

## Art and Design

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### COLLEGE OF LIBERAL ARTS

#### Graduate Faculty:

**Abdul-Musawwir, Naijar**, Professor, M.F.A., Southern Illinois University Carbondale, 1997, Painting.

**Abrahamson, Roy E.**, Associate Professor, *Emeritus*, Ed.D., Columbia University, 1965; 1965, Art Education.

**Addington, Aldon M.**, Associate Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1966; 1967, Sculpture.

**Allen, Mont**, Assistant Professor, Ph.D., University of California, Berkeley, 2014; 2014, Art History.

**Archer, Richard**, Assistant Professor, *Emeritus*, M.S., Governor's State University, 1979; 1986, Design.

**Belletire, Steven P.**, Professor, *Emeritus*, B.F.A., University of Illinois, Champaign, 1971; 1997, Industrial Design.

**Bernstein, Lawrence A.**, Associate Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1953; 1962, Drawing and Painting.

**Bickel, Barbara.**, Associate Professor, Ph.D., The University of British Columbia, 2008; Art Education.

**Boysen, Bill H.**, Professor, *Emeritus*, M.F.A., University of Wisconsin, 1966; 1966, Glass.

**Briggs, Larry S.**, Associate Professor, *Emeritus*, B.F.A., University of Oklahoma, 1956; 1985, Visual Communication.

**Bukowski, Marie**, Professor and *Director*, M.F.A., University of Pennsylvania, 2000; 2013, Painting and Printmaking.

**Busch, Larry**, Associate Professor, *Emeritus*, M.S., Southern Illinois University Carbondale, 1970; 1970, Design.

**Chalmers, Pattie**, Associate Professor, M.F.A., University of Minnesota, 2001; 2006, Ceramics.

**Deller, Harris**, Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1973; 1975, Ceramics.

**Feldman, Joel B.**, Professor, *Emeritus*, M.F.A., Indiana University, 1967; 1973, Printmaking.

**Fredrickson, Laurel**, Assistant Professor, Ph.D., Duke University, 2007; 2014, Art History.

**Gradle, Sally A.**, Associate Professor, *Emerita*, Ed.D., University of Illinois, Urbana-Champaign, 2004; 2005, Art Education.

**Greenfield, Sylvia R.**, Professor, *Emerita*, M.F.A., University of Colorado, 1967; 1968, Drawing and Painting.

**Janssen, Travis**, Assistant Professor, MFA, Arizona State University, Tempe, 2007; 2014, Printmaking.

**Kim, Sun Kyoung**, Associate Professor, M.F.A., University of Illinois, 2007; 2008, Metalsmithing.

**Lee, Jiyong**, Associate Professor, M.F.A., Rochester Institute of Technology, 2001; 2005, Glass.

**Lintault, M. Joan**, Professor, *Emerita*, M.F.A., Southern Illinois University Carbondale, 1962; 1973, Fibers.

**Lopez, Alex**, Associate Professor, M.F.A., Alfred University, 1998; 2006, 3-D foundations/sculpture.

**Lopez, Robert Anthony**, Associate Professor, M.F.A., University of Illinois, Urbana-Champaign, 2000; 2009, Industrial Design and Communication Design.

**Mavigliano, George J.**, Associate Professor, *Emeritus*, M.A.,

Northern Illinois University, 1967; 1970, Art History.

**Mawdsley, Richard W.**, Professor, *Emeritus*, M.F.A., University of Kansas, 1969; 1978, Metals.

**Monteith, Jerry**, Professor, M.F.A., Cranbrook Academy of Art, 1978; 1990, Sculpture.

**Onken, Michael O.**, Associate Professor, *Emeritus*, M.A., Northern Illinois University, 1966; 1968, Drawing and Painting.

**Palmer, Erin L.**, Associate Professor and *Associate Director*, M.F.A., Yale University, 1993, Drawing and Painting.

**Paulson, Robert L.**, Professor, *Emeritus*, M.F.A., University of Wisconsin, 1967; 1967, Drawing and Painting.

**Pease, Mark**, Associate Professor, M.F.A., University of Pennsylvania, 2003; 2009, Digital Art.

**Scott, Aaron**, Associate Professor, M.F.A., Purdue University, 2008; 2009, Industrial Design and Communication Design.

**Shang, Xuhong**, Professor, M.F.A., Tyler School of Art, Temple University, 1992; 2008, Painting.

**Shay, Edward H.**, Professor, *Emeritus*, M.F.A., University of Illinois, 1971, Drawing, Painting, and Printmaking.

**Sloboda, Stacey L.**, Associate Professor, Ph.D., University of Southern California, 2004; 2005, Art History.

**Smith, Richard E.**, Professor, M.F.A., Southern Illinois University Carbondale, 1992; 1998, Blacksmithing.

**Sullivan, James E.**, Associate Professor, *Emeritus*, M.A., University of California, Los Angeles, 1965; 1969, Art History.

**Sullivan, Milton F.**, Professor, *Emeritus*, M.A., Columbia University, 1951; 1952, Sculpture.

**Walsh, Thomas J.**, Professor, *Emeritus*, M.F.A., University of Michigan, 1962; 1967, Sculpture.

**Youngblood, Michael**, Associate Professor, *Emeritus*, Ph.D., University of Oregon, 1975; 1979, Art Education.

**Zivkovich, Kay M. Pick**, Professor, M.F.A., Southern Illinois University Carbondale, 1973; 1989, Communication design.

In all of its graduate studio programs, the School of Art and Design strives to maintain a vital, creative ambiance in which emerging artists with strong motivation may develop, through intensive studio practice and appropriate scholarly support, a clear, mature, and professional focus to their creative life. The core of any program is the in-depth studio practice of individual studio disciplines and frequent, sustained contact with working professional faculty and fellow students. This work is supported and extended through formal studio course work, studies in the history of art, and through access to the many resources and opportunities inherent in a large multi-purpose university.

#### M.F.A. Degree Program Description

The School of Art and Design offers graduate studies leading to the Master of Fine Arts degree with a major in art. The student is expected to select an area of emphasis among the following: 2D (Drawing, Painting and Printmaking) Ceramics, Glass, Metals (Blacksmithing and Small Metals) or Sculpture. A program will be planned in consultation with the major professor in that area. Graduates are qualified to enter professional practice as artists or the field of higher education.

#### Admission

An undergraduate degree in art or art education, or the equivalent in coursework or experience if the undergraduate degree is in another discipline, is required for admission into

the Master of Fine Arts degree program. The student must also submit transcripts of all previous undergraduate work, present a portfolio of digital images and submit letters of recommendation.

Any exception to these requirements must be approved by the faculty in the studio arts and by the Director of the School of Art and Design.

This program requires a nonrefundable \$65.00 application fee that must be submitted with the application for Admissions to Graduate Study in Art and Design. Applicants must pay this fee by credit card.

### **M.F.A. Degree**

A minimum of 60 semester credit hours is required for the Master of Fine Arts degree with a major in art. All hours that are to count toward graduation must have the approval of the student's major adviser in the studio area of emphasis. Students may emphasize the following areas in studio: drawing, painting, printmaking, sculpture, ceramics, glass, metalsmithing/blacksmithing, and design. The length of time required to complete a 60 semester-hour program is usually 5–6 semesters or three academic years. Most graduate students are in residence for at least 4-6 semesters. Programs of residency must have the approval of the student's major adviser. Required hours are distributed as follows: 26 hours in the primary studio emphasis, 12 hours in art history or related subjects, 6 hours in thesis or terminal project work, and 16 hours of elective study of which 9 hours must be in studio disciplines. The remaining hours may be elected from any area within the School of Art and Design or in the University at large.

In addition to the completion of coursework, all candidates for the M.F.A. degree must, during the last semester of academic work, present a graduate exhibition, present a terminal project or a written thesis, and pass an oral examination. The terminal project is a creative activity presented in lieu of the written thesis, and in practice, the graduate exhibition is considered to satisfy the terminal project requirement.

Graduate education in the studio areas of emphasis is expensive, and because of the individual nature of creative work, it is virtually impossible to predict the exact cost for each student. The School of Art and Design provides the faculty and the studio and shop facilities that are necessary to the programs offered, but all other costs, especially materials, that are considered necessary to the successful completion of a graduate program are borne by the student.

### **M.F.A. Design Concentration**

The Master of Fine Arts with a concentration in Design prepares students in the fundamentals of design research, project management, and client-based interdisciplinary design collaborations. This program will afford MFA candidates with opportunities to work collaboratively with undergraduate art and design students, design faculty, and corporate sponsors in applying two and three dimensional design process theory, methods, tools, and skills in a team setting aimed at using design as an innovation change agent. This partnering will contribute to the candidates' ability to cross boundaries of disciplines to be smarter and more creative thinkers that can result in entrepreneurial opportunities and a range of creative positions within industry. The thesis experience will include

an interdisciplinary component, industry collaborator, plus development of a business plan.

Successful MFA candidates will have a range of career path options including, but not limited to, entrepreneurial brand/product development; product/graphic/brand design consulting; teaching at the higher education level; product-service brand management; consulting design team/project management; company design team management; design innovation management; plus hybrid's of these roles. Employment opportunities may also be linked to companies sponsoring thesis projects.

A minimum of 60 semester credit hours is required for this Master of Fine Arts degree concentration. Required hours are distributed as follows; 21 hours in primary studio emphasis, 9 credit hours in art history or related subjects, 9 hours in studio electives, 9 hours in interdisciplinary electives, plus 12 credit hours in thesis, apportioned over two semesters.

### **Graduate Certificate in Art History**

The certificate program in Art History will enable students to develop a broad knowledge of the history of art, become familiar with the discipline's methodology, and acquire training in teaching art history. Graduate students will be able to pursue the certificate program either independently or concurrently with an MFA.

Students enrolled in the certificate program must maintain a GPA of no less than 3.0 in all coursework counting towards the certificate. Maximum time allowed to complete all requirements for the certificate is six years from the date of admission to the program.

#### **Admission**

Any student who has completed a bachelor's degree is eligible to apply for admission to the certificate program. Students enrolled in the MFA program may enroll concurrently in the certificate program. They must apply for admission to the program before completing the "major part" of certificate work (50% of credit hours, or 9 hours of art history coursework). Students seeking admission to the certificate program will be required to complete an application form and submit transcripts verifying completion of the bachelor's degree. An application fee of \$20.00 will be assessed to cover administrative costs.

#### **Program Requirements**

Students enrolled in the certificate program will be required to complete 21 credit hours of graduate level art history coursework. Of these, 6 credit hours will consist of AD 438, Writing about Art and Design, and AD 537, Teaching Practicum. No independent study (AD 507 Readings in Art History) courses will count towards the certificate coursework requirements. Of the 21 art history credit hours required by the certificate program, 9 can count towards requirements of another graduate degree.

#### **Eligible elective courses:**

- AD 407 Art and Archaeology of the Ancient Mediterranean
- AD 417 Medieval Art
- AD 419 Gothic Art
- AD 423 Industrial Design Research and Professional Practice
- AD 427 A-D Renaissance Art

AD 428 Native North American Art  
 AD 437 Eighteenth-Century Art  
 AD 447 Introduction to Museology  
 AD 458 African Arts  
 AD 467 Critical Issues in Contemporary Art  
 AD 477 United States of America Art of the Thirties  
 AD 478 Topics in American Art  
 AD 497 A-D Problems in Art History  
 AD 498 Art Criticism  
 AD 517 Methods and Theory of the History of Art and Visual Culture  
 AD 527 19th Century European Art  
 AD 597 A-D Graduate Seminar in Art History  
 CP 460 Survey of Film History  
 CP 470 Advanced Topics in Cinema Studies  
 MCMA 550 History of Media Arts and Culture  
 MCMA 551 Theory of the Media Arts

At any time during their enrollment in the certificate program, students will be able to petition the art history faculty to take a comprehensive qualifying exam. The exam will be administered at the end of the Fall and Spring semesters on an “as needed” basis. The test will assess the students’ knowledge of art history (pre-history to present), pertinent terms and concepts, and general historical context. It will consist of three parts: slide identification, slide comparison, and a short essay section. A student will have to obtain a passing score on the exam in order to qualify for the Art History Certificate.

#### **Instructional Support Equipment Fee**

The School of Art and Design assesses all graduate art majors an instructional support equipment fee of \$10.00 per credit hour; a maximum of 12 credit hours will be charged each for fall and spring semesters and six for summer.

#### **MA in Art History and Visual Culture**

The MA in Art History and Visual Culture is an interdisciplinary program training students in the historical analysis of art and visual culture as well as career-enhancing competencies as teachers, scholars, museum professionals and visual resources curators. Courses explore issues in the production, reception, and theory of art from antiquity to postmodernity.

The degree is housed in the Art History Program of the School of Art and Design. Students are also encouraged to take courses in complementary disciplines such as Anthropology, Cinema Studies, English, History, History and Theory of Photography, and other related fields. Students are required to take 30 credit hours, with a minimum of 15 credits earned at the 500 level: 18 hours that will constitute the core requirement (a required course in methods and theory; and five distribution electives, to include courses in pre-1800, post-1800, and design history/theory); 9 hours that will constitute the free electives; and 3–6 hours applied to a Master’s thesis or a comprehensive examination (the student’s choice).

Students are also required to pass a language examination in the reading of a German, a Romance language, or an approved substitute.

#### **Requirements:**

I. AD 517; Methods and Theory of the History of Art and Visual Culture (must be passed with a grade of an A or a B).

#### **II. Core Courses (15 hours):**

Students may choose from the following courses to fulfill the Core distribution:

AD 407: Art and Archaeology of the Ancient Mediterranean  
 CP 470E: Topics in the History of Photography  
 ANTH 410H: African Expressive Culture  
 ANTH 410N: Anthropology of Popular Culture  
 CP 415: Photographic Criticism and Practice  
 AD 417: Medieval Art  
 AD 419: Gothic Art  
 AD 427A-C: Early Renaissance Art, High Renaissance Art, Special Topics in Renaissance Art  
 AD 437: Eighteenth-Century Art  
 AD 438: Writing About Art and Design  
 AD 447: Introduction to Museology  
 CP 460: Survey of Film History  
 CP 470A: Advanced Topics in Cinema Studies  
 AD 467: Critical Issues in Contemporary Art  
 AD 477: United States Art of the 1930’s  
 AD 478: Topics in American Art  
 AD 497A-D: Problems in Art History  
 AD 498: Art Criticism  
 ANTH 515A: Seminar in Sociocultural Anthropology  
 AD 527: Nineteenth-Century Art  
 MCMA 550: History of Media Arts and Culture  
 MCMA 551: Theory of Media Arts  
 MCMA 552: Seminar: Topics in the History and Theory of Media Arts

\*AD 597A-D: Graduate Seminar in Art History

#### **III. Electives (9 credit hours)**

Depending on their area of interest, students may choose graduate course offerings from the above courses and from 500-level course offerings in departments including, but not limited to, Anthropology, Art and Design, Cinema and Photography and the college wide graduate programs in Mass Communication and Media Arts and Media Theory and Research in the College of Mass Communication & Media Arts, English, Foreign Languages, History, Philosophy, and Communication Studies, with prior approval from the Art History Graduate Adviser.

#### **IV. Master’s Thesis or Qualifying Exam (3 credit hours)**

In their final semester, students must complete either AD 599: Thesis or AD 596: Master’s Qualifying Exam with a grade of an A or a B.

#### **Courses (AD)**

*Art studio courses (400-499, 500-598) are directed toward individual research in the student’s major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the major field. Courses in this department may require the purchase of supplemental materials. Permission of the major adviser in each studio is required for enrollment in studio courses.*

**400D-3 to 6 Advanced 2-D Studio - Drawing.** Individual problem solving emphasizing technique and conceptual

synthesis. Prerequisite: C or better in 6 hours of AD 400B. Advisor approval required for graduate students. Studio fee: \$8 per credit hour. Expenses may exceed \$100 per course.

**401D-3 to 6 Advanced 2-D Studio - Painting.** Individual problem solving emphasizing technique and conceptual synthesis. Prerequisite: C or better in 6 hours of AD 401B. Advisor approval needed for graduate students. Studio fee: \$4. Expenses may exceed \$100 per course.

**402D-3 to 6 Advanced Printmaking I.** Independent study in printmaking. Prerequisite: 6 hours of C or better in AD 402B. Special approval needed from advisor for graduate students. Studio fee: \$20 per credit hour enrolled. Incidental expenses may exceed \$50 for each section.

**403D-3 to 6 Advanced Sculpture I.** Independent study in sculpture. Prerequisite: 6 hours of C or better in AD 403B. Special approval needed from advisor for graduate students. Incidental expenses will be incurred. Studio fee: \$20 per credit hour.

**404D-3 to 6 Advanced Ceramics I.** Independent study in ceramics. Prerequisite: 6 hours of C or better in AD 404B. Special approval needed from advisor for graduate students. Studio fee: \$40 per credit hour enrolled.

**405D-3 to 6 Advanced Metalsmithing I.** Independent study in metalsmithing. Prerequisite: 6 hours of C or better in AD 405B. Special approval needed from advisor for graduate students. Studio fee: \$20 per credit hour enrolled. Incidental expenses may exceed \$75 for each section and may be slightly higher for blacksmithing.

**407-3 to 9 (3 per topic) Art and Archaeology of the Ancient Mediterranean.** (Same as ANTH 430D, CLAS 310, CLAS 310H) The course introduces students to art historical, archeological, and historical approaches to the physical remains of the Ancient Mediterranean. The course can be repeated if offered on different topics in different (e.g. ancient Greece, ancient Rome). The class is occasionally offered overseas.

**414D-3 to 6 Advanced Glass I.** Students will focus on studio practice and develop a mature body of work. With faculty guidance, students will identify concepts for an intensive level of visual research based on individual interests and commitments. Undergraduate students in this course will focus on creating a body of work for their senior thesis exhibition. Preparation for professional practices and graduation requirements, including individual portfolio presentation, slide portfolio, artist's statement, and senior thesis exhibition. This course is offered to graduate students who are interested in advanced and/or interdisciplinary research using glass. Prerequisite: C or better in 6 hours of AD 414B. Studio fee: \$80 per credit hour enrolled.

**417-3 Medieval Art.** Medieval art from the Fourth to the Fifteenth Century in Western Europe. Examination of selected art objects in terms of media and techniques, iconography, function and cultural milieu. Field trip required. Documented research paper on an aspect of medieval art required for graduate credit. Prerequisite: AD207A or consent of the instructor.

**419-3 Gothic Art.** This course will examine the development and dissemination of Gothic art in Western Europe in the High and Late Middle Ages. We will consider a variety of media, including architecture, metalwork, sculpture, manuscript illumination, panel paintings, fresco cycles and small devotional objects. Prerequisite: AD 207B.

**423-6 Industrial Design Research and Professional Practice.**

This studio course develops the student's ability to conduct in-depth design research and to explore new needs and trends relating design to society. Additionally, students explore professional practice issues of designer/client, specific design business practices, and ethics. Graduate students will contextualize and execute multifaceted, research-driven problems, requirements include: creation/incorporation of design briefs and professional proposals with outcome solutions to include written research documentation. Undergraduates are restricted to senior standing or consent of the instructor, with prerequisite: C or better in AD 363, 383. Satisfies the College of Liberal Arts Writing-Across-the Curriculum requirement. Studio fee: \$50.

**424-3 Ceramic Design.** Ceramic Design focuses on three-dimensional design principles concerning form, surface, and function. The objective of this course is to serve as an introduction to the basic fundamentals of design through working with the ceramic medium. A series of demonstrations will provide basic exposure to technical aspects related to prototyping, plaster mold-making, slip-casting, glazing, and firing. The ideas and activities presented here are meant to develop facility in visualization, organization, and creative problem-solving; to gain a greater appreciation for the broad visual culture we call art.

**427-3 Renaissance Art.** This course will introduce students to paintings, sculpture and architecture created in Europe between 1300-1500 for (A) and 1450-1600 for (B) Works of art produced by Giotto di Bondone, Jan van Eyck, Hieronymus Bosch, Jean Fouquet, Albrecht Durer, Leonardo da Vinci, Michelangelo, Parmigianino, and Pieter Breugel will be considered. (A) Early Renaissance; (B) High Renaissance; (C) Selected topics from the Renaissance period. Prerequisite: AD 207B.

**428-3 Native North American Art.** Arts and material culture of traditional Native North American cultures, including the Northeast, Woodland and Mississippian areas, Plains, Southwest, West, Northwest Coast, Arctic and subArctic. Fiber arts, sculpture, architecture, ceramics, metals, beads, role of the arts. St. Louis Art Museum and Cahokia Mounds required field trips.

**437-3 18th Century Art.** This course examines the art, architecture, and material culture of Europe and the United States from 1680 to 1815. The course will situate Baroque, Rococo, and Neo-Classical styles within their social and philosophical contexts. Prerequisite: Art 207B or C or consent of the instructor.

**438-3 Writing About Art and Design.** This course seeks to provide undergraduate and graduate students with the skills they need for writing both short critical essays and substantial research papers on the visual arts. It introduces students to basic research methods and to theoretical approaches that inform writing about the arts. The course is required for art history majors and is strongly recommended for incoming graduate students in art. Satisfies the College of Liberal Arts Writing-Across-the-Curriculum requirement. Prerequisite: 207A,B,C or consent of the instructor.

**442-3 Moving Image Art.** Project-based studio art course focusing on broadening the range of digital imaging through integration of multi-media elements including animation,

video, and sound. Prerequisite: AD 219. Studio fee: \$20.

**447-3 Introduction to Museology.** A survey of museum and gallery techniques (emphasis upon practical exhibit development) which will involve answering questions concerning contractual agreements, taxes, insurance, packing, shipping, exhibit design and installation, record systems, general handling, public relations and sale of art works directed toward problems encountered by the artist outside the privacy of the studio.

**452-3 Graphic Design II.** Multifaceted problems with emphasis on continuity of design in more than one medium or format. Client-based projects, environmental graphics and identity issues in design. Professional proposals and portfolio preparation. Graduate student requirements include multifaceted problems incorporating design briefs/professional proposals with outcome solutions to include written research documentation, no text requirements. Satisfies the College of Liberal Arts Writing-Across-the-Curriculum requirement. Studio Fee: \$30.

**458-3 African Arts.** Covers a broad range of the arts primarily of west and central Africa, as well as north, south, and east Africa: includes sculpture, masking and performance, body decoration and textiles, architecture. Shows how arts are used in the daily life of traditional village societies in these areas.

**467-3 Critical Issues in Contemporary Art.** An examination of the style and meaning of contemporary art in relation to the current political, social and cultural issues. Will include visual arts, architecture, and communications media. Prerequisite: AD 207A and B or consent of instructor.

**472-3 Graphic Design III.** Special study in current communication design topics. Selected topics will vary with emphasis on studio problems and concept development. Applied problems in advanced digital technologies may include interaction/motion and/or web design. Portfolio preparation. Graduate student requirements: Prepare and present a paper on a specific digital technology, interaction, motion, or web design topic of their choosing. Studio Fee: \$30.

**477-3 United States Art of the 1930s.** This course situates United States art of the 1930s within the society that produced it, addressing such issues as the Great Depression, gender and race relations, immigration, the farm crisis, social realism, regionalism, labor relations and urbanism. The role that government agencies played in this era will be a particular focus of attention. Media discussed include painting, sculpture, architecture, design, crafts, photography and film. Field trips may be required. Prerequisite: 207C or consent of the instructor.

**478-3 Topics in American Art.** This course deals with selected topics in the history of both elite and popular art of the Americas, with a focus on the art of the United States. Topics vary, but generally will include the study of architecture, design, crafts, photography and film as well as, or instead of, painting and sculpture. Field trips may be required. Prerequisite: 207C or consent of the instructor.

**497-3 to 6 (3 per topic) Problems in Art History.** A close examination of selected categories of works of art from various periods, media and cultures as illustrative of particular art historical problems. Topics will vary and include (A) Portraiture. (B) Landscape and still life. (C) Narrative. (D) Other selected topics. Sections A through C may be taken

only once each, section D may be repeated as topics vary. Art historical perspectives to include formal analysis, iconography, art theory, social history, connoisseurship. Prerequisite: AD 207A, 207B, and 207C.

**498-3 Art Criticism.** The course will familiarize students with history, methodology and contemporary practice of art criticism through close reading and comparative analysis of key texts. It will also provide students with writing, and critical and analytic skills necessary for writing effective art criticism. Field trip required. Prerequisite: AD 207 or consent of instructor.

**499-1 to 21 Individual Problems.** Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Designed to adapt to students' individual needs in problem research. Restricted to senior standing in the School of Art and Design. Prerequisite: an overall 3.0 GPA. Special approval needed from the instructor.

**500-3 to 21 Advanced Drawing II.** A studio directed toward individual research in the student's major field. Emphasis is placed upon the historical materials, processes and ideas that form the content and experience of the student's major field. Studio fee: \$25. Special approval needed from the adviser.

**501-3 to 21 Advanced Painting II.** Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Special approval needed from the adviser.

**502-3 to 21 Advanced Printmaking II.** Advanced studio course in printmaking directed toward individual research in the student's choice of print media. Emphasis is on the processes, which lead to the formation of personal content. Studio fee: \$20 per credit hour enrolled. Special approval needed from the adviser.

**503-3 to 21 Advanced Sculpture II.** Advanced studio course based upon focused individual research in the student's chosen media.. Students develop a personal aesthetic in relation to the field of sculpture through technical accomplishment, intensive output, and engagement in rigorous critique. Incidental fees may exceed \$100. Studio fee: \$20 per credit hour. Special approval needed from the adviser.

**504-3 to 21 Advanced Ceramics II.** Art studio course directed toward individual research in the student's major field. Coursework is designed to assist the student's discovery of ceramic form and content as applied to personal artistic expression. Emphasis upon the development of creative studio research techniques and seminar-type experiences exploring historical and contemporary issues as they relate to ceramic art. Studio fee: \$55 per credit hour enrolled. Incidental expenses may exceed \$50. Special approval needed from the adviser.

**505-3 to 21 Advanced Metalsmithing II.** Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Studio fee: \$20 per credit hour enrolled. Special approval needed from the adviser.

**507-3 to 6 (3,3) Readings in Art History.** Individual assistance and investigation to discover new meaning and involvement in graduate studio work through the literature of art.

**509-3 Artistic Inquiry, Histories & Philosophies of Art Education.** Students develop an understanding of the major theoretical and philosophical issues in art education and develop a personal philosophy of art education. Requirements include reading, writing, research, discussion, and a group exhibition.

**514-3 to 21 Advanced Glass II.** An advanced glass course intended to increase the student's knowledge of the potential of glass as a medium of creative expression and to refine studio skills associated with the material. Coursework will include the investigation of historical and contemporary solutions to aesthetic problems related to the medium. Studio fee: \$80 per credit hour enrolled. Special approval needed from the adviser.

**517-3 Methods and Theory of the History of Art and Visual Culture.** This course introduces graduate students to the history of the disciplines of art history and visual culture, examining the assumptions and methods that have guided definitions, analyses, and critiques of art and visual culture. This course is required of students in the MA program in art history and visual culture.

**518-3 Curriculum Building with Art.** Prepares students to organize art resources, materials, and concepts into effective art learning experiences. Requirements include readings and discussions on contemporary curriculum, the development of a differentiated unit plan with assessment along with service learning experiences in the field.

**527-3 19th Century European Art.** The course will investigate the evolving discourse of modernity in the context of the 19th century European art. It will trace the origins and development of such key modernist ideas as originality, uniqueness, non-conformity, avant-garde, and abstraction. The discussion of specific artistic trends, from Neo-Classicism and Romanticism in the first half of the century to Realism, Impressionism, Post-Impressionism, and Symbolism in the second half, will be framed by examination of the social milieu and the changing conditions of art-making and art-selling. In particular, the course will examine development of privately owned art galleries, shift from academic to studio based art education, as well as growing importance of the city and the urban experience.

**528-3 Artistic Growth of Children.** Prepares students to understand the artistic growth of the learner (0-12 years) through readings, discussion, and studio practice. Areas of focus include teaching strategies and methods and lesson plan development in conjunction with clinical field experiences and/or service learning. Studio fee: \$45.

**537-3 Teaching Practicum in Art History.** Introduces student to pedagogical methods relevant to teaching art history. Students enrolled in the practicum will serve under the close supervision of the art history faculty as discussion leaders for one section of the Art and Design 207 sequence. Practicum students will attend the Art and Design 207 lectures and participate in a weekly teaching workshop, which will address topics such as the development of course syllabi and assignments, grading criteria, classroom policies and teaching strategies. Prerequisite: Art History certificate program and/or Special approval from the instructor required.

**538-3 Artistic Growth of Adolescents and Adults.** Prepares students to understand the artistic growth of the learner through readings, discussion, and studio practice. Areas of

focus include teaching strategies and methods and lesson plan development in conjunction with clinical field experiences. Studio fee: \$45.

**547-3 Survey of 20th Century Art.** A survey of the major developments in painting, sculpture, architecture and other areas of the visual arts from the late 19th century to the end of the 20th. These developments are studied in relation to other significant cultural, political, scientific and philosophical events and ideas. **(A)** covers late 19th to mid-20th century art and culture. **(B)** covers the middle to the end of the 20th century.

**548-3 Art for Classroom Teachers.** A studio-based course that includes reading and discussion for non-art majors. Especially applicable to early childhood, elementary, inclusive, and special education programs. Introduction to uses and applications of art media, approaches to teaching art, artistic awareness, adaptation, and creative expression.

**557A-C-3 to 9 (3 per topic) Topics in Design History, Theory and Criticism.** This course addresses selected topics in the history, theory and criticism of design. **(A)** History of Design, 1400-1850; **(B)** History of Design, 1850-Present; **(C)** Selected Topics.

**558-2 to 9 Seminar in Art Education.** Topics may include research, curriculum development, issues in the field, and applied studio practices. The course will include reading, investigation of a research problem, and presentation of research findings.

**583-3 Practicum in Industrial Design.** Advanced and comprehensive product design projects focusing on innovation and user needs. Projects may include corporate sponsors and/or interdisciplinary teams. Students will integrate research and 2D and 3D process documentation with additional focus on human factors and product interface. Undergraduates: Course parallels work in AD 363 and must be taken concurrently. Prerequisites: C or better in AD 313 and AD 323. Concurrent enrollment in AD 363. Graduates: Prepare and present a paper on a specific innovation, user needs, interdisciplinary teams, or collaboration topic of their choosing. Graduate students will serve as design directors for the client-based projects conducted by the undergraduate students in the class. Studio Fee: \$60.

**596-3 Exam in Art History and Visual Culture.** A comprehensive exam on the history, methods, and theory of the history of art and visual culture. Special written approval needed from primary and secondary advisers.

**597A-D-3 to 12 (3 per topic) Graduate Seminar in Art History.** A close examination of the history of art and visual culture from various periods and regions. Topics will vary and include (A) Medieval Art (B) Early Modern Art (C) Modern Art (D) other selected topics. Each section may be repeated for credit as topics vary. Restricted to graduate status or consent of instructor.

**599-3 to 6 Thesis.** A thesis course that is directed toward individual research in the student's major field. Emphasis is placed upon the development of each student's approach to his/her professional practice within the context of the appropriate studio, art history/visual culture, or design field requirement set.

**601-1 per semester Continuing Enrollment.** For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis or research paper. The student must have completed a minimum

of 24 hours of dissertation research, or the minimum thesis, or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded *S/U* or *DEF* only.