
ART HISTORY COURSES

ARHI 13182 01 FA Univ. Sem.: Approaches to Western Art

Robert Glass

T/R

11:00-12:15

RILY 215

First Year Students only This course provides an introduction to the history of Western art and the methods used by art historians. Focusing on a selection of key monuments, artists, and examples of art historical scholarship, we will explore the various ways Western art has been made, used, and interpreted from ancient Greece to the present. Regular visits to the Snite Art Museum will play an integral part in the course, and students will examine objects from the collection in depth through written assignments. 3 credits

ARHI 20100/60100 Introduction to Ancient Greece, Rome, Egypt

Robin Rhodes

T/R

11:00-12:15

OSHA 107

This course will examine the origins of western art and architecture, beginning with a brief look at the Bronze Age cultures of the Near East and Egypt, then focusing in detail on Greece and Rome, from the Minoan and Mycenaean world of the second millennium B.C.E. to the rule of the Roman emperor Constantine in the fourth century C.E. Among the monuments to be considered are ziggurats, palaces, and the luxuriously furnished royal graves of Mesopotamia; the pyramids at Giza in Egypt and their funerary sculpture; the immense processional temple of Amon at Luxor; the Bronze Age palaces of Minos on Crete--the home of the monstrous Minotaur--and Agamemnon at Aycanae, with their colorful frescoes and processional approaches; the great funerary pots of early Athens and the subsequent traditions of red and black figure vase painting; architectural and freestanding sculpture of the Archaic and Classical periods; the Periclean Acropolis in Athens, with its monumental gateway and shining centerpiece, the Parthenon; and finally, among the cultural riches of Rome, the painted houses and villas of Pompeii; the tradition of republican and Imperial portraiture; the Imperial fora; the exquisitely carved Altar of Peace of Augustus; the Colosseum; and the Pantheon of the Philhellene Emperor Hadrian. 3 credits

ARHI 30131 Archaeology of Pompeii and Herculaneum: Daily Life in the Ancient Roman World

David Hernandez

M/W

12:30-01:45

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 30350/60350 Survey of Italian Baroque Art: From Caravaggio to Guarini

Robert Coleman

M/W

02:00-03:15

OSHA 107

This course surveys Italian painting, sculpture, and architecture of the 17th and 18th centuries, a period that also witnessed the foundation and suppression of the Jesuit Order, the Counter-Reformation, absolute monarchy, and democratic nations. Thus, the course begins with the "new Rome" of Pope Sixtus V, which attracted pilgrims and artists from all over Europe, and ends with the early years of the Enlightenment. From northern Italy came Caravaggio and the Carracci, artists who were responsible for creating a new style based upon High Renaissance principles and a new kind of naturalism derived from the study of life. There was Bernini, whose architectural and sculptural monuments almost single-handedly gave Rome its Baroque character. Other artists and architects of this era under discussion include such diverse personalities as Borromini, Guarini, Algardi, Artemisia Gentileschi, and the great ceiling painters Pietro da Cortona, Baciccio, Pozzo, and Tiepolo. 3 credits

ARHI 30535/60535 Rome, The Eternal City**Robert Glass****T/R****02:00-03:15****OSHA 107**

No city in the world has an urban fabric so rich in historical layers and dense in historic monuments as Rome. As the heart of the ancient Roman Empire, a major Christian pilgrimage destination, the seat of the papacy, and the capital of the modern nation of Italy, Rome has been the site of extraordinary urban development and artistic patronage for more than two millennia. This course surveys the topography and urbanism of Rome from its ancient origins to the present. We will examine the built environment in the largest sense of the term: architecture and urban planning in particular, but also other art forms that played a role in the defining the identity of the city, such as sculpture, painting, and mosaic. 3 credits

ARHI 30550/60550 History of Photography**Nicole Woods****T/R****11:00-12:15****OSHA 106**

This lecture course introduces students to the history of photography, from its beginnings in the 1830s, to uses of photography in various European avant-garde movements, to the recent practices by contemporary photographers and artists working in the context of postmodernity, postcolonialism, and globalization. The primary aim of the course will be to develop visual literacy and familiarity with the complex and contradictory genres and social functions of photographic image production. Lectures will emphasize formal analysis, as well as social context. Readings will include artists' and photographers' statements, as well as writings by critics, historians, and theoreticians which reflect the precarious status of the photographic object. 3 credits

ARHI 33515/63515 Museums and Cultural Politics**Marcia Rickard****T/R****12:30-01:45****RILY 215**

Museums are caretakers of culture. They shape our view of ourselves in history. This course will examine the history of collecting in the West, its development into public institutions, the financial, legal, philosophical, and ethical issues confronting museums today, as well as the implications for the future. Most of our attention will focus on art museums, but we shall also examine museums of ethnography, natural history, and history, as well as aquariums and theme parks. 3 credits

ARHI 40121/60121 Greek Architecture**Robin Rhodes****T/R****03:30-04:45****OSHA 107**

In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries B.C., from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be related are the relationship between landscape & religious architecture, the humanization of temple divinities, the architectural 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, and the breaking of architectural and religious canon. 3 credits

ARHI 40150 The Topography of Ancient Rome**David Hernandez****M/W****09:30-10:45**

The course examines in detail the buildings and monuments of ancient Rome from the Archaic Period to the beginning of Late Antiquity (8th century B.C. to 4th century A.D.). The primary aim of the course is to consider the problems related to the identification, reconstruction, chronology, and scholarly interpretation(s) of Rome's ancient structures. Students will investigate the history of excavations in Rome, analyze ancient literary sources, evaluate ancient art and architecture, and examine epigraphic, numismatic, and other material evidence related to Rome's ancient physical makeup. This close examination of the city of ancient Rome in its historical context also explores how urban organization, civic infrastructure, public monuments, and domestic buildings reflect the social, political, and religious outlook of Roman society. 3 credits

ARHI 40255 The World at 1200**Donna Glowacki** **M/W** **03:30-04:45**

Our species is unique because it is the only species that deliberately buries its dead. Mortuary analysis (the study of burial patterns) is a powerful approach that archaeologists use for the study of prehistoric social organization and ideology. This course explores the significance of prehistoric human mortuary behavior, from the first evidence of deliberate burial by Neanderthals as an indicator of the evolution of symbolic thought, to the analysis of the sometimes spectacular burial patterns found in complex societies such as ancient Egypt and Megalithic Europe. We will also examine the theoretical and practical aspects of the archaeology of death, including the applications of various techniques ranging from statistics to ethnography, and the legal and ethical issues associated with the excavation and scientific study of human remains. 3 credits

ARHI 40320/60320 Northern Renaissance Art**Robert Glass** **M/W** **09:30-10:45** **OSHA 107**

This course provides an introduction to painting, sculpture, and graphic arts created north of the Alps from c. 1400 to 1570. This is a period marked by important discoveries and dramatic changes: the invention of the printing press, the European “discovery” of the Americas, the religious and political turmoil of the Protestant Reformation, and the rise of the middle class, the art market, and new pictorial genres. Focusing on the work of major figures such as Van Eyck, Bosch, Dürer, and Bruegel, we will examine developments in art production, patronage, commerce, function, and iconography during this seminal time. 3 credits

ARHI 43341/63341 Seminar in Italian Drawings**Robert Coleman** **M/W** **11:00-12:15** **RILY 215**

This seminar is devoted to the study of Italian Renaissance and Baroque drawings in The Snite Museum of Art. The course will introduce the student to the world of special collections where particular care is given to the conservation of works on paper, and where instruction is given in the appropriate ways to study drawings. We will examine papers of different colors, trace the origin and manufacture of paper by means of watermarks, and recognize different types of inks and chalks in order to appreciate the role which the physical object plays in understanding it as an historical and aesthetic work of art. Discussion will also center on the purpose and types of drawings. In fact, the acknowledgment of drawing as fundamental to the creative process, and appreciation of its status as an independent aesthetic endeavor, have their origins in the Italian Renaissance. By the 17th century, drawings of all types had come to be fully appreciated and collected by artists and connoisseurs alike. Each student will be required to research one or two drawings in the Snite collection, and the seminar will conclude with an exhibition (with accompanying catalogue) in The Snite Museum. 3 credits

ARHI 43405/63405 01 Seminar: Topics in Modern Art: Pop, Fluxus, Minimalism**Nicole Woods** **R only** **02:00-04:45** **RILY 215**

Open to majors only or by permission

This seminar examines the artists associated with Pop art, Fluxus, and Minimalism—three of the most significant aesthetic movements that developed simultaneously in the early 1960s. More than visual art, the course will also consider sculpture, music, dance, performance, design, and their historical precedents, critical, and political aspects. Artists include: Carl Andre, George Brecht, John Cage, Tony Conrad, Marisol Escobar, Alison Knowles, Roy Lichtenstein, Andy Warhol, LaMonte Young, Yoko Ono, Nam June Paik, Dan Flavin, Donald Judd, Robert Morris, Yvonne Rainer, Richard Serra, Robert Smithson, and Eva Hesse. 3 credits

ARHI 43481/63481 Seminar: Topics: Art and the Home**Elyse Speaks****M/W****11:00-12:15****OSHA 106**

Open to majors only This seminar on contemporary art will look at the home as it relates theoretically, materially, and historically to recent artistic practices. By examining artwork that takes the home as its source, subject, or material point of departure, we will consider how this site has been mined for its position as a place outside of the realm of professional artistic practices. Looking at the use of domestic materials and objects in art, as well as works that mimic domestic routines (housekeeping, childrearing, etc.) will play a large role in our investigations. Consideration will also be given to the ways in which artists have incorporated subsets of the domestic, such as the everyday, the amateur, and the banal into their creative processes and products. 3 credits

ARHI 43840/63840 Aesthetics of Latino Art and Cultural Expression**Gilberto Cardenas****M/W****02:00-03:15**

This course analyzes the philosophy and principles underlying the social and political aspects of Latino art. We will approach this analysis by examining a range of topics, including Chicano and Puerto Rican poster art, mural art, Latina aesthetics, and border art. 3 credits

ARHI 4857X Honors Senior Thesis

The Senior Thesis, normally between 20 and 30 pages in length, is done under the direction of one of the regular art history faculty, who serves as an advisor. It is expected to demonstrate the student's ability to treat an important art historical topic in a manner which shows her/his writing skills and methodological training. It is expected that the thesis will be suitable for submission as a writing sample for those students intending to apply to art history graduate programs.

ART STUDIO COURSES

ARST 11100 2-D Foundations**BA/BFA Core****01 Emily Beck****M/W****08:00-10:45****Riley 301****02 Katelyn Seprish****M/W/F****03:30-05:30****Riley 301****03 Emily Beck****T/R****03:30-06:20****Riley 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 11201 Drawing I**BA/BFA Core****01 Martin Nguyen, CSC****T/R****12:30-03:15****Riley 300****02 Mark Welch****M/W/F****12:50-02:50****Riley 300****03 Lucas Korte****M/W/F****10:30-12:25****Riley 300****04 Rachel Welling****M/W/F****08:20-10:15****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 Katelyn Seprish	M/W/F	10:30-12:25	Riley 108A
02 Katelyn Seprish	M/W/F	08:20-10:15	Riley 108A
01 Emily Beck	T/R	12:30-03:15	Riley 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 21101 Ceramics I

BFA Core Option

01 William Kremer	T/R	09:30-12:15	Riley 122
02 Zachary Tate	M/W/F	08:20-10:15	Riley 122
03 Troy Aiken	M/W/F	12:50-02:50	Riley 122
04 Nathan Smith	M/W/F	10:30-12:25	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 Nguyen, CSC	T/R	09:30-12:15	Riley 309
02 Rachel Welling	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

01 Martina Lopez	M/W	11:00-01:45	Riley 201
02 TBD	M/W/F	08:20-10:15	Riley 201
03 TBD	M/W/F	03:30-05:30	Riley 201
04 James Bellucci	T/R	03:30-06:20	Riley 201

Open to juniors, sophomores, or freshmen. 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

01 Lauren Stratton	T/R	09:30-12:15	Riley 301/316
02 Justin Barfield	M/W	08:00-10:45	Riley 316

MATERIALS FEE.

This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono printing and 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 21520 Photo Printmaking**Jean Dibble** M/W 11:00-01:45 **Riley 301/316**

MATERIALS FEE. This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono printing and 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 21602 Wood Sculpture**Bryce Robinson** T/R 09:30-12:15 **Riley 108A/114**

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**Ben Sunderlin** T/R 03:30-06:20 **Riley 108A/101**

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**Joseph Cruz** M/W/F 12:50-02:50 **Riley 108A/101**

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.

ARST 31102 Ceramics II**William Kremer** T/R 03:30-06:15 **Riley 122**

Prerequisite: ARST 21101 Ceramics I. MATERIALS FEE

This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing. 3 credits

ARST 31405 Photography II**Martina Lopez** T/R 12:30-03:15 **Riley 201**

Pre-requisite ARST 21401 Photo. I MATERIALS FEE

This is a level II course in the photography sequence and builds upon the experiences gained in Photography I. Digital constructions, Photoshop software techniques, studio lighting and time-based projects are explored. Presentations, assignments and critiques promote visual and technical skill building, helping students continue defining their creative interest and technical expertise. A digital SLR with manual focus and exposure controls is required; or, students may check out departmental cameras to complete assignments. A portable hard drive compatible with the Apple OS platform is required for storing personal files. Course is taught on the Apple OS platform. 3 credits

ARST 31502 Poster Shop**Jean Dibble** M/W 02:00-04:45 **Riley 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**Rachel Welling** **M/W** **02:00-04:45** **Riley 310***Pre-requisite ARST 11201 Drawing I. 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**Maria Tomasula** **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. Bimber** **T/R** **09:30-12:15** **RILEY 201**

Portraits have been one of the most significant and sustaining forms of representation within the history of all images. This course examines the various styles and thematic approaches to the photographic portrait from historical forms to conceptual artworks. Innovative forms such as the moving image, digital manipulation, and social networking will be explored. Students will create portraits employing commercial lighting techniques in both the lighting studio and on location. Offered fall or spring semester. 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 63250 Painting/Printmaking Graduate Seminar**Lahr/Nguyen/Tomasula** **T only** **04:00-05:00** **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 & to discuss issues related to contemporary art practice.

ARST 63450 Photography Graduate Seminar**Lopez/Gray** **W only** **02:00-03:00 PM** **Riley 201**

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

ARST 63650 Ceramic/Sculpture Graduate Seminar**Collins/Kremer** **M only** **04:00-05:00** **Riley 105/108A**

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 & methods of conceptual presentation will address pertinent issues that help guide grad. students through the MFA program.

DESIGN COURSES

DESN 21101 Visual Communication Design 1: Origins, concepts & processes of graphic design

BFA Core Option

01 R. Sedlack/S. Martin **M/W** **11:00-01:45** **West Lake 224**
02 Sarah Martin **T/R** **03:30-06:20** **West Lake 226**

Prerequisite: 2-D Foundations. Co-requisite: DESN 21102. 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 Software Tutorial

Enrique Colon **Tuesdays only** **08:30-10:00 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 21115 VCD 2: Typography

01 Anne Berry **M/W** **08:00-10:45** **West Lake 226**

Prerequisites: DESN 21101. 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 21120 VCD 3: Web Design

01 Andre Murnieks **M/W** **11:00-01:45** **West Lake 219**
02 Yan Zhang **T/R** **12:30-03:15** **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 Paul Down **T/R** **09:30-12:15** **West Lake 224**
02 Ann-Marie Conrado **M/W** **02:00-04:45** **West Lake 224**

Co-requisites: DESN 21202 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: Introduction to Product Development

01 George Tisten **T/R** **09:30-12:15** **West Lake 226**
02 Paul Down **M/W** **02:00-04:45** **West Lake 226**

BFA Core Option. *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 ID: Digital Visualization Lab**Yifan Wang** **Mondays only** **07:00-08:00 PM** **West Lake 204**

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 31111 Visual Communication Design 5: Package design utilizing advanced research methods**Peni Acayo** **M/W** **02:00-04:45** **West Lake 230**

Prerequisites: ARST 11100. MATERIALS FEE. Explore how to integrate typography, color and image onto a variety of 3D package surfaces while incorporating research-driven design methods as part of the design process. 3 credits

DESN 31131 Visual Communication Design 6: Motion design using kinetic messages**Andre Murnieks** **M/W** **02:00-04:45** **West Lake 204**

Prerequisites: DESN 21101 or DESN 21201. 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 31132 Sound and Music Design for Digital Media**Jeffrey Spoonhower** **M/W** **09:30-10:45** **TBD**

Sound and music for digital media is an often-overlooked art form that is critical to the effective telling of a story. Writer-director George Lucas famously said that "sound is 50 percent of the movie-going experience." Director Danny Boyle mentioned in an interview that, "the truth is, for me, it's obvious that 70, 80 percent of a movie is sound. You don't realize it because you can't see it." At its root, sonic design creates mood and setting - it engages the audience on a primal, emotional level, in ways that imagery alone cannot achieve. A cleanly recorded and creatively edited sound effects track can immerse an audience in a fictional world. Music, whether used sparingly or in grandiose fashion, can enhance or subvert the visual component of a film or video game to create cinematic magic. Through feature film screenings, video game play-through sessions, and hands-on production assignments using Adobe Audition CC, students will learn how to direct the emotions of an audience through creative recording, mixing, and editing of sound effects and music. 3 credits. Cross-lists with FTT 30420.

DESN 31202 ID: Portfolio Lab**Kerstin Strom** **Mondays only** **11:00-12:00 noon** **West Lake 224**

Co-requisites: DESN 31203. The *Portfolio Lab* tutorial sessions will guide and critique students in preparing portfolios of their best design work from courses such as *ID: Industry Practice* and *ID: Product Research/Process*. Course objectives will focus on image refinement, process organization and graphic formatting. The outcome will assist students in preparing a portfolio for more successful job interviews and graduate school applications. 1 credit

DESN 31203 ID: Industry Practice**Ann-Marie Conrado** **M/W** **11:00-01:45** **West Lake 228**

Prerequisites: DESN-21201 And DESN-31205 Or DESN-31209. 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 & plating. 3 credits

DESN 31209 ID: Digital Solid Modeling**Kevin Phaup****T/R****12:30-03:15****West Lake 204**

Prerequisite: DESN 21201 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 31212 ID: Rapid Prototyping Lab**M.Elwell/K.Phaup****Mondays only****07:00-8:00 PM****West Lake Hall Studio**

Co-requisites: DESN 31209.

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

DESN 40655 Technical Concepts of Visual Effects**Ramzi Bualuan****M/W/F****02:00-02:50**

This class seeks to introduce students to some basic concepts of computer-generated imagery as it is used in the field of visual effects, and to delve into some of the technical underpinnings of the field. While some focus will rely on artistic critique and evaluation, most of the emphasis of the class will be placed on understanding fundamental concepts of 3-D modeling, texturing, lighting, rendering, and compositing. Those who excel in the visual effects industry are those who have a strong aesthetic sense coupled with a solid understanding of what the software being used is doing "under the hood." This class, therefore, will seek to stress both aspects of the industry. From a methodology standpoint, the class will consist of lectures, several projects that will be worked on both in-class and out of class, an on-site photo shoot, and extensive open discussion. The nature of the material combined with the fact that this is the first execution of the class will mean that a significant degree of flexibility will need to be incorporated into the class structure. 3 credits

DESN 41100 Visual Communication Design 8: Design for social good: affecting positive change**Robert Sedlack****T/R****09:30-12:15****West Lake 230/218**

Prerequisites: DESN 31100 or DESN 41102. MATERIALS FEE. This advanced course in visual communication illustrates how design can make a demonstrable difference by informing and educating the public. Class projects focus on design's ability to affect positive social change. The class also benefits students who intend to pursue the field of graphic design after graduation, preparing them both creatively and technically for professional practice by focusing on research-based assignments. These projects will allow students to address various issues affecting contemporary society while simultaneously building their portfolio. 3 credits

DESN 41101 VCD 9: Design for professional practice: Environmental graphics**Anne Berry****T/R****12:30-03:15****West Lake 224**

Prerequisite: DESN 41100 MATERIALS FEE

Development of environmental graphics and design systems for three-dimensional spaces. Work collaboratively to adapt design skills for the built environment, connecting people to the spaces they navigate and inhabit through visual messaging. Emphasis placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

DESN 41201/61201 ID: Collaborative Product Development**Michael Elwell****T/R****12:30-03:15****West Lake 228**

Departmental Approval

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. 3 credits

DESN 41203/61203 ID: Entrepreneurship

Michael Elwell

T/R

09:30-12:15

West Lake 228

Departmental Approval

In this studio-based course, students will collaborate in cross-disciplinary teams to create both the business plan and proof-of-concept visuals necessary to inspire confidence in investors. Topics include, but are not limited to, user-centered product development, looks and works-like prototypes, photo and video editing, social media, storytelling, intellectual property protection, crowdfunding, feasibility and budget, and manufacturing constraints. The final deliverable is a funding proposal that may take the form of a crowdfunding 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. Professor approval is required, as strategic team-building is essential to course success. *Professor approval required; *Pre-requisites for majors are: Design Drawing, Introduction to Product Development, and Digital Solid Modeling (Pre-requisite or Co-requisite); * Prerequisites for Mendoza students are either BAEN30500 Intro to Entrepreneurship or MGT70500 Entrepreneurship. 3 credits

DESN 41208 Advanced 3D Digital Production

Jeffrey Spoonhower

T/R

09:30-10:45

TBD

You have learned the basics of 3D digital production in Maya, and your insatiable thirst for digital content creation cannot be quenched. Welcome to the next level---Advanced 3D Digital Production! In this class, you will move beyond the fundamentals of 3D production and tackle advanced concepts such as complex object and character creation, digital sculpting, high dynamic range (HDR) image-based lighting, key frame and motion captured character animation, and more. You will create a portfolio of high quality 3D assets which you can use for graduate school and job applications. You will dig deeper into the Maya toolset as well as learn new programs such as Mudbox and Motion Builder. Students will be treated as professional 3D artists, and expectations for timely, quality final deliverables will be high. 3 credits. Cross-lists with FTT 40416.

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

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.

DESN 78308 Thesis Direction

Graduate majors only

Research and writing on an approved subject under the direction of a faculty member.