

# Art (ART)

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## **ART 111. Visual Fundamentals: Design and Composition. (3; maximum 6)**

This is an introductory course focusing on the elements and principles of design in two and three dimensions. Students will practice idea generation, good craftsmanship, and design vocabulary. Class will consist of discussions, presentations, quizzes, and critiques. Projects will be completed in some of the following media: paper, assemblage, cardboard, plaster, found object, Adobe Photoshop, and Adobe Illustrator. A laptop computer and Adobe Creative Suite/Cloud are required tools for this course.

## **ART 121. Observational Drawing. (3; maximum 6)**

This studio course introduces the students to the basic theory and practice of drawing. Through variety of observational drawing activities, students will develop perceptual drawing skills; become versatile with achromatic drawing media such as graphite and charcoal; and gain conceptual and practical understanding of composing two-dimensional space. Lectures, demonstrations, critiques, and critical readings will complement the hands-on-learning process.

## **ART 122. Drawing Projects. (3)**

This introductory level drawing class is designed to advance observational drawing skills; learn basic color theory and application in chromatic observational drawing; learn basics of linear perspective and other modes of composing a pictorial space; and explore advanced content and formal strategies combining direct observation and invented figures and spaces. Students will be engaged in variety of short and long-term drawing activities; deepen their conceptual and formal understanding of drawing; and learn from a wide range of traditional and contemporary drawings through lectures, demonstrations, critiques, and readings.  
Prerequisite: ART 121.

## **ART 125. Beginning Printmaking. (1.5)**

This seven week Sprint Course introduces beginning students to basics of hand printmaking. Coursework covers carving and printing woodblocks as well as monotype techniques. Learn use of printmaking tools and materials as well as designing images for printmaking.

## **ART 130. Lasercutting and Digital Design for Everyday Use. (1.5)**

This course is an introduction to Computer Aided Design (CAD) processes and lasercutting for non-designers focusing on the techniques involved in the rapidly developing fabrication industry. By using digital fabrication tools and techniques, outcomes will focus on the creation of objects for practical application and everyday use.

## **ART 131. 3D Printing and Digital Fabrication for Everyday Use. (1.5)**

This course focuses on learning techniques and design processes using 3D printers and associated computer software. Students will create unique design objects for practical purposes and their personal everyday use. Emphasis is placed on the techniques involved in the rapidly developing fabrication industry focusing on the modeling and creation of three-dimensional forms.

## **ART 140. Beginning Glass. (1.5)**

Basic course to provide foundation exercises and instruction in various glass techniques such as kilnforming and some hot glass processes, ranging from fusing and beadmaking to casting.

## **ART 145. Beginning Sewing I. (2)**

Introductory course to learn basic machine functions, fabric preparation, applied sewing skills for garment construction, e-pattern use, body measurement, basic closures and finishing.

## **ART 146. Beginning Sewing II. (2)**

Continuation of Beginning Sewing 1. Refinement and additional development of machine sewing skills. More advanced stitching techniques, custom pattern development, draping and fitting related to garment construction, design, fitting and finishing.  
Prerequisite: ART 145.

## **ART 147. Beginning Art Photography. (1.5)**

Basic 35 mm camera operation, black and white darkroom technique and theories of photographic composition. 35mm manually adjustable camera required.

## **ART 149. Beginning Digital Photography. (1.5)**

Intro to digital photography. Camera controls, file management, digital editing, and printing. Emphasis will be placed on composition, lighting and subject matter.

## **ART 151. Becoming a People-Driven Designer. (1)**

An introductory course that defines the field and gives an overview of the professional design practice as well as the skills, thinking, and knowledge required of communication designers.

## **ART 155. Beginning Drawing. (1.5)**

Basic drawing instruction to non-art majors. Exploration of line, value, media measurement, and composition.

## **ART 160. Beginning Ceramics. (1.5)**

Basic ceramic construction, composition, and firing techniques.

## **ART 162. Arts of Africa, Oceania and Native America. (3)**

This course is a survey of the visual and performed arts of Africa, Oceania and Native America. These regions and their arts, often relegated to the constructed category of "non-Western," will be considered from their religious, political, historical and cultural contexts. The course also explores the Western bias inherent in the study of "non-Western" art, providing students with a broader understanding to the ways in which cultures from around the world produce, employ and conceptualize what the West has conventionally label as "art." In examining sculpture, multi-media installation, festivals, masquerade, textiles, dress, ritual spaces, international artists and many more, students are exposed to alternative ways of looking at and understanding visual and performed expression. IIA, IIIB. PA-3A, PA-4C.

## **ART 163. Beginning Ceramics II. (1.5)**

## **ART 165. Beginning Metals. (1.5)**

Introductory metalsmithing and design for the beginning student.

## **ART 170. Basic Woodworking. (1.5)**

Basic course to provide foundation exercises and instruction in the use of woodworking tools and machinery.

## **ART 171. Visual Fundamentals: Narrative & Sequence. (3)**

This is an introductory course structured as a thematic exploration that focuses on narrative and conceptual approaches to design and creative processes in two, three, and four dimensions. Students will practice idea generation, good craftsmanship, and design vocabulary. Class will consist of discussions, presentations, quizzes, and critiques. Projects will be completed in some of the following media: paper, assemblage, cardboard, plaster, found object, and digital media. A laptop computer and Adobe Creative Suite/Cloud are required tools for this course.

**ART 175. Beginning Sculpture. (1.5)**

Introductory techniques in sculpture for the beginning student.

**ART 177. Independent Studies. (0-6; maximum 10)****ART 181. Concepts in Art. (3)**

Introduction to visual and thematic concepts as applied to art in various cultures and historical periods. IIA. PA-3A.

**ART 183. Images of America. (3)**

Investigating the power and influence of visual art imagery, either about, targeted to, or made by diverse segments of historic and contemporary American society and how this imagery has helped or hindered our coming together as a diverse nation. Explores the use of art stereotypes as a basis for evaluation, how visual components help define culture, the decoding of cultural codes and how the idea of taste and aesthetics influences the way we see ourselves and others. IC, IIA, IIB. PA-3A, PA-3B, PA-4B. Cross-listed with AMS.

**ART 187. Art and Society: Prehistoric to Medieval. (3)**

This course explores the roles played by the visual arts in societies from the prehistoric to medieval periods (ca. 1300 CE), including ancient Mesopotamia, Egypt, Greece, the Roman Empire, the Byzantine Empire, the Islamic world and Medieval Europe. IC, IIA. PA-3A, PA-4B. CAS-B.

**ART 188. Art and Society: Renaissance to Modern. (3)**

Course covers roles played by the visual arts (painting, sculpture, drawing, etc.) in societies from the Renaissance (ca. 1300 CE) to the present day. Students will understand how the visual arts facilitate religious devotion; define group and individual identities; offer new ways to value the artistic creativity; and other functions that reveal how the visual arts across history shape, reflect, and are informed by societies different from our own. IIA. PA-3A, PA-4B. CAS-B.

**ART 189. History of Western Dress. (3)**

Provides an overview of Western dress from ancient times to the present. Emphasis placed on the social and cultural factors that have influenced the evolution of dress for both men and women. IIA, IIB. PA-3A.

**ART 194. Introduction to Art Therapy. (3)**

Introductory seminar to the field of art therapy as a career, history and origins of the field, education standards and application, and art experientials.

**ART 195. Introduction to Art Education. (3)**

Thematic approaches to art education will be discussed and applied through personal artmaking, lesson planning and experiences in community settings. Students will visit PK-12 schools and other educational sites and practice methods of digital documentation and reflective practice. Field experience hours required. Can be taken with ART 295 or ART 296. IIA. PA-3A.

**ART 201. Popular, Media, and Visual Culture. (3)**

In this course, we will critically investigate personal, national, and global identities. Personal and communal narratives surrounding popular, media, and visual culture (PMVC) define and construct meaning in our everyday lives. PMVC is investigated as a site through which social and cultural definitions, norms and values, and expectations are reinforced, constructed as well as challenged. The goals for this course are to develop students' skills in critical thinking that revolve around artwork, writing, reading, and oral expression and foster an understanding of the pluralistic nature of institutions, society, and culture(s) of the United States and beyond. PA-3A.

**ART 215. 3D Digital Sculpting. (3)**

Digital sculpting is an essential part of 3D content creation. This course needs to be a requirement for students in the game program who want to work as an artist creating assets for video games. This course teaches industry standard software and the methodologies that game studios use when producing professional quality 3D assets for video games and other media. The course is project driven, and grades will be based on the visual quality and passion expressed in the work submitted for assignments, ability to follow instructions for submission and their ability to meet deadlines for assignments. Cross-listed with IMS.

**ART 218. 3D Shading and Texturing. (3)**

In this course, students will learn the workflows necessary to create materials, textures, and shaders for physically based render systems. Students will learn how to edit shaders and materials through the creation and editing of textures in an image-editing program. Students will also be taught the theory behind physically based rendering and how it relates to rendering objects in real time through game engine technology. The course is project driven and grades will be based on the visual quality and passion expressed in the work submitted for assignments, ability to follow instructions for submission, and ability to meet deadlines for assignments. Cross-listed with IMS.

**ART 221. Intermediate Drawing 1. (3)**

Intermediate-level drawing problems. This intermediate drawing class focuses on the study of figure in various drawing media. Through various fast studies and extended drawing projects, students will learn to draw figures from observation; become familiarized with basic anatomy of the body; explore various media such as graphite, charcoal, soft pastel, and ink; and develop individual content through theme-based figure drawing projects. Presentations and critiques will complement the studio practice. Prerequisite: ART 121.

**ART 222. Intermediate Drawing 2. (3)**

Intermediate-level drawing problems. This intermediate drawing class focuses on the study of figure in various drawing media. Through various fast studies and extended drawing projects, students will learn to draw figures from observation; become familiarized with basic anatomy of the body; explore various media such as graphite, charcoal, soft pastel, and ink; and develop individual content through theme-based figure drawing projects. Presentations and critiques will complement the studio practice. Prerequisite: ART 121.

**ART 227. Design Research Methods Basics. (3)**

A basic introduction to primary and secondary design research methods that support the discovery of unarticulated needs and opportunities for design innovation. Learners will gain familiarity with design research methods by completing readings, presenting content analysis, and completing a design research project. Includes qualitative and quantitative methods that render data like observations, surveys, interviews, focus groups, and design outcome analyses.

**ART 230. Special Lecture Topics in Art History. (3; maximum 12)**

Lecture in the history of art. Subjects vary, but will deal with a special topic related to the area of expertise of the particular faculty teaching the course.

**ART 231. Painting I. (3)**

Introduction to the use of oil and/or waterbase media with emphasis on pictorial structure.

3 Lab. includes Lec.

Prerequisite: ART 121 or permission of instructor.

**ART 233. Global Perspectives on Dress. (3)**

Provides the student with an overview of the study of dress with emphasis on the relationship between dress and its meaning in a variety of cultures. Dress in its physical and social environments and as an art form will be examined. IIA. PA-3A.

**ART 241. Printmaking I. (3)**

Studio introduction to printmaking media and processes with emphasis on intaglio, relief, lithography, silkscreen, or alternative methods in printmaking. Images will be developed through drawing, photography, digital media or collage and hand printed onto paper or other alternative substrate such as fabric or wood. Experimentation is encouraged while students develop technical mastery and independent problem solving through print. In addition to demonstrations and hands-on guidance, the course provides an expanded technical vocabulary.

**ART 251. Typography. (3)**

This course concentrates on design principles specific to typography. Project based topics include: design drawing, letterform constructions, and the visual enhancement of language and message. Typographic methods and terminology of both traditional and digital processes are also covered.

Prerequisite: ART 252.

**ART 252. Image. (3)**

This course covers visual and symbolic communication, including generation of visual symbols, graphic simplification, communication of content through form, and visual metaphor. Visual problem-solving skills and concepts are addressed. Further development of technical skills.

**ART 253. Design Systems. (3)**

Synthesizes fundamental design and research concepts through the development of visual design for sequential viewing. Ideas of organization and clarity of communication, series and sequence, advanced typography, and visual literacy are addressed through complex systems-based projects.

Prerequisites: ART 227, ART 251, and ART 252.

**ART 254. Communication Design Studio 1. (3)**

Investigation of the impact of technology on communication design. The influence of time and non-linear organization on a design solution will be carefully studied through various digital technologies.

Prerequisites: ART 227, ART 251, and ART 252.

**ART 255. Introduction to Digital Photography. (3)**

This introduction course will cover the basics of digital camera operation, adjusting and manipulating images in Adobe Photoshop and digital printing methods.

**ART 257. Photography. (3)**

Introduction to basic 35 mm camera operation, black and white darkroom technique and aesthetic approaches to art of photography.

**ART 261. Ceramics I. (3)**

Exploring plastic materials in three-dimensional form using coil, slab, mold fabrication, and wheel throwing as an introductory experience in clay. Traditional and contemporary approaches explored. Several decorative methods and firings extend perception of the entire ceramic process. Materials fee.

3 Lab. includes Lec.

**ART 264. Jewelry Design and Metals I. (3)**

Exploration of three-dimensional forms in nonferrous metals. Introduction to basic metalworking processes and techniques of the jeweler and silversmith. Materials fee.

3 Lab. includes Lec.

**ART 271. Sculpture I. (3)**

Studio course to provide the beginning sculpture student with a foundation in critical aesthetic thinking and of methods, techniques, and materials used in the process of making sculpture. Materials fee.

3 Lab., includes Lec.

**ART 276. Introduction to the Art of the Black Diaspora. (3)**

Introduces visual arts produced by black artists in Africa, the U.S., and the Black Diaspora. Examines seminal creative ideas, philosophies, and movements and focuses on the work of key artists in analyzing the contextual significance of art in society. CAS-B.

**ART 277. Independent Studies. (0-6; maximum 10)****ART 281. Contemporary Art Forum. (1; maximum 8)**

This is a lecture-based course that focuses on the discussion of contemporary visual art and design issues and their relationship to fundamental visual art practices. Students will attend lectures by visiting artists, write reflective responses, attend one field trip to a contemporary art venue, and attend break-out discussion sessions. The course uses a credit/no credit system based on attendance and written responses to lectures. Students will be exposed to current trends and issues in the art world causing them to think critically of their place in contemporary practice of art and design.

**ART 283. Modern America. (3)**

A chronological survey of 20th-century American art and visual culture that examines how modern artists challenged traditions of making art and the structure of the art world and addressed issues of gender, race, and class. Explores works of art and visual representation that shaped and reflected culture through the lenses of patriotism, politics, and progress.

**ART 285. Writing and the Visual Arts. (3)**

A course for beginning art history majors and others interested in a critical approach to reading texts, researching, and talking about works of art. Focuses on research methods, critical thinking, reading and writing, and formal presentation techniques. Students will learn how to recognize and use art historical methodology; how to read critically in order to determine an author's thesis, argument, approach(es), and biases; and how to perform specialized research using the methods discussed in class, resulting in a class presentation and research paper. ADVW. PA-1C.

**ART 286. East Asian Art. (3)**

This course offers a history of 5,000 years of East Asian art in 40 primary objects, presenting a selective survey of the major artistic traditions of China, Korea, and Japan from pre-history to the 21st century. Through analysis of these artworks, students learn how to connect visual and material developments in art to larger East Asian social and cultural phenomena, including constructions of group identity, religious belief, empire, and colonialism. IC, IIA. PA-3A, PA-4B. CAS-B.

**ART 295. Elementary Art Methods. (3)**

Philosophy, methodology, and application of art education at the elementary level. Planning for artistic growth and early creative development in students from Pre-K through elementary grades will be explored including thematic planning, backwards design, instructional strategies, curriculum mapping, assessment, advocacy, and arts integration. Lecture, discussion, and hands-on course for students majoring in art education. Field experience hours required. Can be taken with ART 195.

**ART 296. Secondary Art Methods. (3)**

Philosophy, methodology, and application of art education at the secondary level. Planning for artistic growth in students from middle to high school art education will be explored including thematic planning, backwards design, instructional strategies, curriculum mapping, assessment, advocacy, and arts integration. Lecture, discussion, and hands-on course for students majoring in art education. Field experience hours required. Can be taken with ART 195.

**ART 305. 3D Character Design. (3; maximum 6)**

In this course, students will create fully realized characters using 3D animation software to be implemented in a game engine. Students will learn a complete workflow for taking a character concept through all stages of a 3D character-creation process. This includes concept art, proper scene setup, 3D modeling, digital sculpting, degrading assets, UV Unwrapping, texture painting, and character rigging, posing, rendering, and importing into a game engine. The course is project driven and grades will be based on the visual quality and passion expressed in the work submitted for assignments, ability to follow instructions for submission, and ability to meet deadlines for assignments.

Prerequisites: ART/IMS 215, ART/IMS 218, and IMS 319 or permission of instructor.

Cross-listed with IMS.

**ART 309. The Arts of African Peoples. (3)**

Introduction to the arts of Africa and exploration of the central function of the arts in African systems of thought. The role of ancestors and deities will be explored, as will the context within which the arts are produced and used.

**ART 311. Chinese Painting History. (3)**

A thematic and chronological study of the various genres of Chinese painting, emphasizing major issues and artists from the Han period to the twentieth century. Recommended prerequisite: ART 286.

**ART 314. The Renaissance in Italy. (3)**

Surveys the visual arts of Italy from 1300 to 1500 and especially the artistic centers of Florence, Rome and Venice. Examines the individuals, corporations, as well as the various historical, social, and religious phenomena driving the production of painting, sculpture, and architecture.

**ART 315. Art in the Age of Michelangelo. (3)**

Information and insight toward an understanding of the major developments in the history of art from the late fifteenth through sixteenth century in Italy, centered around the long career of Michelangelo. Students will learn about Michelangelo's role in spurring the High Renaissance and Mannerist periods as well as the relationship between the artistic culture and concurrent political, social, religious, and philosophical ideas of his time. PA-3B, SI-04. CAS-B.

**ART 316. Baroque Art in Europe. (3)**

This course covers the painting, sculpture and architecture of Europe from the late sixteenth century through the early eighteenth century. It will focus on the individuals, corporations, as well as the various historical, social, and religious phenomena driving the production of painting, sculpture, and architecture.

**ART 317. The Arts of Colonial Latin America. (3)**

Explores the art of Iberia and Latin America, with a particular emphasis on the latter, from 1492 to 1810. Topics to be examined include conquest, assimilation, integration, and resistance as it informed the predominantly religious art and urban fabric of Latin America.

Cross-listed with LAS.

**ART 320. Thematic Studio. (3; maximum 12)**

Topics in art/drawing methodologies that are extensions and/or applications of skills and concepts offered in previous drawing courses. Thematic subjects include such topics as animation, experimental media, and advanced drawing.

Prerequisite: ART 222 or permission of the instructor.

**ART 326. Modern & Contemporary East Asian Art. (3)**

This course is an investigation of the various modern and contemporary art movements in East Asia from the nineteenth century through the twenty-first century. What did the modern ideal mean in the various regions of China, Japan, Korea, and the diaspora? What forms did it take? The establishment of traditionalist movements will be equally as important to tracing the development of Asian modernism(s). Can one exist without the idea of the other? Taking art objects and their related texts as our core evidence, this course will also consider the ways that the politics, literatures, popular cultures, and pasts of modern East Asia nations have intersected with one another and with the world. Coming forward into the present, what does it mean to be an artist from East Asia in the contemporary art world of global biennials and art fairs? Key concepts will include: post-colonialism, Marxism, nationalism, socialism, gender, ethnicity, modernism, traditionalism, post-modernism, diaspora, etc.

**ART 331. Painting II. (3)**

Painting problems using both representational and abstract approaches in various painting media.

3 Lab. includes Lec.

Prerequisite: ART 231.

**ART 332. Painting III. (3)**

Painting problems using both representational and abstract approaches in various painting media.

3 Lab. includes Lec.

Prerequisite: ART 231.



**ART 335. Arts of West Africa. (3)**

This course examines the visual and performed expressions of West Africa, spanning from centuries-old archaeological sculpture to contemporary art and artists working today. Due to Africa's long and layered history with neighboring regions and global interactions, the course also addresses connections to North Africa, the trans-Saharan trade network, the trans-Atlantic slave trade, Diaspora cultures and international artists who identify with West Africa. West Africa is well known for its rich artistic culture: wooden sculpture, masquerades, ritual, elaborate textiles, dress, ceramics, architecture, metalwork, multi-media installation, beadwork, festivals and many more. This course explores these artistic genres, learning about the role of art in the lives of the people who make and use it. IIB. PA-4C.  
Cross-listed with CRE.

**ART 340. Internship. (0-20)****ART 341. Printmaking II. (3)**

Studio introduction to printmaking media and processes with emphasis on intaglio, relief, lithography, silkscreen, or alternative methods in printmaking. Images will be developed through drawing, photography, digital media or collage and hand printed onto paper or other alternative substrate such as fabric or wood. Experimentation is encouraged while students develop technical mastery and independent problem solving through print. In addition to demonstrations and hands-on guidance, the course provides an expanded technical vocabulary.  
Prerequisite: ART 241.

**ART 342. Printmaking III. (3)**

Studio introduction to printmaking media and processes with emphasis on intaglio, relief, lithography, silkscreen, or alternative methods in printmaking. Images will be developed through drawing, photography, digital media or collage and hand printed onto paper or other alternative substrate such as fabric or wood. Experimentation is encouraged while students develop technical mastery and independent problem solving through print. In addition to demonstrations and hands-on guidance, the course provides an expanded technical vocabulary.  
Prerequisite: ART 241.

**ART 352. Communication Design Studio 2. (3)**

Examination and application of the materials and media for communication design. From pixels and dots to surfaces and objects, learners will explore how to work at dramatically different levels of scale of experience.  
Prerequisites: ART 111, ART 151, ART 121, ART 171, ART 281, ART 221, ART 254.

**ART 354. Design for Use. (3)**

Explores how design decisions impact access for people of diverse abilities and cultures. Applies people-driven design approaches for problem definition, outcome development, and design outcome production. Special attention paid to usability, access, and how design can delight audiences while meeting their unique needs. Involves collaborative and individual project work to simulate human-centered approaches within professional design practice.  
Prerequisites: ART 254, ART 111, ART 151, ART 121, ART 171, ART 281, ART 221.

**ART 357. Photography II. (3)**

Continued development of aesthetic, conceptual and technical processes in photography. Emphasis on traditional black and white film exposure, processing and printing.  
Prerequisite: ART 257 or permission of instructor.

**ART 358. Photography III. (3)**

Continued development of aesthetic, conceptual and technical processes in photography. Emphasis on Color/Digital image processing and printing.  
Prerequisite: ART 255 or permission of instructor.

**ART 359. Art and Digital Tools II: Video Post Production. (3)**

A continuation of tools introduced in Art & Digital Tools I (ART/IMS 259), further developing greater technical proficiency in video post-production. Projects include digital video editing, effects, color correction, motion graphic animation, and standard 3D animation.  
Prerequisite: IMS 259.  
Cross-listed with IMS 359.

**ART 361. Ceramics II. (3)**

Pottery, design, wheel throwing, decoration, glazing, and firing. Raw materials introduction, lectures and applied. Materials fee.  
3 Lab. includes Lec.  
Prerequisite: ART 261.

**ART 362. Ceramics III. (3)**

Pottery and sculpture design, forming, wheel throwing, decoration, glazing, and firing. Clay and glaze materials and formulations covered. Materials fee.  
3 Lab. includes Lec.  
Prerequisite: ART 261, 361 or permission of instructor.

**ART 364. Jewelry Design and Metals II. (3)**

Creative designing of two- and three-dimensional forms for contemporary jewelry and holloware. Development of basic metals processes: fabrication, raising, stone-setting, forging, casting. Materials fee. 3 Lab includes Lec.  
Prerequisite: ART 264.

**ART 365. Jewelry Design and Metals III. (3)**

Intermediate problems in design and process for jewelry, holloware and flatware. Materials fee. 3 Lab includes Lec.  
Prerequisite: ART 364.

**ART 371. Sculpture II. (3)**

Studio problems based on concepts applied to various three-dimensional methods, techniques, and materials. Materials fee.  
3 Lab. includes Lec.  
Prerequisite: ART 271.

**ART 372. Sculpture III. (3)**

Intermediate studio problems based on concepts applied to three-dimensional methods, techniques, and materials. Beginning emphasis on individual direction. Materials fee.  
3 Lab. includes Lec.  
Prerequisite: ART 371.

**ART 377. Independent Studies. (0-6; maximum 10)****ART 382. Greek and Roman Sculpture. (3)**

Sculpture in the Greek, Hellenistic, and Roman world. Emphasis on the development of the human figure in the Greek world with attention to sculptures of Pheidias, Praxiteles, Scopas, and Lysippos. The Roman response to the Greek Canons is evaluated and development of Roman portrait sculpture is critically reviewed.

**ART 383. Greek and Roman Painting. (3)**

Greek and Roman painting; examination of the development of Greek vase painting with special emphasis on red and black figure vase painting; examination of tomb paintings of Etruscan civilization with study of Roman painting from Pompeii and Herculaneum with attention to styles, perspective, methods of painting, and uses of color.

**ART 384. Greek and Roman Decorative Arts. (3)**

This course is designed to introduce students to the decorative arts of antiquity. Generally referred to as the minor arts or, archaeologically, small finds, the small scale and decorative arts of antiquity provide us with the majority of our evidence for art in the ancient world, but are frequently understudied. This course will introduce you to material not covered in depth in the introductory courses on ancient art. Unlike ancient painting or monumental sculpture, the decorative arts of antiquity represent forms that the majority of people experienced, that the majority of artists created, and that provide the best evidence for workshops, stylistic transmission and movement of artists and works in antiquity. Decorative arts, therefore, give a much more complete sense of the artistic heritage of the Greco-Roman world.

**ART 389. The History of Photography. (3)**

This course will trace central developments in photography's history, from its nineteenth-century origins to its present digital afterlife. Rather than attempting a comprehensive survey of the medium, we will examine a series of case studies taken from the diverse discourses in which photography functions, including art, science, law, journalism, criminology, urban planning, and entertainment. Particular attention will be paid to theoretical and methodological questions underpinning the medium. Recommended prerequisite: ART 188.

**ART 390. Supplemental Problems. (1-3; maximum 6)**

Supplemental problems in any one of the department's 300-level studio areas.  
Co-requisite: related 300-level course and permission of instructor.

**ART 391. Field Study in Art and Architecture History. (3; maximum 3)**

Structured experience outside the classroom; internship or study abroad. Restricted to majors who have completed the sophomore year.

**ART 395. Art Across the Curriculum. (3)**

Philosophy, art education theory and cross-curricular teaching and learning methodology. Students will apply methodology to both coursework and field experience, collaborating with non-art areas. Students will design and produce lessons and sequential curriculum that takes into account both visual arts and common core standards. Upon completion of this course, students will conceptualize art as an interdisciplinary subject as well as demonstrate a competency for designing and implementing interdisciplinary art lessons. Field experience hours required. EL.  
Prerequisites: ART 195, ART 295, ART 296, or permission of instructor.

**ART 406/ART 506. Art Since 1980. (3)**

This course surveys contemporary art from 1980 to the present. By examining major themes and critical issues, this course will chart historical genealogies and continuous threads through the incredibly diverse nature of art today. Looking at traditional media, new media, performance, and socially engaged art, this course explores the nature of artistic production in the contemporary, interconnected world. Students will regularly engage primary sources, work collaboratively on interpretive projects, and complete an original research paper and presentation.

**ART 407/ART 507. Moving Image Art. (3)**

Since the dawn of moving image media, artists and filmmakers have found means of artistic expression outside of both commercial entertainment and narrative cinema. This class examines this exciting history and experiences artworks that push our expectations and limits as spectators and challenge the dominant forms of film and television. Special attention is paid to creating a genealogy of experimental approaches to moving image media and connecting to art historical developments in painting, sculpture, conceptual art, and installation art as well as major social and political movements. Class includes regular screenings in addition to class discussion and lecture.

Cross-listed with FST 407.

**ART 419. Supervised Student Teaching in Art. (15)**

Supervised teaching in a public school or approved social agency. Regularly scheduled seminars with university supervisor. Completion of assessments including edTPA and content and pedagogy exams for certification. Regular assessments by cooperating teacher for the purpose of assisting the student teacher in practice teaching. Required overall GPA of 2.80 and expected GPA of 3.00 in the major field. Cannot be taken concurrently with any other courses. SC.  
Prerequisite: all Professional Ed and Art Ed courses must be taken last (or second to last semester before graduation with instructor approval).

**ART 431/ART 531. Painting IV. (3)**

Application of concepts, techniques, and composition through various painting media. Emphasis on a personalized statement by the student.

3 Lab. includes Lec.

Prerequisite: ART 331, 332.

**ART 432/ART 532. Painting V. (3; maximum 6)**

Application of concepts, techniques, and composition through various painting media. Emphasis on a personalized statement by the student.

3 Lab. includes Lec.

Prerequisite: ART 231, 331, 332, and 431.

**ART 436/ART 536. Applied Experience Design: Walt Disney World. (3)**

The Walt Disney World Resort is a leader in entertainment, where multisensory design facilitates memorable guest experiences. This course will pull back the curtain to reveal how the resort's architecture, service, interaction, graphic, and interior design decisions create "magic" while meeting functional needs and balancing complex logistics. Through two weeks of engaged online learning, learners will explore experience design from a story-based Disney perspective. This will be followed by one week of on-site, experiential learning at The Walt Disney World Resort to explore experience design in action via immersive learning activities at the parks and resorts. The course will conclude with two weeks of online study, where the immersive experience will enable learners to apply Disney's approaches and attention to detail to their design-related practices. SI-04.

**ART 441/ART 541. Printmaking IV. (3)**

Emphasis on personal investigation in intaglio, lithography, silkscreen, or relief processes.

3 Lab. includes Lec.

Prerequisite: ART 341, 342.

**ART 442. Printmaking V. (3; maximum 6)**

Emphasis on personal investigation in intaglio, lithography, silkscreen, or relief processes.

Prerequisite: ART 341, 342.

**ART 449/ART 549. Design Career Readiness. (3)**

An introduction to basic business issues relevant for designers in today's competitive marketplace, including the development of strategic marketing skills, finances, and budgeting, the creation of client contracts, basic production knowledge, and other business management issues. Students will learn about various design career pathways through regular interactions with practicing designers in communication design and experience design.

**ART 450/ART 550. Letterpress Printing. (3; maximum 9)**

Studio engaging with the letterpress printing process for craft, artistic expression, and as a vehicle for visual communication. The physical design process includes use of historic, experimental, and hand-created materials for print production.

**ART 451. The Professional Portfolio. (3)**

Includes revision of existing pieces to professional standards and the execution of work to complete the professional portfolio. Photographing of work, design, craft, organization, and presentation of the portfolio discussed. Covers topics related to the business of graphic design and the production knowledge necessary to work in today's profession.

Prerequisite: ART 352.

**ART 452. Communication Design Studio 3: Degree Project. (3)**

Individual projects proposed, researched, and executed. Enables students to learn how to define and limit a project, choose the best format for a particular communication goal, organize and schedule time, and set and meet interim goals. Participation in a gallery exhibit is a requirement of this course. SC.

Prerequisite: ART 451.

**ART 453. Highwire Brand Studio. (4)**

Multidisciplinary practicum involving students from marketing, graphic design and other relevant majors. Competing, multi-disciplinary student teams work for a semester on an actual client's current brandings and marketing communications challenge. Campaign solutions typically include primary research and market analysis, campaign strategy development and graphic design for advertising and other sales support materials. Incorporates contemporary technology and industry standard materials and research. Expertise and facilities of marketing, graphic design and other relevant majors are fully integrated within each team. Each campaign is formally presented to the client at the end of the semester. SC.

Prerequisites: ART 352 or permission of instructor.

**ART 455/ART 555. A History of Design. (3)**

Overview of the history and cultural context of various design disciplines. The prevalent styles and design traditions expressed in the mass-produced products of both Europe and America from the Industrial Revolution to the present.

**ART 457. Photography IV. (3)**

Development of a personal body of photographic work. Advanced study of experimental techniques, conceptual practice and photographic theory.

Prerequisite: ART 357, 358.

**ART 458. Photography V. (3; maximum 6)**

Advanced development of a personal body of photographic work.

Prerequisite: ART 457.

**ART 460/ART 560. Special Topics Design Studio. (3; maximum 9)**

A transdisciplinary design studio where undergraduate and graduate students from different design-related disciplines work collaboratively to address a range of topics via design thinking and doing. Topics change depending on instructor research agenda and interests.

Prerequisite: permission of instructor.

**ART 461/ART 561. Ceramics IV. (3)**

Advanced problems in ceramic design emphasizing individual creativity and requiring technical proficiency. Materials fee.

3 Lab. includes Lec.

Prerequisite: nine semester hours in ceramics.

**ART 462/ART 562. Ceramics V. (3; maximum 6)**

Advanced problems in ceramic design emphasizing individual creativity and requiring technical proficiency. Students must complete a professional portfolio of work. Materials fee.

3 Lab. includes Lec.

Prerequisite: 12 hours in ceramics.

**ART 464/ART 564. Jewelry Design and Metals IV. (3; maximum 6)**

Advanced design and technical problems in jewelry, holloware, flatware, and/or other areas of individual interest. Emphasis on personal expression and research, portfolio development. Materials fee.

3 Lab. includes Lec.

Prerequisite: ART 365.

**ART 465. Jewelry Design & Metals V. (3; maximum 6)**

Advanced problems in jewelry design & metals requiring individual creativity and technical proficiency. Emphasis on creative personal direction, research, and creating a professional portfolio. Materials fee.

Prerequisite: ART 464/ART 564.

**ART 471/ART 571. Sculpture IV. (3)**

Advanced problems in sculpture requiring skill with sculpture processes and ability to interpret ideas three-dimensionally.

3 Lab. includes Lec.

Prerequisite: ART 372.

**ART 472. Sculpture V. (3)**

Advanced problems in sculpture requiring skill with sculpture processes and ability to interpret ideas three-dimensionally. Emphasis on creative personal direction, professional portfolio, and research. Materials fee.

3 Lab. includes Lec.

Prerequisite: ART 471/ART 571.

**ART 477. Independent Studies. (0-6; maximum 10)****ART 480. Seminar in Art History. (3; maximum 6)**

Seminar for advanced students. Topics vary.

**ART 487/ART 587. Art of the Early 20th Century. (3)**

Development of modernist painting and sculpture in Western Europe and the United States from 1900 to 1945.

**ART 488/ART 588. Art in the Age of Revolution: 1789-1848. (3)**

This course explores the artistic production of Europe and the United States from 1789-1848. Topics include the influence of political revolutions and colonialism, the invention of modern forms of visual culture such as photography and lithography, the traditions of academic painting, and rebellions against those traditions.

**ART 489/ART 589. Postwar to Postmodern, 1945-1980. (3)**

Painting, sculpture, architecture, and allied arts from 1945 through post-modernism.

**ART 490. Supplemental Problems. (1-3; maximum 9)**

Supplemental problems in any one of the department's 400-level studio areas.

Co-requisite: related 400-level course and permission of instructor.

**ART 492. Professional Artist's Portfolio and Exhibition Experience. (3)**

Supervised development of individual professional artist's portfolio and participation in a group or solo gallery exhibition. Periodic scheduled meetings with peers and faculty mentors in the individual studio areas. With permission of instructor, students who have completed a focus sequence in one of the vertical studio offerings may be permitted to enroll in this studio Capstone. SC.

Prerequisite: senior standing in one of these studio concentrations: ceramics, metals, photography, painting, printmaking, or sculpture.

Co-requisite: a 400-level studio.

**ART 493. Professional Dispositions in Art Education. (3)**

This capstone course is designed to engage students in the development of professional dispositions and preparation in being effective, confident, and productive in their chosen profession.

Students will participate in local and national professional organizations, network with practicing professionals, hone philosophy statements and understandings, maintain a professional website, develop and utilize professional resources, and write and deliver an ARTed Talk. SC.

Prerequisite: ART 195, 295, 296, and 395 or permission of instructor.

**ART 495. Art Education Practicum. (3)**

Supervised participation in practicum at art education site. Students will develop proficiency in curriculum planning, instructional methodology, effective communication in and outside the classroom, and self and program assessment. Often referred to as Saturday Art, students will have the opportunity to directly plan, teach, and assess a class of K-12 students. This course can be taken with ART 493. 495 can be taken multiple times.

Prerequisites: ART 195, 295, 296, and 395.

**ART 496/ART 596. Seminar on Theory for Visual Artists. (3; maximum 6)**

Links theoretical contexts influential in educating visual artists to varied thematic structures and practical issues as utilized by visual artists.

Prerequisite: ART 221.

**ART 498. History and Methods in Art and Architectural History. (3)**

Culminating class for Art and Architecture History majors. Discussions and projects that give students the opportunity to assimilate knowledge gained in the study of art history. SC.

Prerequisite: senior in the History of Art and Architecture.

**ART 601. Graduate Assistant Seminar. (1-3; maximum 6)**

Addresses relevant practices, concerns, and problems confronting the art teacher in college studio setting. Addresses professional practices for studio artists pursuing a career as a visual artist.

Prerequisite: admission to Department of Art graduate program.

**ART 602. Graduate Seminar in Studio Practice. (2; maximum 18)**

Seminar course exploring individual formal, aesthetic, historical, and conceptual concerns present in graduate level studio work.

Course encapsulates individual critiques of student work and student presentations on work by other artists or topics relevant to the individual student. Graduate students should take this course each semester except during the semester they complete their thesis.

Prerequisite: Enrollment in the MFA program in Studio Art.

**ART 627. Design Research Methods. (3; maximum 9)**

Introduces primary and secondary research methods that support the discovery of unarticulated needs and opportunities for design innovation. Learners will gain familiarity with design research methods by operating several research projects individually and collaboratively. Special attention paid to operating design research in varied contexts while respecting the wishes and needs of research participants. Includes qualitative and quantitative methods that render data like observations, surveys, interviews, focus groups, and design outcome analysis.

**ART 630. Graduate Study in Painting. (3-6; maximum 48)**

Application of advanced techniques and pictorial concepts to problems in painting directed toward individual professional performance. Appropriate research and related studio work.

Prerequisite: graduate standing in studio art.

**ART 640. Internship. (0-12; maximum 6)****ART 645. Graduate Study in Printmaking. (3-6; maximum 48)**

Research and related laboratory work in fine print media. Advanced study in intaglio, relief, and planographic media.

Prerequisite: graduate standing in studio art.

**ART 650. Experience Design Studio. (3; maximum 18)**

A synthesis studio where design theory and methods are applied via goal formulation, problem definition, and design solution production.

Design, development, deployment, and testing of experience design outcomes involves independent and collaborative work. Learners will meet off-site for one "Destination Weekend" each semester to research and design in a different location.

**ART 651. Design Research Theory. (3; maximum 9)**

This course examines the principles and application of design practice and research through coordinated readings in interdisciplinary theory. By engaging in a mix of qualitative and quantitative theoretical approaches, learners situate their individual interests and research in both scholarly inquiry and professional practice.

**ART 652. Experience Design Project. (3; maximum 9)**

A course where a learner-selected experience design project is ideated, developed, operated, and tested and results are disseminated. Designed as a community of practice, this course engages learners in a unified process to test the validity of existing knowledge claims, propose new theories, and/or generate new knowledge in the field of design.

**ART 657. Graduate Study in Photography. (3-6; maximum 24)**

Application of advanced techniques and pictorial concepts to problems in photography directed toward individual professional performance. Appropriate research and related studio work.

Prerequisite: Graduate standing in Studio Art.

**ART 660. Graduate Study in Ceramics. (3-6; maximum 48)**

Intensive studio problems in ceramics stressing professional orientation and personal interpretation. Materials fee.

Prerequisite: graduate standing in studio art.



**ART 664. Graduate Study in Metals. (3-6; maximum 48)**

Provides qualified graduate student with intensive study in metal craftsmanship as an art form.

Prerequisite: graduate standing in studio art.

**ART 670. Graduate Study in Sculpture. (3-6; maximum 48)**

Intensive studio problems in sculpting emphasizing professional orientation and personal interpretation.

Prerequisite: graduate standing in studio art.

**ART 677. Independent Studies. (0-6; maximum 10)****ART 680. Graduate Seminar in Art History. (3; maximum 9)**

Special studies in the history of art centered upon a designated topic or area of study which may vary with each offering.

Prerequisite: graduate standing in art or permission of instructor.

**ART 690. Special Problems. (1-3; maximum 18)**

Individual studio problems for graduate art student.

Prerequisite: graduate standing in art.

**ART 700. Thesis. (1-12; maximum 18)**