
ART HISTORY COURSES

ARHI 13182 Fine Arts Univ. Seminar: Caravaggio

Robert Coleman 11:00-12:15 T/R OSHA 106

Freshmen only This course will introduce the student to the art of Michelangelo Merisi da Caravaggio (1571-1610), one of the most important painters of seventeenth-century Europe. 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."

Born east of Milan in the farming community of Caravaggio, and trained in Milan, the young artist arrived in Rome sometime around 1592/93. Largely due to the energies of "the iron pope" Sixtus V (1585-90), Baroque Rome was quickly becoming a fashionable, international city, that attracted not only pilgrims, but businessmen and artists. Caravaggio was one of a myriad of excited young men and women, who flocked to the Eternal City with the expectation of fame and fortune.

We will follow Caravaggio's development and innovations in this dynamic Roman artistic, social, and political milieu, consider his aristocratic patrons (religious and non-religious), and investigate his impact on his followers, Italian and non-Italian alike. We will also concern ourselves with the myth of the artist: Caravaggio's antisocial behavior (including murder), apparent paranoia, and "mysterious death," which gave rise to mythology that has lasted to our own day. In addition to the art historical literature, we will also read Jonathan Harr's *The Lost Painting: The Quest for a Caravaggio Masterpiece*, which tells the exciting tale of the discovery of Caravaggio's lost Capture of Christ recently found in a Dublin Jesuit House. We will also view *Caravaggio* (1986) directed by Derek Jarman, who "presents the painter as the quintessential gay artist, the cursed poet whose brilliant yet unconventional artistic vision and intense personal life unsettle his contemporaries, making him a source of unease as well as fascination." 3 credits

ARHI 20260 Art of the Medieval Codex

Danielle Joyner 2:00-3:15 T/R OSHA 107

In classical times text and image were applied to papyri and scrolls, in the mid-15th century movable type and woodcuts printed text and images into paper books. During the intervening millennium text and images written drawn, and painted by multiple hands onto the bound parchment of medieval codices. As an introduction to the study of medieval manuscripts, this class will begin with an overview of codicological methods and then move through a series of thematic questions as they relate to specific manuscripts made in Western Europe between the 5th and 15th centuries. We will consider production methods, text-image relationships, issues of patronage and use, and many other questions as we examine the central role manuscripts played in the evolution of medieval European culture.

ARHI 20440 01/02- Intro. to 20th Century Art

Gabrielle Gopinath 1:30-2:45 M/W OSHA 107

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

ARHI 30220/60220 Kingdom, Empire & Devotion: Art in Anglo-Saxon and Ottonian Europe

Danielle Joyner 11:00-12:15 T/R OSHA 107

Fulfills Fine Arts Requirement Although the Anglo-Saxon Kingdom and Ottonian Empire overlap in time during the 10th and 11th centuries, the images and objects produced by both cultures manifest the different political, social, and religious identities being deliberately constructed. By the mid-11th century, the Normans had invaded England, the Salian emperors had succeeded the Ottonians, and European art is more cohesively and problematically labeled as Romanesque. This class will examine Anglo-Saxon and Ottonian art as individual visual traditions. We will explore various cultural, political, and religious issues as they are worked through and revealed in the images and objects that survive from these regions.

ARHI 30313/60313 Art of the High Renaissance in Florence and Rome

Robert Coleman 2:00-3:15 T/R OSHA 106

Fulfills Fine Arts Requirement

Leonardo, Michelangelo, Bramante, and Raphael provide the basis for a study of one of the most impressive periods of artistic activity in Italy—the High Renaissance in Florence and Rome. It was Leonardo da Vinci's revolutionary example that imposed extraordinary artistic and intellectual changes on an entire generation of painters, sculptors, and architects. Ludovico Sforza, Duke of Milan, the new Republic of Florence, and the imperial papacy of Julius II recognized that the genius of Leonardo, Bramante, Michelangelo, Raphael, and others, could be brought into the service of the State. Under Julius, the Papal States, became the supreme state in Italy, and for the first time in centuries, the papacy ranked as a great European power. With the ceiling of the Sistine Chapel, St. Peter's (redesigned on a colossal scale by Bramante), the Vatican Palace (its city facade and Belvedere by Bramante, and papal apartments decorated by Raphael), and the Papal tomb (designed by Michelangelo), Rome, for the first time since the time of the Caesars, became the center of Western art.

ARHI 30417/60417 British Art**Kathleen Pyne 01:30-2:45 M/W OSHA 106***Fulfills Fine Arts Requirement*

This course focuses on the dynamic between art and society in the period in which the Industrial Revolution shaped the face of modern Britain. We will examine paintings and architectural monuments that register the devastating human consequences of modernization during this one hundred-year period. As we survey the response of British society to the forces of industrialization, our themes will be the worship of science and progress; the Romantic discovery of nature, the imagination, and the exotic; images of the rural and urban poor; the new constructions of masculinity and femininity; the return to the Middle Ages for sources of national identity and social reform. The principal artists discussed will be Joseph Wright of Derby, William Blake, John Constable, Joseph Mallord William Turner, Edwin Landseer, the Pre-Raphaelites, and William Morris. 3 credits

ARHI 40121/60121 - Greek Architecture**Robin Rhodes 12:30-01:45 T/R OSHA 106***Fulfills Fine Arts Requirement*

Open to all students. In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries BC, from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be related are the relationship between landscape and religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, and the breaking of architectural and religious canon.

ARHI 43105/63105 Topics: Ancient Art & Technology**Robin Rhodes 5:00-06:15 T/R OSHA 106**

Department Approval – Majors only This course is an outgrowth of the Corinth Architecture Project and its recent exhibition at the Snite Museum of Art. It approaches classical art and architecture as a series of design and fabrication problems to be examined in lectures, discussions and through physical experimentation in the studio. Ancient technology has become an important new subfield in classical art and archaeology and is increasingly focused in the practice of “experimental archaeology,” in which attempts are made to recreate ancient objects in accordance with their original materials, the marks preserved on them, ancient literary testimonia, and any other kind of evidence that might directly pertain. Invariably, the designing and making of these objects provides important supplementary data, as well as revealing or clarifying the basic structural principles involved. And sometimes it opens up an entirely new direction of approach. Every new insight into the logic of their problem-solving helps reveal the character of the ancient Greeks and Romans. In turn, these insights help students of studio art become more conscious of the context and implications of their own work, and help art historians and archaeologists better understand the distinction and connection between inspiration and practical necessity.

Problems of principle and practicality to be approached will include a wide variety of media: pottery (everyday and monumental), architecture (post-and-lintel and arcuated), sculpture (stone and bronze), painting (red and black glazed). The seminar will meet twice a week, once for a

75-minute lecture or discussion, once for a 2 ½ - hour studio practicum. 3 credits

ARHI 43420 – Memorial Mania**Robin Rhodes 03:30-04:45 T/R OSHA 303 MAIN**

Focusing on the great variety - and great numbers - of memorials erected in recent decades, this seminar explores how cultural memory is created and what it has come to mean in terms of national identity in modern and contemporary America. The definition of "memorial" is purposely broad: from statues and monuments to parks, public squares, cemeteries, public ceremonies, and moments of silence. Memorials can be permanent or temporary - such as roadside shrines. Understandings of "memory" are also broad, ranging from subjects of local and civic memory to those of national and/or collective memory, and including popular interests in autobiography, memoirs, and family genealogy. Understandings of "America" are similarly wide-ranging, often conflicted, and always in flux. Recognizing the broad definitions of the key terms "memorial," "memory," and "America," this seminar considers the following: What does memory mean in America today, and in American memorial culture? What is driving the urgency to "memorialize" and who and what, in fact, is being remembered? Who and what are memorable in American history, and in terms of American national identity? Potential subjects are vast and include war memorials, Holocaust memorials, presidential commemoration, memorials erected at sites of tragedy and trauma (Oklahoma City, World Trade Center, Columbine), ritualistic memorial practices (such as pilgrimage and gift-giving), issues of public response, different styles of memorials and monuments (figurative v. abstract memorials), and the role of the National Park Service, the nation's primary "keeper" of historical and cultural memory. Course readings will include selections by contemporary historians, art historians, and theorists engaged in issues of memory, history, and material/visual culture, as well as films.

ARHI 43512/63512 Sem.: Museums & Collecting**Charles Rosenberg 12:30-1:45 T/R OSHA 107**

Fulfills Fine Arts Requirement This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including, why do people collect; who is the museum's audience; what role does authenticity play in the philosophy of collecting and display; are museums bound rules of public decorum; what impact has the Internet had on art museums and their audiences; and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

ARHI 43576/63576 Theories of Art**Kathleen Pyne 11:45-1:00 M/W OSHA 106**

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**Gabrielle Gopinath 12:30-03:00 T only OSHA 107**

This graduate seminar will probe intersections among contemporary art, advanced art criticism, continental philosophy and theory. Extensive theoretical readings, research, and analytical papers, and class presentations required.

ART STUDIO COURSES

ARST 11201 Drawing I

BA/BFA Core

01 Joel Ottman 04:05-06:00 M/W/F Riley 300

02 Jason Cytacki 1:55-03:30 M/W/F Riley 300

03 Nyame Brown 08:30-11:30 M/W 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 TBA 03:30-6:15 T/R Riley 105

02 TBA 12:30-03:15 T/R Riley 105

03 Walter Early 08:30-10:25 M/W/F Riley 105

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

ARST 21101 Ceramics I

BFA Core Option

01 William Kremer 09:30-12:15 T/R Riley 122

02 Ryan Bantz 10:40-12:35 M/W/F Riley 122

03 Chad Hartwig 01:55-03:50 M/W/F Riley 122

04 S. Wolochowicz 08:30-10:25 M/W/F Riley 122

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

ARST 21301 Painting I

BA/BFA Core Option.

01 Martin Nguyen 12:30-03:15 T/R Riley 309

02 Maria Tomasula 09:30-12:15 T/R Riley 309

MATERIALS FEE This course is an introduction to oil painting techniques and to stretcher and canvas preparation. The emphasis is on finding a personal direction. 3 credits

ARST 21303 Watercolor I

Martin Nguyen 09:30-12:15 T/R Riley 300

Open to all students. MATERIALS FEE This course is an introduction to the watercolor medium and deals with a variety of methods, materials, and techniques (both realistic and abstract) with special emphasis on color and composition. 3 credits

ARST 21401 Photography I

BA Core Option/BFA Core

01 Joseph Small 04:05-06:00 M/W/F Riley 207

02 Martina Lopez 12:30-03:15 T/R Riley 207

03 Chris Andrews 08:30-10:25 M/W/F Riley 207

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

Virginia Hungate-Hawk 9:30-12:15 T/R Riley 316

Open to majors and freshmen intended majors

MATERIALS FEE This course is an introduction to stencil processes & printing. Hand-drawn & photographic 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

01 Jean Dibble 11:45-02:45 M/W Riley 316

02 Jean Dibble 08:30-11:30 M/W Riley 316

Open to majors and freshmen intended majors

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 21508 Experimental Printing w/o Press

Brooke Vertin 12:30-3:15 T/R Riley 316

MATERIALS FEE This course examines the many ways to make prints without using a press; from potato prints and relief to digital transfers. It is designed to introduce the student to methods of constructing prints ranging from traditional forms to collage and beyond to layering media. It is a course that encourages creativity and teaches students to make unique images on paper.

ARST 21602 Wood Sculpture**BFA Core Option****Garrett Krueger 01:55-03:50 M/W/F Riley 114**

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

ARST 21603 Metal Foundry**BFA Core Option****Garrett Krueger 10:40-12:35 M/W/F Riley 101**

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

ARST 21604 Metal Sculpture I**BFA Core Option****Austin Collins 09:30-12:15 T/R Riley 101**

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

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

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

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

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

ARST 31405 Photography II: Digital Photography**Richard Gray 09:30-12:15 T/R Riley 207***Prerequisite: Photography I.* LAB 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 41203 Figure Drawing, Multilevel**BFA Core****Maria Tomasula 12:30-03:15 T/R Riley 310**

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 & female models, clothed & nude, are used. 3 credits

ARST 41307 Painting, Multilevel**Nyame Brown 11:45-2:45 M/W Riley 309**

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

ARST 41403 Advanced Digital Photography**Martina Lopez 11:45-2:45 M/W Riley 207***Permission Required. Pre-requisite: Photo. II*

MATERIALS FEE This course uses computers for creative image making. Students are introduced to the practices and procedures of digital imaging with an emphasis on exploring their own personal work.

ARST 41407 Studio Photography**Richard Gray 03:30-06:15 T/R Riley 207***Pre-requisite: ARST 31402 or ARST 31405.*

MATERIALS FEE This course introduces the student to the fundamentals of studio photography. Included are lighting skills and the basics of medium- and large-format cameras. The course serves as an introduction to both commercial illustration and methods for personal work with the view camera.

ARST 43702 B.F.A. Seminar**BFA Core****Austin Collins TBA TBA 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.

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 BFA. Thesis Exhibition. The BFA 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 47X71/67X71 Special Studies

Permission required. Independent study in art studio research or creative projects. Open to upper level undergraduate and graduate students with permission of the instructor.

ARST 62704 Teaching Methods

Martina Lopez 06:30-8:30PM T only OSHA 106

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 63350 Ptg./Printmaking Graduate Seminar Ptg./Prntmkg. Faculty 04:00-5:00 PM T Riley 316

Graduate majors only

Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice. 1 credit

ARST 63450 Photography Graduate Seminar

M. Lopez, R. Gray 3:00-4:00 W Riley 207

Graduate majors only

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

ARST 63150 Ceramic/Sculpture Grad. Seminar

A. Collins, W. Kremer 4:00-5:00 M Riley 105

Graduate majors only

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

DESIGN COURSES

DESN 11100 2-D Foundations

BA/BFA Core

01 J Sherman 8:30-10:25 M/W/F Riley 301/211

02 E. Buchta 1:55-03:50 M/W/F Riley 301/211

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

DESN 21101 Graphic Design I: Introduction to Visual Communications

BFA Core Option

Prebys 03:30-06:15 T/R Riley 200/301/211

Huffman 10:40-12:35 M/W/F Riley 200/301/211

Prerequisites: 2-D Foundations. **MATERIALS FEE** This introductory course explores the origins, concepts and processes affecting traditional and contemporary graphic design. Laboratory activities introduce and implement computer and print technology for the creation of original design projects. 3 credits

DESN 21200 Visual Dialogue: Drawing for Design BFA Core Option

01 Conrado 09:30-12:15 T/R Riley 301

02 Conrado 12:30-03:15 T/R Riley 301

Open to all students. **MATERIALS FEE**

This cross-disciplinary course in rapid sketching and rendering technique serves studio art, design, and

architecture. The course is intended for students entering studio practice for the first time as well as for advanced students who wish to deepen their visualization & illustration skills. . 3 credits

DESN 21201 Product Design I

BFA Core Option

01 Paul Down 12:30-03:15 T/R Riley 200

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

DESN 30104 Bulding the Modern Web

01 Stephen Smith 02:00-03:15 T/R DBRT 216

Design majors only Prerequisites: GD I.

Building the Modern Web is designed to cut through the technology involved in the website creation process and get to the core meaning and goals of a web project. Technological concepts will be covered, but in no real depth. Instead, you will be instructed on how certain technologies, languages, and concepts add pieces to the puzzle of a modern web site, and how you can have a knowledgeable part in every step. It is suggested that this class be taken concurrently with Graphic Design II or after Graphic Design II has been completed. 3 credits

DESN 30550 Java Script

01 John Nunemaker 03:30-04:45 T/R DBRT 228
Design majors only JavaScript is a forgiving & wonderfully simple, yet powerful programming language. It was designed to be easy for non-programmers to use & is now an essential part of the web, powering rich interactions in sites like Facebook, Gmail & Mobile Me. 3 credits

DESN 31204 Product Desn. Research Project

01 Down 11:45-2:45 M/W Riley 200/108A
Prerequisites: Visual Dialogue or Product Design I. MATERIALS FEE This course exposes art & design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs. Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing, and plating. 3 credits

DESN 31205 Digital 3-D

01 Lux 08:30-10:25 M/W/F RILY 213
 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.

DESN 32107 Adobe CS3 Design Tutorial

Timothy O'Connor 08:00-10:00PM T Riley 200
Co-requisites: Graphic Design I. This one-credit course will focus on Adobe Creative Suite 3 (CS3) software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage. 1 credit

DESN 41102 Graphic Design II: Typography

01 Ingrid Hess 08:30-11:30 M/W Riley 200
02 Ingrid Hess 11:45-02:45 M/W Riley 200
Prerequisites: Graphic Design I.

MATERIALS FEE
 This advanced course in visual communication is for students interested in the art of typography, its history, and the use of type as a critical element in the world of graphic design. 3 credits

DESN 41103 GD III: Professional Practice

Crispin Prebys 09:30-12:15 T/R Riley 200
Prereq: Graphic Design II. MATERIALS FEE
 This advanced course in visual communication is for students who intend to pursue the field of graphic design after graduation. The class will help prepare students both technically & creatively for profession-

al practice by focusing on research-based projects.

DESN 41301 Multimedia/Motion Graphics

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

DESN 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 41301 Interactive Media: Motion Graphics

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

DESN 63350 Design Graduate Seminar

Design Area Faculty 8:00-9:15 T/R Riley 200
 Graduate majors only
 Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice.

DESN 78308 Thesis Direction

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