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## ART HISTORY COURSES

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**ARHI 13182 02 University Seminar: Icon****Charles Barber****T/R****09:30-10:45****RILY 215***Freshmen only*

This course will examine one of the keys to understanding the correlation of sacredness and art, namely the icon. Although, in theory, the term is broad, we will understand it to mean the panel painting that conveys the depiction of a holy person or event. We will address the history, function, theory and meaning of the icon; a study that will encompass materials from the Greek and Russian traditions from the third through the 19<sup>th</sup> century CE. As well as offering this broad introduction, we will use case studies of icons from the Snite Museum's collection to identify appropriate forms of analysis for icons. The course will provide participants with a broad grounding in this subject and an opportunity to work with the objects themselves. 3 credits

**ARHI 20440 01/02 Intro. to 20<sup>th</sup> Century Art****TBA****T/R****11:00-12:15****OSHA 107***Fulfills Fine Arts Requirement*

This course will introduce students to major developments in 20<sup>th</sup>-century art, primarily in Europe and the United States. Emphasis will be placed on modernist and avant-garde practices and their relevance for art up to the present. The first half of the course will trace Modernism's unfolding in the avant-garde practices of the late- nineteenth and early twentieth centuries, ending with Modernism's eventual destruction in the authoritarian politics of the thirties, of World War II and the Holocaust. The second half of the course will address art production after this chasm: the neo-avant-gardes in Europe and the United States will be considered in their attempts to construct continuity and repetitions of the heroic modernist legacies of the past. Among the movements analyzed: Cubism, Dada and Surrealism, Russian Constructivism, Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art. 3 credits

**ARHI 20530 Art, Vision and Difference****Elyse Speaks****M/W****09:30-10:45****OSHA 106***Fulfills Fine Arts Requirement*

Art and visual culture have shaped our conceptions of ourselves and others. In this course, we will explore the role that looking and visual subjects play in such conceptions by closely examining our relationship to art objects like painting, sculpture, photography, craft, film and video. We will ask how art contributes to, reflects, or affirms specific stereotypes of places, roles, and values. Some topics we will discuss include the body and standards of beauty; craft and ornament; the hierarchy of the arts; race and identity (and its popular manifestation in genres like hip-hop); performance art and multiculturalism; the role of documentary photography; and varying conceptions of success and celebrity. Most of our focus will be on contemporary American art and culture. No prior art history knowledge is required; assignments will include three take-home essays and a short paper. 3 credits

**ARHI 30120/60120 Greek Art and Architecture****Robin Rhodes****T/R****12:30-01:45****OSHA 107***Fulfills Fine Arts Requirement*

This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

**ARHI 30213/60213 Art into History: Byzantine****Charles Barber****T/R****12:30-01:45****OSHA 106***Fulfills Fine Arts Requirement*

Byzantine art has often been opposed to the traditions of Western naturalism, and as such has been an undervalued or little known adjunct to the story of Medieval art. In order to develop a more sophisticated understanding of this material, we will examine the art produced in Byzantium in the period from the 9th to the 12th century, a period that marks the high point of Byzantine artistic production and influence. Stress will be placed upon the function of this art within the broader setting of this society. Art theory, the notions of empire and holiness, the burdens of the past, and the realities of contemporary praxis will be brought to bear upon our various analyses of material from all media. How we, as art historians, can write the history of this rich culture will be a central issue in this course. 3 credits

**ARHI 30250/60250 Gothic Art and Architecture****Danielle Joyner****M/W****11:00-12:15****OSHA 107***Fulfills Fine Arts Requirement*

The first monument definitively labeled as “Gothic” is the Abbey church at St. Denis, yet no correlating monument or object exists to mark the finale of Gothic art. The term “Gothic” carries a wide range of connotations and it is applied to European art and architecture from the mid-12<sup>th</sup> century to roughly the 15<sup>th</sup> century. In examining the architecture, sculpture, manuscripts, metalwork, wall paintings & textiles from these centuries, this class will compare the implications historically ascribed to “Gothic” with the ideas promoted by the cultures & individuals actually creating these objects. Although the focus of this course will be France, comparative material from Germany, England, Austria, & Italy will be included. 3 credits

**ARHI 30312/60312 Venetian & Northern Italian Renaissance Art****Robert Coleman****T/R****02:00-03:15****OSHA 107***Fulfills Fine Arts Requirement*

This course focuses on significant artistic developments of the sixteenth century in Venice with brief excursions to Lombardy and Piedmont. Giorgione, Titian, and Palladio, the formulators of the High Renaissance style in Venice, & subsequent artists such as Tintoretto & Veronese are examined. An investigation of the art produced in important provincial and urban centers such as Brescia, Cremona, Milan and Parma also provide insight into the traditions of the local schools & their patronage. 3 credits

**ARHI 30416/60416 01/02 American Art****Kathleen Pyne****M/W****11:00-12:15****OSHA 106***Fulfills Fine Arts Requirement*

This course examines American painting, architecture, and sculpture from Puritan culture to World War I. The approach is to examine the development of American art under the impact of social and philosophical forces in each historical era. The course explores the way in which artists and architects give expression to the tensions and sensibilities of each period. Among major themes of the course are the problem of America's self-definition, the impact of religious and scientific thought on American culture, Americans' changing attitudes toward European art, and the American contribution to Modernism. 3 credits

**ARHI 30486 01 American Ruins****Erika Doss****T/R****02:00-03:15**

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

**ARHI 43105/63105 Sem.: Topics in Ancient Art: Athenian Acropolis in Context****Robin Rhodes****T/R****3:30-4:45****RILY 215***Majors only*

The monumental elaboration of the Athenian Acropolis did not begin with Pericles and Pheidias in the mid-fifth century B.C. Greek monumental art and architecture were spawned in the context of religion, and by the early Archaic period, the Acropolis was the center of Athenian religion; almost immediately, religious awe and piety were expressed in the form of impressive freestanding sculptural dedications and in large and meticulously wrought stone buildings, elaborately decorated with carved and painted designs and, most impressively, with figural relief sculpture. The monuments of the Athenian Acropolis must be understood first in this context --- as the embodiment of religious concepts --- and then in the context of local Athenian history, politics, and culture; finally, they must be fitted into the larger context of Greek art and culture as a whole. 3 credits

An ultimate goal of the seminar will be to arrive at an understanding of the evolving meaning of the Greek temple and monumental form, and how they find unique expression in the fifth century Acropolis building program of Pericles. Among the themes that will be treated to one degree or another are the relationship between landscape and religious architecture, the humanization of temple divinities, the monumental expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, the breaking of architectural and religious canon. Taken together, they constitute the specific architectural narrative of the Periclean Acropolis. 3 credits

**ARHI 43210 The Art and History of the Road to Santiago de Compostela****D. Joyner, O. Constable****M/W/F****2:00-2:50 PM****OSHA 107***Department approval required*

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

**ARHI 43301/63301 Seminar: Caravaggio****Robert Coleman****T/R****11:00-12:15****RILY 215***Fulfills Fine Arts Requirement*

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

**ARHI 43576/63576 Theories of Art****Kathleen Pyne****M/W****02:00-03:15****RILY 215***Required of all art history majors.*

This seminar is a survey of the historiography of art history with special attention paid to the various types of methodology which have been applied to the analysis of art. Special attention is given to nineteenth-century and twentieth-century art historical methods, including connoisseurship, biography, iconology, psychoanalysis, semiotic, and feminist approaches.

**ARHI 63570 Graduate Seminar****TBA****Thursdays only****03:30-6:00 PM****RILY 215***Permission required*

This seminar will ponder how contemporary art engages society, culture, and politics. We will consider a variety of strategies that artists use to investigate topics such as globalization, the privatization of the public sphere, and environmental sustainability. We will examine such phenomena as the rise in collectively-oriented practices and artistic collaborations, the spread of international exhibitions, and "relational" aesthetics. Students should be prepared to do theoretical readings and analytic writing, and to actively participate in class discussion.

## ART STUDIO COURSES

**ARST 11100 2-D Foundations****BA/BFA Core****01 Matt Smith****M/W/F****03:30-05:30****RILY 301****02 TBD****T/R****09:30-12:15****RILY 301****03 TBD****M/W/F****12:50-02:50****RILY 301****MATERIALS FEE**

This course deals with fundamentals of two-dimensional design and is intended for students entering studio practice for the first time. The course is also open to more advanced students who wish to increase their knowledge of the elements and principles of design. The course is project oriented. Studio practice in the basic principles of design employing color theory, form and space organization, as well as materials and methods used in the design process are emphasized. 3 credits

**ARST 11201 Drawing I****BA/BFA Core****01 Erin Hinz****M/W/F****10:30-12:25****Riley 300****02 TBD****M/W/F****12:50-02:50****Riley 300****03 Martin Lam Nguyen****T/R****12:30-03:15****Riley 300****MATERIALS FEE**

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

**ARST 11601 3-D Foundations - Basic Sculpture****BA/BFA Core****01 TBD****M/W/F****08:20-10:15****Riley 108A****02 Bryce Robinson****M/W/F****10:30-12:25****Riley 108A****MATERIALS FEE**

This required core course for all art majors introduces the student to three-dimensional art by producing sculptures (both figurative and abstract) in a variety of media. Contemporary movements in sculpture are examined through slide lectures and attendance at visiting artist lectures and visits to exhibitions. 3 credits

**ARST 21101 Ceramics I****BFA Core Option**

<b>01 William Kremer</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 122</b>
<b>02 Nathan Smith</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 122</b>
<b>03 Jakob Ollinger</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 122</b>
<b>04 Chad Hartwig</b>	<b>M/W/F</b>	<b>08:20-10:15</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 21301 Painting I****BA/BFA Core Option.**

<b>01 Martin Lam Nguyen</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 309</b>
<b>02 Maria Tomasula</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 21401 Photography I****BA Core Option/BFA Core**

<b>01 Martina Lopez</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 201/205</b>
<b>02 TBD</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 201/205</b>
<b>03 TBD</b>	<b>M/W/F</b>	<b>03:30-05:30</b>	<b>Riley 201/205</b>
<b>04 Jayson Bimber</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 200/205</b>

*Open to junior or sophomore majors and freshmen intended majors.* MATERIALS FEE

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

**ARST 21501 Silkscreen I****BA/BFA Core Option**

<b>Heather Parrish</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 301/316</b>
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**MATERIALS FEE**

This course is an introduction to stencil processes & printing. Hand-drawn & photo-graphic stencil-making techniques are explored. Mono-printing & discovery of unique aspects of serigraphy are encouraged. Emphasis is on exploration of color and development of student's ideas and methodologies. 3 credits

**ARST 21505 Artists Books and Papermaking**

<b>Jean Dibble</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>Riley 301/316</b>
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**MATERIALS FEE**

This introductory course explores the making of artists' books and papermaking. Students learn basic bookbinding techniques for books and printing techniques for postcards and posters. They also learn how to make hand-made papers. Part of the focus is on historical books, as well as on what contemporary artists are doing with books. 3 credits

**ARST 21506 Relief Printing: Studio Class**

<b>Josh Winkler</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 301/316</b>
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**MATERIALS FEE** In this course students will be introduced to relief printmaking processes. Students will learn traditional techniques of carving & printing both wood and linoleum relief blocks. Students will additionally be instructed on contemporary approaches to relief processes through digital media experimentation via inkjet printers, a laser cutter, or a CNC router. The course will be administered through lecture, process demos, in class work time, and peer/individual critiques. 3 credits

**ARST 21601 Introduction to Sculpture****Katelyn Seprish** M/W/F 12:50-02:50 **Riley 108A***Open to all students.* MATERIALS FEE

This studio intensive course offers students a unique opportunity to explore contemporary issues through the introduction of metal and wood shop techniques, material knowledge, and the discussion of contemporary artists. This course is designed for majors and non-majors alike; with an emphasis on self-direction and conceptually driven projects, it ultimately provides a platform to express oneself through research and material output. 3 credits

**ARST 21602 Wood Sculpture****TBD** M/W/F 03:30-05:30 **Riley 108A***Open to all students.* MATERIALS FEE

This course uses wood as a primary medium. Emphasis is placed on individual concept and design. Students learn the use of hand and power tools as well as techniques of joining, laminating, fabricating, and carving. 3 credits

**ARST 21603 Metal Foundry****BFA Core Option****Ben Sunderlin** T/R 12:30-03:15 **Riley 108A***Open to all students.* MATERIALS FEE

The course focuses on work in cast aluminum and cast bronze sculptures. Students learn basic welding techniques using oxygen and acetylene, arc and heliarc welding. Mold making, work in wax, and metal finishing techniques are also explored. 3 credits

**ARST 21604 Metal Sculpture I****BFA Core Option****01 Austin Collins** T/R 09:30-12:15 **Riley 108A****02 Austin Collins** T/R 03:30-06:20 **Riley 108A***Open to all students.* MATERIALS FEE

Metal is the medium of choice in this course designed to explore three-dimensional design with a variety of projects grounded in historical precedents. Students become familiar with as many metalworking techniques as time and safety allow, such as gas and arc welding, basic forge work, and several methods of piercing, cutting, and alternative joinery. 3 credits

**ARST 31102 Ceramics II****William Kremer** T/R 03:30-06:15 **Riley 122***Prerequisite: Ceramics I.* MATERIALS FEE

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

**ARST 31315 Scene Design/Techniques for Stage****Marcus Stephens** T/R 11:00-12:15 **DBart B019**

This is a beginner's course in basic scenic design techniques and hand drafting for the stage. This course will take the student through the process of design, from how to read a script, research, presentation, rendering, basic drafting and, if time allows, model building. No previous experience necessary. Offered fall only. Materials fee TBA. 3 credits

**ARST 31405 Photography II: Digital Color****Martina Lopez** T/R 12:30-03:15 **Riley 200/205***Prerequisite: Photography I.* MATERIALS FEE

This course is an introduction to technical and aesthetic issues in color photography with an emphasis on the development of personal imagery and the history of color picture making. 3 credits

**ARST 31502 Poster Shop****Jean Dibble****M/W****11:00-01:45****Riley 301/316**

MATERIALS FEE

Students will create posters and broadsides using relief, silkscreen and inkjet printing. These media offer powerful imaging techniques that range from hand-drawn/cut stencils to digital impressions. A variety of surfaces and applications will be explored. Art historical sources such as propaganda and political posters, concert promotions and urban graphics will propel creative projects. 3 credits

**ARST 41203 Figure Drawing, Multilevel****BFA Core****Maria Tomasula****M/W****02:00-04:45****Riley 310***Open to all students.* MATERIALS FEE

The emphasis is on drawing in all its aspects: materials, methods, techniques, composition, design, and personal expression. The human figure is the subject matter. While anatomy is studied, the course is not an anatomy class. Male and female models, clothed and nude, are used. 3 credits

**ARST 41307 Painting, Multilevel****Jason Lahr****T/R****12:30-03:15****Riley 309**

MATERIALS FEE

This course extends and develops the skills and concepts initiated in Painting I. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate those concerns. 3 credits

**ARST 41408 The Photographic Portrait****R. Gray & J. Bellucci****T/R****09:30-12:15****Riley 200/205***Prerequisite: ARST 21401.* MATERIALS FEE

The human portrait has been one of the most significant and sustaining subjects within the history of all images. This course examines the various styles and thematic approaches to the photographic portrait from historical forms to contemporary and conceptual artworks. Students will produce portraits in the lighting studio and on location. Commercial lighting techniques will be covered. Offered fall or spring semester. 3 credits

**ARST 43702 B.F.A. Seminar****BFA Core****Jason Lahr****Tuesdays only****07:00-08:30 PM****Riley 200***BFA majors.*

This course is designed to broaden the context of the student's chosen major in the department by introducing the student to alternative and integrated points of view from all areas of study that are represented by the studio and design field. This course will help first semester senior BFA majors to orient toward their chosen direction and project for the BFA thesis. Critical writing and directed readings will be assigned throughout the semester. Slide lectures, visiting artist interviews, gallery visits, student presentations, portfolio preparation and graduate school application procedures will supplement the course. 3 credits

**ARST 48X03 BFA Thesis***BFA majors. Prerequisite: B.F.A. Candidacy.*

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

**ARST 62704 Teaching Methods****Robert Sedlack****T/R****06:30-8:30 PM****O'Shag 107**

*Graduate majors only* This seminar prepares graduate student instructors for teaching undergraduate courses in the department. Course development, assignment preparation, time management skills, student evaluations, grading, and student/instructor dynamics are covered. Required for M.F.A. students in studio and design. (Every fall)

**ARST 63250 Painting/Printmaking Graduate Seminar****Dibble,Lahr,Nguyen,Tomasula****Tuesdays only 04:00-5:00 PM****Riley 316**

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

**ARST 63450 Photography Graduate Seminar****M. Lopez, R. Gray****Wednesdays only****02:00-03:00 PM****Riley 201/205**

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

**ARST 63650 Ceramic/Sculpture Grad. Seminar****Collins, Kremer, Rivas****Mondays only****04:00-05:00 PM****Riley 108A**

*Graduate majors only* - This is a course required of all ceramic and sculpture MFA candidates during each semester leading to & including the MFA thesis year. This team-taught seminar brings together all of the ceramic and sculpture faculty and graduate students in a weekly dialogue focusing on contemporary issues as they pertain to student research. Discussions originating from directed readings, art criticism and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit

## DESIGN COURSES

**DESN 21101 Visual Communication Design 1: Origins, concepts & processes of graphic design****BFA Core Option****01 Robert Sedlack****T/R****03:30-06:15****West Lake 226****02 Sarah Martin****M/W/F****08:20-10:15****West Lake 224**

*Prerequisites: 2-D Foundations. MATERIALS FEE*

This introductory course explores the origins, concepts and processes affecting traditional and contemporary graphic design. Laboratory activities introduce and implement computer and print technology for the creation of original design projects. 3 credits

**DESN 21102 Visual Communication Design 2: Computing software & technology for designers****Sarah Martin****Tuesdays only****08:30-10:45 PM****West Lake 219**

*Co-requisites: DESN 21101.*

This one-credit course will focus on Adobe Creative Suite 3 (CS3) software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage. 1 credit

**DESN 21120 Visual Communication Design 3: Web-based interactivity for desktop and mobile****TBD****M/W****11:00-01:45****West Lake 219**

*Prerequisites: DESN 21101. MATERIALS FEE*

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



**DESN 21200 ID: Design Drawing****BFA Core Option**

<b>01 George Tisten</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>West Lake 226</b>
<b>02 Ann-Marie Conrado</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>West Lake 224</b>

*Open to all students. MATERIALS FEE*

This cross-disciplinary course in rapid sketching and rendering technique serves studio art, design, and architecture. The course is intended for students entering studio practice for the first time as well as for advanced students who wish to deepen their visualization & illustration skills. . 3 credits

**DESN 21201 ID: Product Design I****BFA Core Option**

<b>01 George Tisten</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>West Lake 224</b>
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*Prerequisites: DESN 21200. MATERIALS FEE*

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

**DESN 21202 Adobe Creative Suite Tutorial: Introduction to Technology for Product Design**

<b>Yifan Wang</b>	<b>Mondays only</b>	<b>07:00-9:00 PM</b>	<b>West Lake 226</b>
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*Co-requisites: DESN 21200.* This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage as well as others. 1 credit

**DESN 30550 JavaScript**

<b>Kevin Casault</b>	<b>T/R</b>	<b>09:30-10:45</b>	<b>DBRT 228</b>
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JavaScript is a popular scripting language used to add dynamic elements that breathe life into boring static Web pages. JavaScript is designed to work in standard Web browsers & is tightly integrated with HTML. It is difficult to find any popular commercial Web sites that do not use JavaScript to create an interactive user experience. Students in this class learn how to apply JavaScript to their own Web projects. 3 credits

**DESN 31100 Visual Communication Design 4: History, application, and art of typography**

<b>01 TBD</b>	<b>M/W</b>	<b>08:00-10:45</b>	<b>West Lake 226</b>
<b>02 TBD</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>West Lake 226</b>

*Prerequisites: Graphic Design 1.* MATERIALS FEE This advanced course in visual communication is for students interested in the art of typography, its history, & the use of type as a critical element in the world of graphic design. 3 credits

**DESN 31203 ID: Industry Practice**

<b>Ann-Marie Conrado</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>West Lake 224</b>
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*Prerequisites: DESN 21201 and (DESN 31205 or ARST 11100) and ARST 11601. MATERIALS FEE*

This advanced level studio is directed toward the product design student who is preparing to enter either graduate school or professional practice. Fulfillment of this studio requires the completion of one research and design project. In addition, portfolios and resumes are prepared. Emphasis is placed on knowledge, analytical skills, logic, creativity, and excellence in visual communication. 3 credits

**DESN 31204 ID: Product Research/Process**

<b>Paul Down</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>West Lake 226</b>
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*Prerequisites: DESN 21201 and (DESN 31205 or ARST 11100) and ARST 11601. MATERIALS FEE*

This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs. Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing, and plating. 3 credits

**DESN 31205 ID: Digital 3-D****Kevin Melchiorri****M/W/F****10:30-12:25****West Lake 204**

*Prerequisite: DESN 21201 Department Approval Required MATERIALS FEE* This is an introductory course to Rhinoceros software. The focus of this class is to learn how to use the software to generate 3D virtual models with an emphasis on industrial design concerns as well as creating manufacturable data for rapid prototyping. The class will be devoted to learning tools, interface, modeling and rendering methods. This will be achieved by completing specific assignments and tutorials. The final assignment will be to virtually model and render a product or scene from a concurrent class or personal interest. 3 credits

**DESN 31209 ID: Digital Sketch to Solids****Michael Elwell****T/R****09:30-12:15****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 41100 Visual Communication Design 8: Design for social good: affecting positive change****Robert Sedlack****T/R****09:30-12:15****West Lake 226**

*Prerequisites: DESN 31100 or DESN 41102. MATERIALS FEE-\$15.00* 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 41120 Visual Communication Design 9: Information design for complex data & concepts****TBD****M/W****02:00-04:45****West Lake 204**

*Prereq: DESN 21100 or DESN 21201. MATERIALS FEE* Visualization and sequencing of complex or abstract subject matter for the purpose of informing, educating or training the end-user. Design process includes the acquisition of information and data to become a subject matter expert on a project topic. Development of topics is through the parsing of information, focusing of subject, sketching, illustration and graphical data representation. Delivery of information is through an interactive, user-driven experience possibly exploring handheld devices. 3 credits

**DESN 41201/61201 Collaborative Product Development****TBD****Fridays only****08:20-11:20****West Lake 226**

This cross-disciplinary course will develop and harness useful innovation through an association of expertise from **business/marketing, management entrepreneurship, chemistry, engineering, anthropology, graphic design, and industrial design**. Collaborating teams of graduate and undergraduate students will engage several product development cycles, beginning with an identification of need or opportunity and concluding with comprehensive proof of concept, tests of function, specified manufacturing processes, and an appropriately resolved, aesthetically pleasing product or system. All collaborative team members will be engaged throughout the research and developmental process. Each participant will share in rotating leadership responsibilities, providing direction within their specific areas of expertise and in the context of a sequential course outline. Note 1: In addition to the structured projects, students may propose other opportunities for collaboration. Note 2: This course will build process portfolio by addressing real challenges.

**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.