HONORS-DESIGNATED COURSES

-The courses on the list below were nominated by the faculty teaching them or by department chairs or program directors.
-They were chosen as honors-designated courses by the LAHP faculty liaison committee because they meet a minimum number of honors course criteria.
-Honors-designated courses will count for your LAHP honors minor.
-You do not need to do any extra work in these courses – you simply need to maintain a GPA sufficient to graduate with LAHP honors.
-These courses will count wherever they fit into your degree plan—in your major, minor or block electives—AND they will count toward the LAHP minor at the same time.

ART

ARTED 4347: Methods of Teaching Art
Kaplan
01/2017

Methods of Teaching Art (2-2) A survey of the methods and practices involved in the effective and creative approach to Art Education. Special emphasis will be placed on demonstration techniques and opportunities to teach as a part of a group and on an individual basis. Each student will observe in both elementary and secondary art classrooms. This course must be taken prior to student teaching.

This course is intended primarily for art education majors as it builds on prior curricular knowledge about the field of art education and prepares students to create advanced art education curriculum. During this class students will grapple with questions of art and art education while working on hands on projects, developing lesson and unit plans, and researching curriculum and pedagogy in the visual arts.

ARTG 4336: Graphic Design 8: Portfolio
Giangiulio
01/2017

This course enables students to begin designing for the world wide web. While staying current with the latest technologies, the emphasis will be on communication through interactive design. Course style can be described as a “hands on” studio/lab with demonstrations, lectures and in-class work time. In-class work time is structured in order to provide individualized instruction and assistance with the design process. This course will require SIGNIFICANT additional work time outside of class. Students should anticipate spending 6 hours in class per week and at least an additional 6 hours outside of class per week to satisfactorily complete this class. This course will utilize and reiterate concepts and terminology previously covered in ARTG 3326 Graphic Design 4 and Foundation Design course work.
This advanced communication course emphasizes design expression and conceptual approaches to solving graphic communication problems. This course also gives the student guidance to organize a professional portfolio for presentation. Discussion topics include resume, interviews, and presentation.

This course is designed to provide an understanding of what constitutes a thorough, comprehensive, portfolio appropriate to contemporary graphic design practice. It will emphasize, through assigned projects, the kind of work incorporated in a graphic designer’s portfolio, portfolio assembly, presentation skills, and an awareness of client or audience expectations.

Delivery: The course is a lecture/lab format. Lecture will consist of discussion, demonstration, case studies, and appropriate examples. Critique evaluations are an important part of the delivery process. Selected readings, where appropriate, will be provided.

This course will require significant additional work outside of class. Students should anticipate spending five hours and 40 minutes in class per week and an average of at least six or more additional hours outside of class per week to satisfactorily complete the assigned project requirements. Course fee required.

This course explores the artistic production of the ancient Romans, from the Late Republic through the Early Christian era, roughly from the birth of Marcus Tullius Cicero (106 BC) through the death of Emperor Constantine the Great (337 AD). Topics include the artistic patronage of the Roman state and its leading citizens; the historic, social and political context of Roman artworks; the use of art for propagandistic purposes by the emperors and their families; the stylistic and iconographic trends in the capital city and the various provinces; the artistic patronage of the Roman military and the major religious cults; and the visual culture of Early Christianity. Course fee required.

This is a chronological and geographical survey of the major masterpieces of the Middle Ages in Europe and the Near East, from the Early Christian frescoes in the Roman catacombs to the soaring Gothic cathedrals of St. Denis and Chartes (c. 250 to 1250). The course examines the style, iconography and symbolic meaning of medieval artworks and places them within their historical, socio-political and cultural contexts. The visual cultures of Byzantium and Islam and their interactions with the Latin West are also investigated. Course fee required.
ARTH 3315: Early Renaissance Art
08/2012-

This course examines the artistic masterpieces of the Italian peninsula from the death of Frederick II to the rise of the Medici in Florence (c. 1250-1450). The emphasis is on the art and architecture of the Italian city-republics and, in particular, on panel and fresco painting in Siena, Florence, Rome and Venice. The early Italian Renaissance is considered within its historical, political and social context, beginning with the careers of Nicola Pisano, Duccio di Buoninsegna and Giotto di Bondone, and progression to the generation of Gentile da Fabriano, Filippo Brunelleschi, Masaccio and Leon Battista Alberti.

ARTH 3340: Art of the United States
08/2012—05/2014

This course provides an introduction to the history of American art from the colonial era to the present through the examination of paintings, sculpture, architecture and photography. Special emphasis is given to the cultural, social and historical contexts in which American art flourishes. We begin by examining the negotiations between colonial and European styles. We then move to issues of displaced populations, myths of the American landscape, transatlantic experiences of expatriate artists, conflicts between urban and rural conceptualization of the “typical” American experience, and the role of the American avant-garde after World War II. Course fee required.

ARTH 3359: Contemporary Latin American and Chicano Art
08/2012—05/2014

This course focuses on the major trends and themes in the development of Chicana/o art history from the late 1960s to the turn of the 21st century. Underpinnings of Chicana/o artistic production are discussed. The class explores the artistic movements occurring on both sides of the U.S./Mexico border prior to this era that can be considered precursors to the Chicana/o period. Course fee required.

ARTH 3393: Topics in Modern Art
08/2012—05/2014

Research seminar on topics 1850 – 1950. Emphasis on student participation, critical thinking, research and writing. (Students may repeat the course for credit when the topic varies). Course fee required.

CERM 4314: Ceramics VII
01/2017-

Ceramics 4314 is an advanced level course covering the discipline of either utilitarian or sculptural ceramics. This course will provide instruction and practical forming experience as it
relates to the design and production of utilitarian or sculptural ceramics. Each student will design, build, and fire 3 completed projects, fulfilling requirements set forth in the course assignments. Students will develop skills required to plan and execute forming problems with utilitarian or sculptural ceramics, and engage in a group work environment fostering collaboration and critical assessment. This course will utilize and reiterate concepts and terminology previously covered in Ceramics 4304. Ceramics 4314 is a studio practice course designed primarily to serve the needs of the studio-based art major. Course style can be described as “hands-on” studio/lab with demonstrations, lectures and in-class work time. In-class work-time is structured in order to provide individualized instruction and assistance with the design/build process. This course will require significant additional work-time outside of class. Students should anticipate spending 6 hours in class per week and an additional 6-10 hours outside of class per week to satisfactorily complete this class. Course fee required.

CERM 4324: Special Problems in Ceramics

Ceramics 4324 is an advanced level course with an emphasis upon individual direction in either ceramic sculpture or utilitarian ceramics. In this final advanced course, students will pursue an individually proposed, focused body of work, usually towards the goal of their B.F.A. exhibition. The proposed course of study must have the instructor’s approval, and should include, but not be limited to: specific medium choices with justification, exploration/refinement of building processes and technical concerns, and an emphasis on content exploration/refinement. Students will be required to have individual assessments at pre-scheduled times, as well as midterm and final critiques. If the student is working toward a B.F.A. exhibition, he or she will be required to submit an artist statement, resume, and a term paper that addresses material, procedural, technical, and conceptual concerns within his or her art work. Timetables for project completion and for the term paper will be negotiated between the instructor and the student. Ceramics 4324 is a studio practice course designed primarily to serve the needs of the studio- based art major. Course style can be described as “hands-on” studio/lab with demonstrations, lectures and in-class work time. In-class work-time is structured in order to provide individualized instruction and assistance with the design/build process. This course will require significant additional work-time outside of class. Students should anticipate spending 6 hours in class per week and an additional 6-10 hours outside of class per week to satisfactorily complete this class. Course fee required.

DRAW 4318: Advanced Drawing VII

A continuation of Advanced Drawing VI, DRAW 4318 places added emphasis on the development of a consistent body of work exhibiting a high level of achievement. Students taking the class are expected to work with a high degree of focus, proficiency, and independence.
It is expected that students taking this course are committed to exploring the possibilities offered by the drawing discipline and are willing to invest the necessary amount of time, work, and attention to fulfill this commitment. In order to successfully complete the amount of drawings due for this course students will need to devote a minimum of six hours of work per week outside of class in addition to the required six hours of in class studio work. Course grades will be based on two portfolios of drawings along with two tests. Written work may also be assigned to acquaint students with well-known artists and developments in contemporary drawing. Slide lectures will be presented to provide examples, ideas, and influences. Critiques will be held for comparative evaluation and critical feedback regarding in-progress and finished work. Your work and participation are required at each critique. Individual critiques are available during office hours and by appointment. Course fee required.

**DRAW 4328: Special Problems in Drawing**

DRAW 4328 allows advanced drawing students the opportunity to propose an individual course of study and develop a consistent body of work exhibiting a high level of achievement. The amount of work due will be based on the nature of the drawings to be executed throughout the semester, with the instructor and the student agreeing to the minimum number of drawings due. If the student doesn't propose an individual course of study, then the amount and nature of work due will be the same as for the other advanced drawing courses. Students enrolled in the Special Problems course are required to participate in a group exhibition held in the Glass Gallery at the end of the semester. It is expected that students taking this course are committed to exploring the possibilities offered by the drawing discipline and are willing to invest the necessary amount of time, work, and attention to fulfill this commitment. In order to successfully complete the amount of drawings due for this course students will need to devote a minimum of six hours of work per week outside of class in addition to the required six hours of in class studio work. Course grades will be based on two portfolios of drawings along with two tests. Written work may also be assigned to acquaint students with well-known artists and developments in contemporary drawing. Slide lectures will be presented to provide examples, ideas, and influences. Critiques will be held for comparative evaluation and critical feedback regarding in-progress and finished work. Your work and participation are required at each critique. Individual critiques are available during office hours and by appointment. Course fee required.

**MTLS 4313: Metals VII**

Emphasis upon individual direction and achievement. Minimum of six hours in studio per week.
It is the purpose of the advanced course to explore METAL, ADORNMENT, FUNCTION, & the BODY as creative material in art. With an emphasis on formal, technical, and conceptual problems, students will aim to develop their own personal direction and philosophy for Metalsmithing through independent research, thinking, and making. Historic and contemporary precedents, examples, and issues of Metalsmithing are presented and investigated during class discussions, critiques, readings, and self-directed research. We will use those examples as well as other creative work, literature, scientific analysis, digital media, or any potential relevant topics as inspirational points of departure and reference. This multitude of perspectives will encourage student’s evaluation of their own and their peer’s work to be informed and insightful. Emphasis is placed on the development of a personal conceptual direction in conjunction with formal and technical problem solving. In the advanced course students are expected to improve, build upon, and continue the development of their hand skills, technique, and understanding of processes. With the individual level of each student in mind, technical excellence is always expected. Course fee required.

MTLS 4323: Special Problems in Metals

Emphasis on individual direction and achievement. Minimum of six hours in studio per week. May be repeated for credit if problems vary. It is the purpose of the advanced course to explore METAL, ADORNMENT, FUNCTION, & the BODY as creative material in art. With an emphasis on formal, technical, and conceptual problems, students will aim to develop their own personal direction and philosophy for Metalsmithing through independent research, thinking, and making. Historic and contemporary precedents, examples, and issues of Metalsmithing are presented and investigated during class discussions, critiques, readings, and self-directed research. We will use those examples as well as other creative work, literature, scientific analysis, digital media, or any potential relevant topics as inspirational points of departure and reference. This multitude of perspectives will encourage student’s evaluation of their own and their peer’s work to be informed and insightful. Emphasis is placed on the development of a personal conceptual direction in conjunction with formal and technical problem solving. In the advanced course students are expected to improve, build upon, and continue the development of their hand skills, technique, and understanding of processes. With the individual level of each student in mind, technical excellence is always expected. Course fee required.

PRNT 4325: Printmaking VII

A continuation of PRNT VI further refining and exploring, techniques, images and concepts. A minimum of six hours in studio per week. Prerequisite: PRNT 3325.

A course devoted to further refining and exploring technique, image, and concept. Students enrolled in this course will be encouraged to apply for and present a BFA exhibition of their
work as well as present a resume and statement of artistic intent. This course requires a minimum of six hours in studio per week with significant time outside of class for additional preparation and printing. Strong concepts along with a personal exploration of images are necessary components to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course will consist of slide and technical lectures and demonstrations along with work days for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group critiques will be held four times during the semester. Your work and attendance are required at each critique along with your participation. Course fee required.

PRNT 4335: Special Problems-Printmaking ____________________ Bauer 01/2017

Emphasis upon individual course of study developed jointly between the instructor and the student or specialized Summer program offering. Written proposal may be required. This course requires a minimum of six hours in studio per week with significant time outside of class for additional preparation and printing. Strong concepts along with a personal exploration of images are necessary components to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course will consist of slide and technical lectures and demonstrations along with work days for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group critiques will be held four times during the semester. Your work and attendance are required at each critique along with your participation. Course fee required.

PNTG 4331: Painting VII _________________________ Birkner 01/2017

Continuation of Painting VI with emphasis upon the development of a consistent body of work that could constitute an exhibition.

Painting VII is a studio course where painterly skill turns into painted themes – a personalized world of imagery. Research and utilization of source material will be central to exploring pictorial and philosophical variations on those themes. The nuances of how paint conveys meaning will be a central and constant topic. A greater understanding of painting’s historical and contemporary place will be a focal point.

Instruction will be directed toward originality. Though the instructor-proposed projects may serve as starting points, a greater emphasis will be placed on independently driven work. As always, a group dynamic of camaraderie, truthfulness and support in critique and class discussion is an expectation. Students should also expect to work 12 hours per week outside of class time to meet basic requirements. To be truly successful, will require more time than that. While independent thinking and painting is essential, notes on specific topics will be distributed throughout the semester. Course fee required.
Emphasis on individual direction and achievement in painting. May be repeated for credit when problem varies.

Special Problems In Painting is a studio course driven by the student’s interests and instincts. One fundamental difference between the fine and applied arts is the freedom of the artist, in this case the painter, to define what their work will be about. Special Problems intends to direct students toward this challenge so their paintings are no mere accident, but the result of a passionate, philosophical inquiry. Great painters create a painted universe, a cosmos of painted imagery that revolves around a core of convictions. The intention of Special Problems is to help define, and most importantly, to depict those convictions in a world of paintings. Progress through the semester will be directed toward originality. Independently driven work is expected. Research and utilization of source material will be central to exploring pictorial and philosophical possibilities. The nuances of how paint conveys meaning will be a central and constant topic. A greater understanding of painting’s historical and contemporary place will also be a focal point. Course fee required.

SCUL 4332: Sculpture VII

Advanced sculptural investigation emphasizing individual directional development. Six hours in studio per week.

This course aims to continue the development of the students’ artistic vision while continuing developing direction and refinement of philosophy. Emphasis will be on individual direction selected by the student. Special attention will be given to the development of a conceptual intent, aesthetics, and technical skills in order to achieve and expand the sculptural objective. Course fee required.

SCUL 4342: Special Problems in Sculpture

Continued development of an individual direction in Sculpture. May be repeated for credit when problem varies.

This course aims to continue the development of the students’ artistic vision while continuing developing direction and refinement of philosophy. Emphasis will be on individual direction selected by the student. Special attention will be given to the development of a conceptual intent, aesthetics, and technical skills in order to achieve and expand the sculptural objective. Course fee required.