, the burdens of the past, and the realities of contemporary praxis will be brought to bear upon our various analyses of material from all media. How we, as art historians, can write the history of this rich culture will be a central issue in this course. 3 credits

ARHI 30250/60250  Gothic Art and Architecture
Danielle Joyner  M/W  11:00-12:15  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  T/R  02:00-03:15  OSHA 107
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 30416/60416 01/02 American Art
Kathleen Pyne  M/W  11:00-12:15  OSHA 106
Fulfills Fine Arts Requirement
This course examines American painting, architecture, and sculpture from Puritan culture to World War I. The approach is to examine the development of American art under the impact of social and philosophical forces in each historical era. The course explores the way in which artists and architects give expression to the tensions and sensibilities of each period. Among major themes of the course are the problem of America's self-definition, the impact of religious and scientific thought on American culture, Americans' changing attitudes toward European art, and the American contribution to Modernism. 3 credits

ARHI 30486 01 American Ruins
Erika Doss  T/R  02:00-03:15
American ruins are increasingly visible today, from images of urban decay and piles of debris in Detroit and Gary to movies and novels (The Book of Eli, The Road) depicting post-apocalyptic “ruinscapes” of abandoned towns, derelict factories, crumbling monuments, and deserted shopping malls, variously populated by zombies, vampires, and survivalists. Ruins typically signify “disaster,” “failure,” “defeat,” and “the past.” Why, then, in a nation that has repeatedly defined itself in terms of promise, progress, and success-the American Dream-are visions of ruin, real and imagined, so prevalent today? This class explores the history and meaning of American ruins, relating contemporary fascination with ruins (“ruin porn”) to currently held attitudes about modernity, technology, citizenship, consumerism, the rule of law, and the environment. Course materials include novels, films, and photographs; coursework includes fieldtrips (to Detroit and Gary), essays, and discussion. 3 credits
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. 3 credits

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 archaisms, the breaking of architectural and religious canon. Taken together, they constitute the specific architectural narrative of the Periclean Acropolis. 3 credits

The journey to Santiago de Compostela was the most important Christian pilgrimage route in medieval Europe. The relics of St. James, which were discovered in northwestern Spain in the ninth century, drew thousands of medieval pilgrims from all over Europe, and even today Santiago de Compostela continues to be a major site for modern pilgrimage and devotion. This interdisciplinary team-taught course will examine the medieval heritage of the Camino and the cult of St. James, with special attention to the historical context and artistic monuments of the pilgrim's road. In addition to working with primary textual and artistic sources, this class will include a trip to Spain during Fall break. Over eight days, we will travel along the Camino route, on foot and by bus, to study the medieval and modern aspects of this famous route. Each student will undertake a research project that will include an oral presentation at the site of their research in Spain, an end-of-semester presentation in the classroom, and a final research paper. This is a team-taught class that covers two disciplines (History and Art History), but it is also open to qualified students in other fields. The class is designed for upper level students with a demonstrated interest in the subject of the class; some prior background in relevant languages is advisable. Admission to the class is by application only, and enrollment is limited to sixteen students. For more information, contact Professor Constable (oconstab@nd.edu) or Professor Joyner (djoyner@nd.edu), or attend the information session in early March (watch for notices). 3 credits

This seminar is devoted to the art of Michelangelo Merisi da Caravaggio and his early 17th-century followers. We will trace Caravaggio's development from his beginnings in Lombardy to his last years in Naples. Special attention will also be given to the contemporary Roman artistic milieu (notably the Carracci and their followers), as well as the religious, social, and political climate. In addition to a study of contemporary patronage, attention will also be given to Caravaggio's biography and the myth of the artist: as the quintessential gay artist, his antisocial behavior (including murder), apparent paranoia, and "mysterious death," all of which has given rise to a mythology that has lasted to our own day. Caravaggio was such a revolutionary that one scholar asserted, that "if one were to try to reduce Caravaggio's contribution to the history of art to a single sentence, it might be said that he was the only Italian painter of his time to rely more on his own feelings than on artistic tradition, while somehow managing to remain within the great mainstream of the Renaissance. From this point of view he is an important precursor to Rembrandt and even of modern art." 3 credits
**ARHI 43576/63576 Theories of Art**

*Kathleen Pyne*  
M/W  
02:00-03:15  
RILY 215

*Required of all art history 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.

**ARHI 63570 Graduate Seminar**

TBA  
Thursdays only  
03:30-6:00 PM  
RILY 215

*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.

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**ART STUDIO COURSES**

**ARST 11100 2-D Foundations**

BA/BFA Core  
01 Matt Smith  
M/W/F  
03:30-05:30  
RILY 301

02 TBD  
T/R  
09:30-12:15  
RILY 301

03 TBD  
M/W/F  
12:50-02:50  
RILY 301

*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

**ARST 11201 Drawing I**

BA/BFA Core  
01 Erin Hinz  
M/W/F  
10:30-12:25  
Riley 300

02 TBD  
M/W/F  
12:50-02:50  
Riley 300

03 Martin Lam Nguyen  
T/R  
12:30-03:15  
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 TBD  
M/W/F  
08:20-10:15  
Riley 108A

02 Bryce Robinson  
M/W/F  
10:30-12:25  
Riley 108A

*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 T/R 09:30-12:15 Riley 122
02 Nathan Smith M/W/F 10:30-12:25 Riley 122
03 Jakob Ollinger M/W/F 12:50-02:50 Riley 122
04 Chad Hartwig M/W/F 08:20-10:15 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 Martin Lam Nguyen T/R 09:30-12:15 Riley 309
02 Maria Tomasula M/W 11:00-01:45 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 21401 Photography I
BA Core Option/BFA Core
01 Martina Lopez M/W 11:00-01:45 Riley 201/205
02 TBD M/W/F 08:20-10:15 Riley 201/205
03 TBD M/W/F 03:30-05:30 Riley 201/205
04 Jayson Bimber T/R 03:30-06:20 Riley 200/205
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 21501 Silkscreen I
BA/BFA Core Option
Heather Parrish T/R 09:30-12:15 Riley 301/316
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 21505 Artists Books and Papermaking
Jean Dibble M/W 02:00-04:45 Riley 301/316
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 21506 Relief Printing: Studio Class
Josh Winkler T/R 12:30-03:15 Riley 301/316
MATERIALS FEE In this course students will be introduced to relief printmaking processes. Students will learn traditional techniques of carving & printing both wood and linoleum relief blocks. Students will additionally be instructed on contemporary approaches to relief processes through digital media experimentation via inkjet printers, a laser cutter, or a CNC router. The course will be administered through lecture, process demos, in class work time, and peer/individual critiques. 3 credits
ARST 21601 Introduction to Sculpture  
Katelyn Seprish  M/W/F  12:50-02:50  Riley 108A  
Open to all students.  MATERIALS FEE  
This studio intensive course offers students a unique opportunity to explore contemporary issues through the introduction of metal and wood shop techniques, material knowledge, and the discussion of contemporary artists. This course is designed for majors and non-majors alike; with an emphasis on self-direction and conceptually driven projects, it ultimately provides a platform to express oneself through research and material output. 3 credits

ARST 21602 Wood Sculpture  
TBD  M/W/F  03:30-05:30  Riley 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 21603 Metal Foundry  
BFA Core Option  
Ben Sunderlin  T/R  12:30-03:15  Riley 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 21604 Metal Sculpture I  
BFA Core Option  
01 Austin Collins  T/R  09:30-12:15  Riley 108A  
02 Austin Collins  T/R  03:30-06:20  Riley 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 31102 Ceramics II  
William Kremer  T/R  03:30-06:15  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  T/R  11:00-12:15  DBart 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 Color  
Martina Lopez  T/R  12:30-03:15  Riley 200/205  
Prerequisite. Photography I.  MATERIALS FEE  
This course is an introduction to technical and aesthetic issues in color photography with an emphasis on the development of personal imagery and the history of color picture making.  3 credits
ARST 31502 Poster Shop
Jean Dibble M/W 11:00-01:45 Riley 301/316
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. 3 credits

ARST 41203 Figure Drawing, Multilevel
BFA Core
Maria Tomasula M/W 02:00-04:45 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
Jason Lahr T/R 12:30-03:15 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 41408 The Photographic Portrait
R. Gray & J. Bellucci T/R 09:30-12:15 Riley 200/205
Prerequisite: ARST 21401. MATERIALS FEE
The human portrait has been one of the most significant and sustaining subjects within the history of all images. This course examines the various styles and thematic approaches to the photographic portrait from historical forms to contemporary and conceptual artworks. Students will produce portraits in the lighting studio and on location. Commercial lighting techniques will be covered. Offered fall or spring semester. 3 credits

ARST 43702 B.F.A. Seminar
BFA Core
Jason Lahr Tuesdays only 07:00-08:30 PM 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 B.F.A. 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
Robert Sedlack  T/R  06:30-8:30 PM  O'Shag 107
Graduate majors only  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 63250  Painting/Printmaking Graduate Seminar
Dibble,Lahr,Nguyen,Tomasula  Tuesdays only  04:00-5:00 PM  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.

ARST 63450  Photography Graduate Seminar
M. Lopez, R. Gray  Wednesdays only  02:00-03:00 PM  Riley 201/205
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 63650  Ceramic/Sculpture Grad. Seminar
Collins, Kremer, Rivas  Mondays only  04:00-05:00 PM  Riley 108A
Graduate majors only  - This is a course 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 and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit

DESIGN COURSES

DESN 21101  Visual Communication Design 1: Origins, concepts & processes of graphic design
BFA Core Option
01 Robert Sedlack  T/R  03:30-06:15  West Lake 226
02 Sarah Martin  M/W/F  08:20-10:15  West Lake 224
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 21102  Visual Communication Design 2: Computing software & technology for designers
Sarah Martin  Tuesdays only  08:30-10:45 PM  West Lake 219
Co-requisites: DESN 21101.
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 21120  Visual Communication Design 3: Web-based interactivity for desktop and mobile
TBD  M/W  11:00-01:45  West Lake 219
Prerequisites:  DESN 21101. 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 21200  ID: Design Drawing  
BFA Core Option  
01 George Tisten  M/W/F  10:30-12:25  West Lake 226  
02 Ann-Marie Conrado  T/R  03:30-06:20  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 21201 ID: Product Design I  
BFA Core Option  
01 George Tisten  T/R  09:30-12:15  West Lake 224  
Prerequisites: DESN 21200  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 21202 Adobe Creative Suite Tutorial: Introduction to Technology for Product Design  
Yifan Wang  Mondays only  07:00-9:00 PM  West Lake 226  
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 30550 JavaScript  
Kevin Casault  T/R  09:30-10:45  DBRT 228  
JavaScript is a popular scripting language used to add dynamic elements that breathe life into boring static Web pages. JavaScript is designed to work in standard Web browsers & is tightly integrated with HTML. It is difficult to find any popular commercial Web sites that do not use JavaScript to create an interactive user experience. Students in this class learn how to apply JavaScript to their own Web projects. 3 credits

DESN 31100 Visual Communication Design 4: History, application, and art of typography  
01 TBD  M/W  08:00-10:45  West Lake 226  
02 TBD  M/W  02:00-04:45  West Lake 226  
Prerequisites: Graphic Design 1  MATERIALS FEE  This advanced course in visual communication is for students interested in the art of typography, its history, & the use of type as a critical element in the world of graphic design. 3 credits

DESN 31203 ID: Industry Practice  
Ann-Marie Conrado  T/R  12:30-03:15  West Lake 224  
Prerequisites: DESN 21201 and (DESN 31205 or ARST 11100) and ARST 11601  MATERIALS FEE  
This advanced level studio is directed toward the product design student who is preparing to enter either graduate school or professional practice. Fulfillment of this studio requires the completion of one research and design project. In addition, portfolios and resumes are prepared. Emphasis is placed on knowledge, analytical skills, logic, creativity, and excellence in visual communication. 3 credits

DESN 31204 ID: Product Research/Process  
Paul Down  T/R  12:30-03:15  West Lake 226  
Prerequisites: DESN 21201 and (DESN 31205 or ARST 11100) and ARST 11601  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
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  T/R  8:00-9:15  West Lake 230
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.