

## Spring 2019 class schedule

CRN #	COURSE #	TITLE	INSTRUCTOR	DAY(S)	TIME	ROOM
23727	ARHI 13182-01	Fine Arts University Seminar	Rhodes, Robin	T/R	11:00A-12:15P	OSHA 106
27471	ARHI 13182-02	Fine Arts University Seminar	Schreffler, Michael	T/R	11:00A-12:15P	RILY 215
23339/28434	ARHI 20100/60100	Intro Ancient Greece, Rome, Egypt	Rhodes, Robin	T/R	02:00P-03:15P	OSHA 106
27472	ARHI 20300-01	Intro to Renaissance Art	Kupiec, Catherine	T/R	12:30P-01:45p	RILY 200
26024	ARHI 20310-01	Western Art: Leonardo to Warhol	Kupiec, Catherine	M/W	09:30A-10:45A	OSHA 106
30024	ARHI 20703	Introduction to Arts of Asia	Coleman, Fletcher	M/W	12:30-01:45p	OSHA 106
30395	ARHI 30152 (CLAS 30352)	Archaeology, the Roman Empire	Hernandez, David	M/W	12:30P-01:45p	DBRT 319
27473/28384	ARHI 30204/60204	Medieval Murals and Mosaics	Hauknes, Marius	M/W	11:00A-12:15P	OSHA 106
30025	ARHI 30328	Venetian Art	Kupiec, Catherine	M/W	02:00P-03:15P	OSHA 106
30026	ARHI 30423	Global Modern Art	Woods, Nicole	T/R	12:30P-01:45p	OSHA 106
31849	ARHI 30485 (AMST 30128)	Protest: American Cultures	Doss, Erika	T/R	11:00A-12:15P	DBRT 201
30260	ARHI 30487 (AMST 30198)	20th/21st Century American Art	Doss, Erika	T/R	09:30A-10:45A	DBRT 201
30029/30300	ARHI 30489	Art in Chicago	Speaks, Elyse	T/R	11:00A-12:15P	DBRT 305
30503/30504	ARHI 40255/60255 (ANTH 40895)	The World at 1200	Glowacki, Donna	M/W	09:30A-10:45A	CORB E202
31558	ARHI 40522 (30143)	Fashioning American Identities	White, Sophie	M/W	11:00A-12:15P	H-Mobray 319
27011/27013	ARHI 43205/63205	Sem: Topics in Medieval Art	Hauknes, Marius	W only	02:00P-04:30P	RILY 215
30031/30921	ARHI 43481/63481	Topics in Contemporary Art: Everyday	Speaks, Elyse	M/W	12:30-01:45p	RILY 215
27014	ARHI 63570-01*	Graduate Seminar	Woods, Nicole	R only	04:00-6:30p	RILY 215
30033	ARST 10100-01	2-D Foundations	Barfield, Justin	M/W	11:00-01:45P	RILY 301
25268	ARST 10100-02	2-D Foundations	Beck, Emily	T/R	09:30-12:15P	RILY 301
25269	ARST 10100-03	2-D Foundations	Barfield, Justin	T/R	12:30-03:15P	RILY 301
25270	ARST 10201-01	Drawing I	Nguyen, Martin Lam	T/R	12:30-03:15P	RILY 300
25271	ARST 10201-02	Drawing I	Neece, Katherine	M/W/F	12:50-02:50P	RILY 300
25272	ARST 10201-03	Drawing I	Freeman, Hannah	M/W/F	10:30-12:25P	RILY 300
25273	ARST 10601-01	3-D Foundations	Barfield, Justin	M/W	02:00-04:45P	RILY 200
25275	ARST 10601-02	3-D Foundations	Sczerbaniewicz, Gary	M/W	11:00-01:45P	RILY 200
25274	ARST 10601-03	3-D Foundations	Beck, Emily	T/R	12:30-03:15P	RILY 215
25278	ARST 20101-01	Ceramics I	Kremer, William	T/R	09:30-12:15P	RILY 122
25277	ARST 20101-02	Ceramics I	Aiken, Troy	T/R	12:30-03:15P	RILY 122
25276	ARST 20101-03	Ceramics I	Lunt, Coleton	M/W/F	12:50-02:50P	RILY 122
25279	ARST 20101-04	Ceramics I	Dwyer, Jennifer	M/W/F	10:30-12:25P	RILY 122
25281	ARST 20301-01	Painting I	Tomasula, Maria	T/R	09:30-12:15P	RILY 309
25280	ARST 20301-02	Painting I	Lahr, Jason	M/W	11:00-01:45P	RILY 309
27015	ARST 20303-01	Watercolor I	Nguyen, Martin Lam	T/R	09:30-12:15P	RILY 300
25283	ARST 20401-01	Photography I	Lopez, Martina	T/R	09:30-12:15P	RILY 201
25282	ARST 20401-02	Photography I	Williams, Brittany	M/W/F	10:30-12:25P	RILY 201
25284	ARST 20401-04	Photography I	Hume, Evan	T/R	03:30-06:20P	RILY 201
30035	ARST 20502-01	Printmaking 101	Peets, Kyle	M/W	11:00-01:45P	RILY 316
30036	ARST 20505-01	Artists' Books	Peets, Kyle	M/W	02:00-04:45P	RILY 316
25286	ARST 20602-01	Wood Sculpture	Lemke, Steven	M/W/F	10:30-12:25P	RILY 108A
25287	ARST 20604-01	Metal Sculpture I	Collins, Austin	T/R	09:30-12:15P	RILY 108A
25288	ARST 20604-02	Metal Sculpture I	Davis, Michael	M/W/F	12:50-02:50P	RILY 108A
25289	ARST 30102-01	Ceramics II	Kremer, William	T/R	03:30-06:20P	RILY 122
25290	ARST 30405-01	Photography II: Digital Workshop	Lopez, Martina	T/R	12:30-03:15P	RILY 201
31442	ARST 30606-01	Mixed Media Sculpture	Sczerbaniewicz, Gary	T/R	03:30-06:20P	RILY 108A
26138	ARST 30608-01	Digital Fabrication for Sculptors	Baker, Robin	T/R	03:30-06:20P	RILY 211
25291	ARST 40203-01	Figure Drawing, Multilevel	Tomasula, Maria	T/R	12:30-03:15P	RILY 310
30037	ARST 40307-01	Multilevel Painting	Lahr, Jason	M/W	02:00-04:45P	RILY 309
27019	ARST 40610/60610	Installation Art: Space/Environment	Sczerbaniewicz, Gary	T/R	12:30-03:15P	RILY 108A
23808	ARST 63250-01	Painting/Printmaking Seminar	area faculty	T only	04:00-5:00P	RILY 316
20130	ARST 63450-01	Photography Seminar	area faculty	W only	01:00-02:00P	RILY 201
23807	ARST 63650-01	Sculpture Seminar	area faculty	M only	04:00-5:00P	RILY 108A
25294	DESN 20101-01	VCD 1: Intro. to Graphic Design	Tucker/Fedorovych	M/W/F	10:30-12:25P	WLH 226
25295	DESN 20101-02	VCD 1: Intro. to Graphic Design	Khan, Sana	T/R	09:30-12:15P	WLH 224
25296	DESN 20115-02	VCD 2: Typography	Kauffman, Jordan	M/W	02:00-04:45p	WLH 226
25297	DESN 20120-01	VCD 3: Web Design	Kauffman, Jordan	M/W	11:00-01:45P	WLH 219
25298	DESN 20200-02	ID: Rapid Visualization	Shim, Scott	T/R	12:30-03:15P	WLH 224
25300	DESN 20201-01	ID: Intro. To Product Development	Silva, Hector	T/R	12:30-03:15P	WLH 226
26025	DESN 20203-02	DESN Matters: Intro, DESN Thinking	Conrado, Ann-Marie	T/R	11:00-12:15P	RILY 200
30038	DESN 20203-03	DESN Matters: Intro, DESN Thinking	Conrado, Ann-Marie	T/R	02:00-03:15P	RILY 200
26026	DESN 20204-01	ID: Design Research Development	Hagins, Carly	M/W/F	10:30-12:25P	WLH 230
23728	DESN 21102-01	VCD Software Tutorial	Fedorovych, Yuliya	T only	06:00-07:00P	WLH 219
24513	DESN 21202-01	ID: Digital Visualization Lab	Ramirez, Milagros	M only	05:00-06:00P	WLH 204
25164	DESN 21203-01	D Think Lab	Conrado, Ann-Marie	M only	05:00-07:00P	WLH 226
30039	DESN 21203-02	D Think Lab	Conrado, Ann-Marie	M only	07:15-09:15P	WLH 226
25301	DESN 30131-01	VCD 6: Motion Design	Kauffman, Jordan	T/R	03:30-06:20p	WLH 204
27477	DESN 30132-01 (CDT 30423)	Applied Multimedia Tech	Clark, G. & Turner, P.	M/W	02:00-03:15P	DBRT 331
25302	DESN 30209-01	ID: Digital Solid Modeling	Shrestha, Shreejan	M/W/F	12:50-02:50P	WLH 204
30746	DESN 30420-01 (FTT 30420)	Sound & Music Design-Dig. Media	Spoonhower, Jeffrey	M/W	09:30-10:45A	DBRT B043
27024	DESN 31190-01 (CDT 31150)	Programming for Video Games Dev.	Villano, Michael	T/R	11:00-12:15P	CORB E484
25165	DESN 40100-01	VCD 8: Social Design:	Verma, Neeta	T/R	09:30-12:15P	WLH 218
26027	DESN 40120-01	VCD 10: Visualization of Data	Verma, Neeta	T/R	12:30-03:15P	WLH 219
31533	DESN 40200-01	ID3: Adv. Prod. Development	Choy, Kaito	T/R	06:00-08:45P	WLH 224
25303	DESN 40201-01	ID: Collab. Design Development	Shim, Scott	T/R	09:30-12:15P	WLH 226
23096	DESN 40655-01 (CSE 40655)	Tech Concepts of Visual FX	Bualuan, Ramzi	M/W/F	02:00-02:50P	FITZ B019
30762	DESN 41208-01 (FTT 40416)	Adv. 3D Digital Production	Spoonhower, Jeffrey	M/W	12:30-01:45P	DBRT 143
21368	DESN 63350-01	Design Seminar	Design area faculty	T/R	08:00-09:15A	WLH 230

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## ART HISTORY COURSES

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### **ARHI 13182 01 - FA Univ. Sem.: Critical Moments in Classical Art & Culture**

**Robin Rhodes**

**T/R**

**11:00-12:15**

**OSHA 106**

First Year Students only A history of art in the Greco-Roman world will be illustrated and discussed through the analysis of a series of artistic and cultural crises. An overall view of cultural and artistic evolution will be constructed through an understanding of these key points of transition. Among the critical moments to be examined will be the meeting of the Minoans and Mycenaeans, renewed contacts with East following the Greek Dark Age, the Persian Wars, the fall of Athens, the coming of the Etruscans, the Roman conquest of Greece, the invention of concrete, and the death of the Roman Republic. 3 credits

### **ARHI 13182 02 - FA Univ. Sem.: World Art at the Snite Museum**

**Michael Schreffler**

**T/R**

**11:00-12:15**

**RILY 215**

First Year Students only Students in this seminar will study and write about a wide range of works of art in Notre Dame's Snite Museum. Works to be studied include art objects from antiquity to the present made in the Americas, Africa, and Europe. Seminar meetings will consist of a consideration of focus objects and their historical contexts and discussion of reading and writing assignments. Writing assignments will include several short papers and a longer one to be submitted at the end of the semester. 3 credits

### **ARHI 20100/60100 - Introduction to Ancient Greece, Rome, Egypt**

**Robin Rhodes**

**T/R**

**02:00-03:15**

**OSHA 106**

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 20300 - Introduction to Renaissance Art**

**Kupiec, Catherine**

**T/R**

**12:30-01:45**

**RILY 200**

This course will survey the major trends in the art of Italy and northern Europe from roughly 1300-1575. It will concentration 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, Hieronymous Bosch, Albrecht Durer, Matthias 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 20310 - Introduction to Western Art from Leonardo to Warhol**

**Kupiec, Catherine**

**M/W**

**09:30-10:45**

**OSHA 106**

This course provides an introduction to key works and themes in Western art from the Renaissance to the twentieth century. Focusing on a selection of key monuments, artists, and examples of art historical scholarship, and by looking back to classical values and models as well as forward to contemporary debates, we will explore various ways in which Western art has been made, used, and interpreted. The course will concentrate on building fundamental analytic skills necessary to the study of art, and will consider works of art both from an aesthetic perspective and in the context of the individual, cultural, social, and economic conditions of their production and reception. Topics will include an investigation of the history of the discipline, the use of objects, and a consideration of how the various practices and processes known as "art" have engaged society and the world. By looking at - and talking about - specific aesthetic phenomena, the course will survey the general history of modern representation and its alternatives. 3 credits

**ARHI 20703 - Introduction to the Arts of Asia: Materials, Processes, Contexts****Fletcher Coleman****M/W****12:30-01:45****OSHA 106**

Silk embroidery. Jade carving. Stone sculpture. Woodblock printing. Ink painting. Brush calligraphy. This course offers an introduction to the broad field of Asian art through its key artistic techniques, artworks, and historical contexts. The semester is organized into units covering fundamental art processes that reveal the closely intertwined development of arts and culture across Asia. Through hands-on making activities, classroom discussion, and close examination of objects, we will explore a span of nearly three thousand years in China, Korea, and Japan. Over the course of the semester, we will also discover the surprising ways in which the study of Asian art can be brought into meaningful dialogue with approaches to contemporary art and with broader debates throughout the fields of art history, Asian studies, and the history of religion. 3 credits

**ARHI 30152 (CLAS 30352) - Archaeology of the Roman Empire****David Hernandez****M/W****12:30-01:45****DBRT 319**

The course examines the archaeology of the Roman Empire, from the time of Rome's domination of the Mediterranean in the 2nd century B.C. to its Christianization in the 4th century A.D. Students will analyze and interpret material evidence from the ancient Roman world, from both Italy and the provinces, in order to assess the multi-faceted histories and cultures of the Roman people. In addition to examining a wide range of material remains, such as ceramics, architecture, coins, inscriptions, sculpture, art, and other artifacts, students will also consider the methods, results, and theory of archaeological research, specifically in the areas of field excavation and intensive surface survey. Major topics that will be discussed in the course include Roman imperialism, colonization, political institutions, urbanism, the countryside, religion and the imperial cult, death and burial, the economy, trade, and society. 3 credits

**ARHI 30204/60204 - Medieval Murals and Mosaics****Marius Hauknes****M/W****11:00-12:15****OSHA 106**

This class explores the development of monumental mosaic and fresco in the Middle Ages through key monuments in places like Rome, Constantinople, Thessaloniki, Palermo, and Venice. A central goal for the course will be to understand the ways in which mural paintings and mosaics distinguish themselves from other visual media in the medieval world. We will consider the relationship between murals and their architectural setting and how the relative size of wall paintings and mosaics impacts the way beholders relate to and understand them. We will also examine the many different functions of medieval murals, as media for story-telling, as liturgical instruments, and as vehicles for the transmission of knowledge, theological doctrines, or political propaganda. 3 credits

**ARHI 30328 – Venetian Art****Kupiec, Catherine****M/W****02:00-03:15****OSHA 106**

Venice is set apart from Italy and from Europe not only by its watery setting, but also by its history, traditions, and sense of cultural identity. Unique for its birth from the sea, distinguished by its Byzantine past, splendid for its civic ritual, glorious for its colorful palaces and churches, "La Serenissima" produced a distinct type of Renaissance painting. From the middle of the 15<sup>th</sup> century to the late 16<sup>th</sup> century, Venetian painters created a "school" of art that became celebrated for color and brushwork, for attention to light and landscape, and for new poetic and sensual themes. The political, religious and social structure in which these painters worked was essentially conservative, and the state, confraternities, and religious orders demanded that artists heed time-honored traditions. Other factors - such as independent-minded patrician connoisseurs, the influence of humanist thought and literature, the atmosphere of religious tolerance, and contact with Northern Europe - fostered innovation. The tensions between tradition and innovation, Venice and the world, the state and the individual, provided Renaissance art in Venice an especially lively and sometimes conflicted environment. While we will concentrate on Venetian painting, reference will also be made to relevant works of sculpture and architecture. The course will be an investigation of major themes, issues, controversies and problems concerning the understanding of Venetian art by means of analysis of selected key works, rather than an inclusive chronological survey of the period. 3 credits

**ARHI 30423 – Global Modern Art****Woods, Nicole****T/R****12:30-01:45****OSHA 106**

This course will study the history of art in the twentieth-century from a global perspective, focusing on several cities and regions that were crucial to the development of modernism, including: Paris, Moscow, Berlin, Zurich, London, Rome, Buenos Aires, Rio de Janeiro, New York City, Mexico City, Johannesburg, and Tokyo. Spanning the decades 1900-1989, the course will examine a wide variety of figures, movements, and practices within the visual arts, situating them within the social, political, and historical contexts in which they arose. The history of these artistic developments (e.g., abstraction, the readymade, conceptual, feminist, postcolonial) will be traced through the rise of mass-media technologies (such as photography, radio, video, and cinema) and the aesthetic accomplishments of the avant-garde. Exploring the forces of late-industrial capitalism, urbanization, and postmodernism, we will attempt to understand how artistic innovations of the century fundamentally altered, negotiated, and framed the ways in which we understand and represent the world. 3 credits

**ARHI 30485 (AMST 30128) – Protest: American Cultures****Erika Doss****T/R****11:00-12:15****DBRT 201**

What roles do protest and dissent play in the making of America? Focusing especially on cultures of dissent including activist art, civil disobedience, radical action, and various cultures of struggle, dissent, and refusal, this course examines the practices, politics, technologies, and theories guiding America's foundational history of protest. Class includes lectures, discussion, essay assignments, and field trips. 3 credits

**ARHI 30487 (AMST 30198) – 20th/21st Century American Art****Erika Doss****T/R****09:30-10:45****DBRT 201**

This course traces the history of 20th/21st Century American art: art made in the United States from the Gilded Age of the 1890s to today. A historically based survey of the evolution and development of American modern and contemporary art, it explores a variety of media from paintings and sculpture to photography, graphic arts, performance art, installation, street art, video, digital, New Media, and Social Practice within cultural, economic, political, social, and theoretical contexts. Especially attentive to the themes of modernism, migration, and mobility, it considers the roles that American art has played in the formation of and contestation over ideas about modern national identity and understandings of class, race, gender, ethnicity, and sexual difference. 3 credits

**ARHI 30489 – Art in Chicago****Elyse Speaks****T/R****11:00-12:15****DBRT 305**

This course will take as its starting point nearby art collections and exhibitions in Chicago and the surrounding areas. This semester we will look primarily at paintings, sculptures, photographs, and installations at the Art Institute of Chicago. Drawing heavily on its strong holdings in modern and contemporary European and American art, each class session will be devoted to the careful research and analysis of one or two objects in the collection. We will read art historical texts that contextualize each work, allowing us to practice engagement at the visual, critical, and art historical levels. We will focus on looking at and writing on visual subjects, so discussion, writing, and participation will be essential components of the course. Some of the artists on whom we will focus include Monet, Cassatt, Picasso, Matisse, Mondrian, O'Keeffe, Pollock, Warhol, and Sherman. At least one trip to Chicago will be a required part of the course. 3 credits

**ARHI 40255/60255 (ANTH 40895) – The World at 1200****Donna Glowacki****M/W****09:30-10:45****CORBETT FAMILY E202**

*Fulfills Fine Arts Requirement.* The 12th and 13th centuries were a dynamic period in world history as civilizations across the globe experienced significant growth, reorganization, and even collapse. Trade, wars, missionary work, and exploration fostered extensive and far-reaching interactions among neighboring and more distant cultures. Genghis Khan, the Crusades, the Khmer Empire, the end of the Toltec Empire, and the peak of the ancestral Pueblo occupation of the Mesa Verde cliff dwellings are but a few of the forces and civilizations shaping the world at A.D. 1200. Traditionally, these civilizations and events are studied diachronically and in relative isolation from contemporaneous global developments. This course departs from tradition and adopts a synchronic analysis of the dramatic changes experienced across the globe during the twelfth and thirteenth centuries. By examining these cultural shifts in light of simultaneous transitions in other areas of the world, new questions and answers can be generated concerning the activities and processes that shape people's lives in past and present civilizations. 3 credits

**ARHI 40522 (AMST 30143) – Fashioning Identities in Colonial America****Sophie White****M/W****11:00-12:15****Hammes Mowbray 319**

*Fulfills Fine Arts Requirement.* Did Puritans only wear black and white, or did they wear fashionable lace, silk ribbons and bright colors? Did early settlers wash their bodies to get clean? What role did fashion play in the making of the American Revolution? And, how did slaves and Native Americans adorn their Bodies? This course will address such questions by focusing on dress and material culture. We will consider the role of dress in the construction of colonial identities, and examine the ways that bodies operated as sites for negotiating class and ethnic encounters. 3 credits

**ARHI 43205/63205 - Topics in Medieval Art: Art & Science in the Middle Ages****Marius Hauknes****W only****02:00-04:30****RILY 215**

This class will explore the relationship between art and science in the Middle Ages. In particular, we will examine the ways in which medieval painters, sculptors, and architects engaged with the cultural phenomenon of “encyclopedism” by creating artworks that sought to capture all the world’s knowledge in a single visual program. In our exploration of this topic we will consider a wide range of works, from medieval maps and scientific manuscripts to large-scale tapestries and the architectural programs of the great Gothic cathedrals. Central themes include text-image relationships and the role of pictorial techniques, such as allegory, personification, & analogy for visualizing complex ideas. We will also examine the representation of knowledge in medieval poetry and see how medieval authors employed ekphrasis to create visual artworks within their texts to serve as placeholders for encyclopedic learning. 3 credits

**ARHI 43481/63481 – Topics in Contemporary Art: Art and the Everyday****Elyse Speaks****M/W****12:30-01:45****RILY 215**

This seminar on contemporary art will look at the everyday as it relates theoretically, materially, and historically to recent artistic practices. By examining artwork that takes the everyday as its source, subject, or material point of departure, we will consider how the everyday has been mined for its position as a place outside of the realm of professional artistic practices. Looking at the use of amateur and domestic materials and objects in art, as well as works that mimic daily routines (eating, housekeeping, childrearing, etc.) will play a large role in our investigations. Additionally, we will examine theories of the everyday and those problems that accompany any attempt to concretize such abstract ideas as routines and habits. 3 credits

**ARHI 63570-01 - Graduate Seminar****Nicole Woods****Thursdays only****04:00-06:30****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.

**ART STUDIO COURSES****ARST 10100 - 2-D Foundations****01 Justin Barfield****M/W****11:00-01:45****Riley 301****02 Emily Beck****T/R****09:30-12:15****Riley 301****03 Justin Barfield****T/R****12:30-03:15****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 10201 - Drawing I**

<b>01 Martin Lam Nguyen, CSC</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 300</b>
<b>02 Katie Neece</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 300</b>
<b>03 Hannah Freeman</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 300</b>

MATERIALS FEE.

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

**ARST 10601 - 3-D Foundations - Basic Sculpture**

<b>01 Justin Barfield</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>Riley 200</b>
<b>02 Gary Sczerbaniewicz</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 200</b>
<b>03 Emily Beck</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 215</b>

MATERIALS FEE.

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

**ARST 20101 - Ceramics I**

<b>01 William Kremer</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 122</b>
<b>02 Troy Aiken</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 122</b>
<b>03 Coleton Lunt</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 122</b>
<b>04 Jennifer Dwyer</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 122</b>

MATERIALS FEE.

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

**ARST 20301 - Painting I**

<b>01 Maria Tomasula</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 309</b>
<b>02 Jason Lahr</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 309</b>

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 20303 - Watercolor I**

<b>Martin Lam Nguyen</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 300</b>
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MATERIALS FEE

Open to all students. 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 20401 - Photography I**

<b>01 Martina Lopez</b>	<b>T/R</b>	<b>0930-12:15</b>	<b>Riley 201</b>
<b>02 Brittany Williams</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 201</b>
<b>04 Evan Hume</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 201</b>

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 20502 - Printmaking 101****Kyle Peets** M/W 11:00-01:45 **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 20505 - Artists' Books****Kyle Peets** M/W 02:00-04:45 **RILEY 316**

MATERIALS FEE This introductory course, open to non-majors and majors, will cover the various aspects of the handmade artist book: design, layout, paper properties, printing, binding and editioning. Studio work time in conjunction with critical discussions, visits to the rare book collection, lectures on contemporary book artists and readings will combine to build an understanding of how the book can be a relevant voice in the 21<sup>st</sup> Century. 3 credits

**ARST 20602 - Wood Sculpture****Steven Lemke** M/W/F 10:30-12:25 **Riley 108A**

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 20604/60604 - Metal Sculpture I****01 Austin Collins** T/R 09:30-12:15 **Riley 108A****02 Michael Davis** M/W/F 12:50-02:50 **Riley 108A**

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 30102 - Ceramics II****William Kremer** T/R 03:30-06:20 **Riley 122**

*Prerequisite: ARST 20101 Ceramics I.* MATERIALS FEE This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing. 3 credits

**ARST 30405 - Photography II: Digital Workshop****Martina Lopez** T/R 12:30-03:15 **Riley 201**

*Pre-requisite ARST 20401 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 30606 - Mixed Media Sculpture****Gary Sczerbaniewicz** T/R 03:30-06:20 **Riley 108A**

MATERIALS FEE. This course is designed for independent research. There will be four sculptural projects. Each completed project will be followed with group critiques. One of the following courses will be a pre-requisite for this course; metal sculpture, foundry, wood sculpture, or 3D Foundation studies. 3 credits

**ARST 30608/60608 - Digital Fabrication for Sculptors****Robin Baker** T/R 03:30-6:20 **Riley 211**

*Prerequisites: ARST 10601 or ARST 20602 or ARST 20603 or ARST 20604 or ARST 30606 or DESN 20101 or DESN 20201 or DESN 30XXX* MATERIALS FEE. This course will focus on digital fabrication, and rapid prototyping processes and materials. Students will learn the basics of designing in digital space, creating prototypes on a CNC laser and 3D printer, and finally applying hands-on tools and processes to create sculpture. 3 credits

**ARST 40203 - Figure Drawing, Multilevel****Maria Tomasula****T/R****12:30-03:15****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 40308 - Multilevel Painting and Drawing****Jason Lahr****M/W****02:00-04:45****Riley 309**

MATERIALS FEE Painting and drawing are the most direct means of visual expression that contemporary artists employ to articulate their concerns. This course extends and develops the skills and concepts initiated in Painting 1 and/or Drawing 1. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate them. 3 credits

**ARST 40610/60610 - Installation Art: Space, Time & Body****Gary Sczerbaniewicz****T/R****12:30-03:15****Riley 108A**

*Prerequisites any one of the following: 3D Foundations, metal sculpture, wood sculpture, foundry, industrial design, architectural design, painting, printmaking, drawing, and photography.* This studio art / seminar course will explore the history and theory of what is referred to as "installation art". Through a series of readings and individual projects students will design and construct installation works that investigate the activation and use of space through various combinations of 2D, 3D, & 4D strategies. Projects will be designed to emphasize relevant topics such as site- specificity, design for the body, architectural interventions and use of multi- sensory stimuli to convey contemporary art concepts.

**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****Tomasula/Lahr/Nguyen/Peets****T only****04:00-05:00 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 & to discuss issues related to contemporary art practice.

**ARST 63450 Photography Graduate Seminar****Gray/Lopez****W only****01:00-02:00 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/Sczerbaniewicz/Beck****M 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 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.

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## DESIGN COURSES

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### **DESN 20101 - Visual Communication Design 1: Origins, concepts & processes of graphic design**

**01 Heather Tucker**                      **M/W/F**                                      **10:30-12:25**                                      **West Lake 226**  
**02 Sana Khan**                              **T/R**    **09:30-12:15**                                      **West Lake 224**

*Co-requisite: DESN 21102.* MATERIALS FEE. Fundamentals of Design is a gateway course for Visual Communication Design that introduces students to basic design elements like color, form, composition and typography. This course explores and helps develop an understanding of the delicate balance between these design elements and how they have been skillfully used over time to create some of the most persuasive images and enduring messages. The course is an exercise in deconstruction and reconstruction of visual images using design elements as tools. Through assignments, students will work digitally to explore color, form, composition, texture and typography; first individually and then in conjunction with other elements. Initial assignments will be short and will focus on the understanding of a singular element. As the course progresses, students will be expected to use experiences from these short assignments and use them as building block for more complex projects. Above all, the course builds a vigorous foundation that allows students to acquire visual skillsets that serve as a firm foundation for advanced level courses in Visual Communication Design. No pre-requisites. 3 credits

### **DESN 20115 - VCD 2: Typography**

**Jordan Kauffman**    **M/W**    **02:00-04:45**    **West Lake 226**

*Prerequisites: DESN 20101.* MATERIALS FEE. This second course in Visual Communication Design sequence focuses on the art of typography, its history, and the use of type as a critical element in the visual world by building on key concepts introduced in Fundamentals of Design. Students will gain fluency in typography and its systematic application to traditional and modern media. This studio-based design course is structured as a series of projects exploring message-making and type as image. Students will learn the origins and constructions of typography; how the visual translation of type influences human perception and understanding; and how textual messaging is evolving to include iconographic elements by exploring a variety of applications such as icons, symbols, alphabets, posters, animations, and non-traditional books. 3 credits

### **DESN 20120 - VCD 3: Web Design**

**Jordan Kauffman**                      **M/W**    **11:00-01:45**                                      **West Lake 219**

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

### **DESN 20200 - ID: Rapid Visualization**

**Scott Shim**                                      **T/R**    **12:30-03:15**                                      **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 20201 - ID1: Intro. to Product Development**

**Hector Silva**                                      **T/R**    **12:30-03:15**                                      **West Lake 226**

**BFA Core Option.** *Prerequisites: DESN 20200.* MATERIALS FEE. This foundation 3-D design studio begins as a natural extension of Basic Design. Students are encouraged to think and work in three-dimensional media. A series of fundamental design problems are assigned during the course of the semester. Emphasis is placed on the transformation of imagination from mind to paper to model. Computer-aided design (CAD) is also introduced into assignments. 3 credits

**DESN 20203 - Design Matters: Introduction to Design Thinking****01 Ann-Marie Conrado T/R 11:00-12:15 Riley 200****02 Ann-Marie Conrado T/R 02:00-03:15 Riley 200**

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

**DESN 20204 - Design Research Practices****Carly Hagins M/W/F 10:30-12:25 West Lake 230**

Prerequisite: Design Matters (DESN 20203) for Collaborative Innovation minors. With an orientation towards problem identification and the translation of research insights into implications informing the design process, students will learn how to develop a research plan and deploy an array of research methods including interviews, observation, shadowing, contextual inquiry, participatory observation and co-creative development. The course combines lecture with studio practice, with student teams engaging in human-centered, project-based work, sponsored by outside corporate organizations and non-profit social entities. *This course is offered every semester and is open to Collaborative Innovation Minors and Design Majors.*

**DESN 21102 - Visual Communication Design Software Tutorial****Yuliya Fedorovych Tuesdays only 06:00-07:00 PM West Lake 219**

*Co-requisites: DESN 20101.*

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 21202 - ID: Digital Visualization Lab****Milagros Ramirez Mondays only 05:00-06:00 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 21203 - D Think Lab****01 Ann-Marie Conrado M 05:00-07:00 PM West Lake 226****02 Ann-Marie Conrado M 07:15-09:15 PM West Lake 226**

This once weekly lab session is a mandatory requirement for students enrolled in the Design Thinking course. These sessions focus on practical application of the topics and materials presented in class with students working in teams to employ techniques and methodology on assigned projects. This hands-on lab will having students exploring the research, brainstorming, ideation, iterative prototyping and presentation techniques that lead to creative innovation and disruptive breakthroughs applicable to students of any discipline. 3 credits

**DESN 30131 - Visual Communication Design 6: Motion design using kinetic messages****Jordan Kauffman****T/R****03:30-06:20****West Lake 204**

*Prerequisites:* *DESN 20101.* 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 30132/ CDT 30423 - Applied Multimedia Tech.****G.Clark/P.Turner****M/W****02:00-03:15****DeBartolo 331**

Fully literate citizens are able to use the language of digital media as well as text. They can access, understand, analyze, and produce sound, images, and video. By the end of this course, students will be able to operate media recorders and develop media messages using Audacity, Photoshop, and Premiere. They will also be able to use media language describe and critique several kinds of messages. Projects include an edited audio recording, a set of posters, and a video. Two exams assess knowledge of media language and the ability to critique media. Students also produce an electronic portfolio to document their media literacy.

**DESN 30209 - ID: Digital Solid Modeling****Shreejan Shrestha M/W/F****12:50-02:50 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 30420 / CDT 30420 / FTT 20420 - Sound and Music Design for Digital Media****Jeffrey Spoonhower****M/W****09:30-10:45****DeBartolo B043**

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. 3 credits

**DESN 31190 / CDT 31150 / PSY 30676 - Programming for Video Games Development****Michael Villano****T/R****11:00-12:15****Corbett Family Hall E484**

The purpose of this course is to provide students with experience in various aspects of programming for video game development. No prior programming experience is necessary and students will proceed at their own pace. In addition to several programming projects that utilize gaming APIs or frameworks, students will also be exposed to level design (map creation), 3D construction techniques, custom textures, sound design, and lighting effects. 3D game development will utilize the Hammer Editor, part of the Half-life 2 video game modding Software Development Kit (Source SDK) and its associated tools. Additional third-party (and often free) utilities will also be necessary. Students will work on their own or in teams on a final project agreed upon with the instructor. Students will need to provide their own Windows compatible computer or laptop or a Mac running windows under BootCamp. 3 credits.

**DESN 40100 - VCD 8: Social Design: Initiatives, Challenges, and Innovation****Neeta Verma** T/R 09:30-12:15 West Lake 218

MATERIALS FEE. DESN 20101 (VCD1) is recommended, but not required. This advanced course in visual communication design is for students to understand social advocacy within the local (South Bend) context. Each semester new risk areas and deep rooted inequities within the local communities are explored. Students understand their role as designers/collaborators/catalysts through real life experiences working closely with members, groups, and organizations already deeply invested in the community. Students from diverse disciplines create a multi-disciplinary team that focuses on complex social problems that combines and delicately balances strategic thinking with innovation. Working as a group, students conduct research in the field, partner closely with local agencies to understand the system and based on this research and understanding of the inherent social ecology, build design approaches that address these multifarious problems. Projects in the past have ranged from addressing the Digital Divide in the City of South Bend to Mitigating Youth Violence in South Bend. Course may be repeated. 3 credits

**DESN 40120 - VCD 10: Visualization of Data: Aesthetics & Politics****Neeta Verma** T/R 12:30-03:15 West Lake 219

*Departmental Approval* MATERIALS FEE. The course develops an understanding of what data means to humans and how does its visualization helps communicate ideas in the fields of medicine, technology and social sciences. The course touches upon measurement, collection and reporting, analysis but ultimately focuses on visualization. Visualization is when the data comes alive and is ready to be used to communicate a complex concept be it numeric, spatial, process or temporal. Types of data covered in this course include but are not limited to: geographical, cultural, scientific, financial, statistical, meteorological, natural, and transportation data. The goal of the exercises within this course is to understand how data can be used to tell a story as opposed to merely packaging and plotting a set of numbers on a page. The design process is therefore exploring the static, dynamic, interactive or 3-dimensional and performance formats of representation and understand why a certain format is more or less suitable for the nature of data, its analysis and therefore its representation. Students develop an understanding of how the graphics being used must correlate completely with the data and numbers that are being represented. The course traverses through these considerations to understand the various approaches that can be used to bring data to life and allow the viewer to understand a story that is being packaged within the representation. Is there revelation or a deeper understanding of a pattern once your data has been visualized and presented that had not been discovered earlier? 3 credits

**DESN 40201/60201 - ID: Collaborative Design Development****Scott Shim** T/R 09:30-12:15 West Lake 226

*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 cr.

**DESN 40200 - ID3: Advanced Product Development- Entrepreneurship****Kaito Choy** T/R 06:00-08:45 West Lake 224

*Prerequisite:* DESN 20201 MATERIALS FEE

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

**DESN 40655 / CSE 40655 - Tech Concepts of Visual FX****Ramzi Bualuan****M/W/F****02:00-02:50**

*Departmental Approval* 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 3D modeling, texturing, lighting, rendering, and compositing. Those who excel in the visual effects industry are those who have both 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, scripting, many tutorials, and open discussion. 3 credits Cross-lists with CSE 40655 and CDT 40430.

**DESN 41208 / FTT 40416 / CDT 40420 - Advanced 3D Digital Production****Jeffrey Spoonhower****M/W****12:30-01:45****DeBartolo 143**

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

**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****W only****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.