

ART 13. Design (3)

Exploration of basic art concepts through two- and three-dimensional design problems. Field trips may be required. G.E. Breadth E1. (6 lecture-lab hours) FS

ART 14. Three-Dimensional Design (3)

Prerequisite: ART 13. Introduces students to the basic elements and principles of three-dimensional design. Students will develop the ability to apply these elements and principles to their own design or artwork within the context of a given project. (6 lecture-lab hours) (Formerly ART 109T)

ART 20. Drawing (3)

Introductory experiences in drawing using observation, imagination, and expressive means. Fundamentals of form, space, techniques, and composition will be studied. G.E. Breadth C1. (6 lecture-lab hours) FS

ART 21. Figure Drawing (3)

Introductory course in the basic concepts of figure drawing problems and techniques. Drawing from the nude model, both male and female, is basic to this course. (6 lecture-lab hours) (Course fee, \$35) FS

ART 24. Printmaking (3)

Introduction to the printmaking processes of intaglio, lithography, and woodblock printing. (6 lecture-lab hours) (Course fee, \$15) FS

ART 26. Intaglio Processes (3)

Studio class offering in printing in the intaglio process using such techniques as etching, drypoint, aquatint, and soft-ground on metal plates. Printing in black ink as well as color will be covered. (6 lecture-lab hours) (Course fee, \$30)

ART 27. Screenprinting (3)

Investigation into techniques of printing with a screen. Paper, film, tusche, and glue techniques for creating printing stencils will be covered. (6 lecture-lab hours) (Course fee, \$30) F

ART 30. Photography (3)

Introductory course in black and white photography. Basic theoretical and practical aspects of the photographic process relevant to the medium as an art form. (2 lecture, 3 lab hours) (Course fee, \$25) FS

ART 37. Introduction to Computer Art (3)

Prerequisite: ART 13. Introduction to the practice of creating art through the use of the computer. Integrates concepts from painting, drawing, design, and computer-specific processes. (6 lecture-lab hours)

ART 40. Painting (3)

Introduction to painting processes through creative experiences and critiques. Emphasis on concepts and processes of contemporary painting. G.E. Breadth C1. (6 lecture-lab hours) FS

ART 45. Watercolor (3)

Introduction to techniques in watercolor painting with emphasis on transparencies. (6 lecture-lab hours)

ART 50. Beginning Sculpture (3)

Introductory course in the experiential application of the methods and materials of sculpture. Creative expression and exploration of sculptural form through ideas and aesthetic concepts. Studio safety. G.E. Breadth C1. (6 lecture-lab hours) FS (

ART 60. Beginning Ceramics (3)

A survey of ceramic materials and their functions in the arts. Basic studio practices in the handbuilding processes, glazing, and throwing on the potter's wheel. (6 lecture-lab hours) (Course fee, \$30) FS

ART 70. Crafts (3)

Fundamental exploration of several media (may include any of fiber, wood, leather, clays, paper) with emphasis on understanding the potential of the various materials for crafts. Field trips may be required. (6 lecture-lab hours)

ART 100T. Topics in Art (1-3; max total 3 if no topic repeated)

Specific lecture area not normally covered in regular course offerings or in art history. Topics may include but are not limited to: African American art, Chicano art, cinema art, urban aesthetics, formalism in art, economics of art, careers in art, portfolio preparation.

ART 101. Content and Form (3)

Introduces students to the problems of the modern/postmodern debate through first, a historical analysis of structuralism and post-structuralism, and second, the application of these ideas to art production. FS

ART 102. Ideas of Visual Culture: Art, Media, and the Computer (3)

Prerequisites: G.E. Foundation and Breadth Area C. Overview of ideas in visual culture and critical theory. Examines visual culture in the form of video, film, new works in visual art, the computer, and visual spectacles in contemporary culture. G.E. Integration IC. (3 lecture/lab hours) S

ART 106. Art Tours (3; max total 6)

Explore the extraordinary art and artistic experience in California by touring mu-

seums and galleries in Los Angeles and San Francisco. Two weekend trips include exposure to diverse collections of art in the state. (Course fee, \$220)

ART 107. 2-D Computer Art and Animation (3; max total 9)

Prerequisite: ART 37, GD 37, or permission of instructor. ART 20 and 40 recommended. Building upon material from ART 37 with an emphasis on animation and time-based digital processes. (6 lecture-lab hours) (Course fee, \$35) FS

ART 109T. Topics in Studio Art (1-3; max total 3 if no topic repeated)

Prerequisite: permission of instructor. Specific advanced studio processes not normally covered in regular course offerings. Areas offered may be drawing, painting, ceramics, sculpture, photography, printmaking, design, crafts, motion-picture, art education, computer graphics. (6 lecture-lab hours)

ART 112. Gallery Techniques (3; max total 9)

Introduction to museum practices related to exhibition selection, design, and installation techniques. Field trips, lectures, projects, and critiques. (6 lecture-lab hours) FS

ART 113. Design (3; max total 9)

Prerequisite: ART 13. Continuation of the exploration of two- and three-dimensional design problems. (6 lecture-lab hours) FS

ART 116. Interaction of Color (3)

Interaction of color as developed by Joseph Albers; basic design principles in connection with color work. (6 lecture-lab hours) FS

ART 117. 3-D Computer Art and Animation (3; max total 9)

Prerequisite: ART 14 or ID 112; ART 107. ART 50 recommended. Introduction to three-dimensional computer art integrating modeling, lighting, rendering, and animation. (6 lecture-lab hours) (Course fee, \$35) FS

ART 120. Drawing (3; max total 9)

Prerequisite: ART 20. Investigation of advanced concepts through the techniques of the drawing medium. (6 lecture-lab hours) FS

ART 121. Figure Drawing (3; max total 9)

Prerequisite: ART 21. The human figure and its relevancy to advanced drawing concepts and techniques, emphasis on individual exploration in studio problems. Drawing from the nude model, both male and female,