

Department of  
Art

**Art**

**Spring 2018  
Course  
Catalog**

**School of  
Art & Art History**



Department of  
Art

# Art

# Spring 2018

# Course

# Catalog

**Register online!**

[my.uic.edu](http://my.uic.edu)

**Questions?**

[sah@uic.edu](mailto:sah@uic.edu)

**School of  
Art & Art History**



# Signifying Practices: Art and Visual Culture

**ART 101**

**Signifying Practices:  
Art and Visual Culture**

**Credit Hours: 4  
Instructor: Jen Delos Reyes**

Introduction to theoretical perspectives for analyzing experiences of visual and multi-modal phenomena. Strategies for researching and writing about topics related to contemporary aesthetic practices.

Field trips may be required at a nominal fee.

**Days: T/R**  
**Time: 1.00–3.40 pm**  
CRNs: 36324 + 36325

**Course Schedule Information:**  
Students must sign up for one lecture +  
one laboratory in order to be properly registered.

# Introduction to Drawing

**ART 112**

## **Introduction to Drawing**

**Credit Hours: 4**

Orientation to the description and expressive potential of drawing through exposure to a variety of subjects, media, and formal concepts.

Field trips may be required at a nominal fee.



**Days: M/W**

**Time: 9.00–11.40 am**

Instructor: Dianna Frid

CRNs: 39292 + 39293

**Days: M/W**

**Time: 1.00–3.40 pm**

Instructor: Nate Young

CRNs: 35215 + 35216

**Days: M/W**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 40685 + 40686

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: T/R**

**Time: 1.00–3.40 pm**

Instructor: TBD

CRNs: 35217 + 35218

# Introduction to Painting + Color

## ART 130

### Introduction to Painting + Color

#### Credit Hours: 4

Introduction to major directions of contemporary painting; underlying historical precedents; orientation to subjects and formal concepts using relevant materials and process.

Field trips may be required at a nominal fee.

#### Days: M/W

Time: 9.00–11.40 am

Instructor: TBD

CRNs: 39302 + 39303

#### Days: M/W

Time: 1.00–3.40 pm

Instructor: TBD

CRNs: 39294 + 39295

#### Days: T/R

Time: 9.00–11.40 am

Instructor: TBD

CRNs: 38627 + 38628

#### Days: T/R

Time: 1.00–3.40 pm

Instructor: TBD

CRNs: 40687 + 40688

#### Course Schedule Information:

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Introduction to Sculpture

**ART 140**

## **Introduction to Sculpture**

**Credit Hours: 4**

The study of major directions and underlying historical precedents in contemporary sculpture. Orientation to concepts of 3-dimensionality through use of relevant processes and heuristic approaches to making.

Field trips may be required at a nominal fee.



**Days: M/W**

**Time: 1.00–3.40 pm**

Instructor: TBD

CRNs: 35832 + 35833

**Days: T/R**

**Time: 9.00–11.40 am**

Instructor: TBD

CRNs: 40689 + 40690

**Days: T/R**

**Time: 1.00–3.40 pm**

Instructor:

Dan Peterman

CRNs: 39904 + 39905

**Days: T/R**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 39296 + 39297

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**ART 150**

# Introduction to New Media Art

## **Introduction to New Media Art**

**Credit Hours: 4**

Introduction to New Media Arts is a studio based course which provides an overview of the theories and practices of New Media Arts. Students will learn fundamental practices of electronic arts and interaction design including but not limited to circuit design, basic to intermediate electronics, and programming for interactivity. Through hands on exercises, students will explore basic electronic techniques and use of programmable microcontrollers (arduino) to control interactive art, sound, light, and environments. Students will also be introduced to various professional new media artists and their work through survey lectures rooted in the history, theory, and current practices of responsive and new media art. Laptop required.

**Days: M/W**

**Time: 9.00–11.40 am**

Instructor: TBD

CRNs: 35835 + 35836

**Days: M/W**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 35223 + 35224

**Days: T/R**

**Time: 1.00–3.40 pm**

Instructor: TBD

CRNs: 39300 + 39301



### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Creative Code

ART 150

## **Creative Code**

**Credit Hours: 4**

**Instructor TBD**

Through this interdisciplinary course, students will learn the code-based tools used to shape raw data into interactive audio and visual projects. Students will investigate the ways in which social media, data, and code have been instrumental in reconfiguring the nature of social relationships in our society. This includes fundamental shifts in how we work, socialize, participate in culture, and interact with the spaces and communities around us. A close look will be taken at the evolution of visual strategies used to frame social data over the past decade. Surveyed topics include strategies of navigation through the new landscape of data-driven imagery - imagery intent on 'meaningfully' reflecting back on us who we are through our data. Readings and in-class discussions will delve into the ethical implications related to the use of data as a medium, and to methods of data collection, generation, curation, processing, dissemination, and use.

Coding tools include Processing, HTML, Javascript, and Python. Laptops are required. No prior programming experience required.

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: M/W**

**Time: 4.00–6.40 pm**

CRNs: 40747 + 40748

# Introduction to Digital Photography

**Days: M/W**

**Time: 9.00–11.40 pm**

Instructor: TBD

CRNs: 36809 + 36810

**ART 160**

**Days: M/W**

**Time: 1.00–3.40 pm**

Instructor:

Sylvia Malagrino

CRNs: 35225 + 35226

**Introduction to Digital Photography**

**Credit Hours: 4**

Introduction to Digital Photography: Basic familiarity with camera, photographic techniques, Photoshop, low level lighting, and high end printing. Includes social, cultural, critical, and aesthetic considerations of the medium.

**Days: M/W**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 39304 + 39305

Extensive computer use required. Field trips may be required at a nominal fee. Fully manual digital camera and laptop computer with appropriate Photoshop software is required.

**Days: T/R**

**Time: 9.00–11.40 am**

Instructor: TBD

CRNs: 39306 + 39307

**Days: T/R**

**Time: 1.00–3.40 pm**

Instructor:

Beate Geissler

CRNs: 35838 + 35839

**Days: T/R**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 39050 + 39051

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Introduction to Moving Image

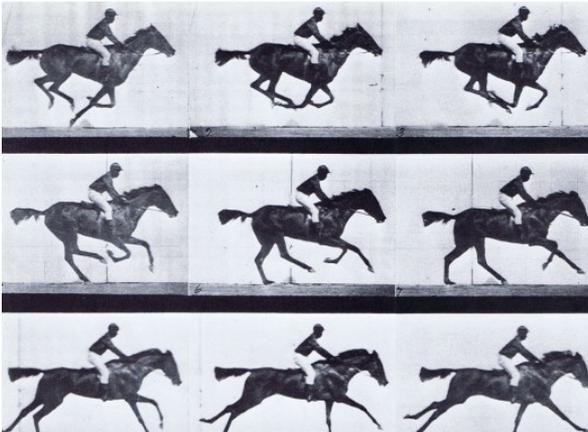
**ART 170**

## **Introduction to Moving Image**

**Credit Hours: 4**

Introduction to the practice, history, and context of the moving image. Basic experimentation with image/sound capture and editing as related to film, video, and audio.

Field trips may be required at a nominal fee. Computer use required. Students in 170 are taught Premier (part of the Adobe suite). Students can use their own cameras OR check out equipment through the School of Art & Art History.



**Days: M/W**

**Time: 1.00–3.40 pm**

Instructor: TBD

CRNs: 35227 + 35228

**Days: M/W**

**Time: 4.00–6.40 pm**

Instructor: TBD

CRNs: 38527 + 38528

**Days: T/R**

**Time: 9:00–11:40 am**

Instructor: TBD

CRNs: 35841 + 35843

**Days: T/R**

**Time: 1.00–3.40 pm**

Instructor: TBD

CRNs: 39308 + 39309

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Introduction to Social Practice

ART 190

## Introduction to Social Practice

**Credit Hours: 4**

**Instructor: Jesse Malmed**

This course introduces the concept of socially engaged art, a practice that blurs the line between art and life, emphasizing participation, dialogue, and action. Participants will create art in a range of forms, including performance, publication, comedy, cooking and exhibition-building and meet with leaders in the field using the city of Chicago as our classroom.



**Days: M/W**

**Time: 1.00–3.40 pm**

CRNs: 37166 + 37167

### Course Schedule Information:

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Topics in Drawing I/II

**ART 212/312**

## **Topics in Drawing I/II**

**Credit Hours: 4**

**Instructor: Dan Peterman**

This course addresses current practices and theories in drawing. The course is an investigation of drawing as a vehicle by which to explore a variety of media.

May be repeated for a maximum of 8 hours. Field trips may be required at a nominal fee. Prerequisites: Sophomore standing or above, consent of the instructor, and/or completion of the art foundation program.

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: T/R**

**Time: 9.00–11.40 am**

**CRNs: I: 35230 + 35231/**

**II: 35252 + 35865**

# Topics in Painting I/II

**ART 230/330**

**Topics in Painting I/II**

**Credit Hours: 4**

**Instructor: TBD**

Now, at the very moment that you think there's nothing else that can be done a boulder breaks from the edge of a cliff, tumbling down the steep vertical horizon, only to smash into wet concrete and slowly set like the sun. Everything matters eventually.

**Days: T/R**

**Time: 4.00–6.40 pm**

CRNs: I: 35232 + 35233/

II: 35253 + 35254

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Topics in Sculpture I/II

**ART 240/340**

## **Topics in Sculpture I/II**

**Credit Hours: 4**

**Instructor: Nate Young**

Specific topics, designed by the instructor, address current practices and theories in sculpture and installation. The course is an investigation of sculptural practices as a vehicle by which to explore a variety of media.

May be repeated to a maximum of 8 hours. Field trip may be required at a nominal fee. Prerequisites: Sophomore standing or above and completion of art foundation program.

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: M/W**

**Time: 9.00–11.40 am**

**CRNs: I: 35234 + 35235/**

**II: 35255 + 35256**

# Topics in New Media Arts (Game Play)

**ART 250/480**

## **Topics in New Media Arts (Game Play)**

**Credit Hours: 4**

**Instructor: TBD**

This hands-on course offers an exploration of contemporary art works constructed as games. Games represent a rapidly emerging medium, the history of which must be analyzed through the lenses of art history, new media studies, and game studies in order to be fully contextualized. Students will discuss methods by which game authors extend the visual traditions and conceptual ideals of contemporary art into the gaming medium. In this course, students will simultaneously gain the technical skills needed to create their own games and participatory projects as well as explore different game genres including text-based games, puzzles, strategy games, simulators, and abstract games of chance. Students will analyze, develop, play, and even hack games in order gain an understanding of their frameworks and programmatic strategies. The course is intended to incite an active and critical perspective on contemporary game practices in art. No prior programming experience required. Laptop Required.

**Days: M/W**

**Time: 1.00–3.40 pm**

CRNs: 38224 + 38225

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Topics in Digital Photography

**ART 260**

## **Topics in Digital Photography**

**Credit Hours: 4**

**Instructor: TBD**

Specific topics designed by the instructor, conceptual/contextual image making, familiarity with camera, photographic techniques, Photoshop, basic lights techniques and high end printing.

May be repeated for a maximum of 8 hours. Extensive computer use required. Field trips may be required at a nominal fee. Prerequisites: Sophomore standing or above and completion of the first-year art foundation program.

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: M/W**

**Time: 4.00–6.40 pm**

CRNs: 35238 + 35239

**ART 272/372**

**Topics in Video I/II: How Can You Trust Me  
When I Don't Even Trust Myself**

**Credit Hours: 4**

**Instructor: Sky Hopinka**

In this class we will be questioning the ethnographer's gaze, exploring (jk) post-colonial fiction and essay films, debating ideas of journalistic integrity in relation to power dynamics, and dismantling the relationship between moving image maker and subject through screenings, readings, and making work. An intermediate video production course in theory and practice. Assignments, screenings, discussions, and readings related to video art as well as technical skills needed for production and post-production.

May be repeated for a maximum of 8 hours. Extensive computer use required. Prerequisites: Sophomore standing or above; or consent of instructor; and completion of the art foundation program.



from *the Exiles* by Kent Mackenzie

**Days: T/R**

**Time: 4.00–6.40 pm**

CRNs: I: 35243 + 35244/

II: 38240 + 38241

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Topics in Photography

**ART 360**

## **Topics in Photography**

**Credit Hours: 4**

**Instructor: Doug Ischar**

Direct experience and related readings investigate innovations and major directions in contemporary photography. The instructor directs in-depth focus regarding a specific topic or emphasis.

May be repeated for a maximum of 12 hours. Extensive computer use required. Field trips may be required at a nominal fee. Prerequisites: ART 260; and junior standing or above; and consent of instructor.

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: T/R**

**Time: 9.00–11.40 am**

CRNs: 35257 + 35258

# Writing in Animation

**ART 374**

**Topics in Motion Graphics II:  
Writing In Animation**

**Credit Hours: 4**

**Instructor: Laura Harrison**

This course will examine ways in which writing informs imagery and vice versa. Does one lead with an image or with text? How does language alter an image? Animation is a particularly rich vein to pursue images out of text and text out of image. Students will work with their own writing, dialogue, or voiceover to create a short film. Though we are primarily focusing on animation this course could also be useful to students pursuing other forms of moving image, sound and text.

May be repeated for a maximum of 12 hours. Extensive computer use required. Prerequisites: ART 274 and junior standing or above.



**Days: M/W**

**Time: 9.00–11.40 am**

CRNs: 40691 + 40692

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**ART 376**

# Radical

**Topics in Audio: Radical Listening**

**Credit Hours: 4**

**Instructor: Deborah Stratman**

# Listening

There is power and an ethics to listening. How does sound inform us? Fool us? Control us? Empower us? In this class, we'll examine sound's enormous potential to affect human response and behavior. We will consider audio via propagation, transmission and as maker-of-space. An invitation to challenge your habits of paying attention.

Students learn audio production and post production techniques applicable to film, video, radio, sculpture and installation, and get a contemporary/historical overview of how artists engage with audio. May be repeated for a maximum of 8 hours. Extensive computer use required. Sophomore standing or above; or consent of instructor.



**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: M/W**

**Time: 1.00–3.40 pm**

CRNs: 35268 + 35269

# Gaming the Apocalypse

**ART 382**

**Topics in Art: Gaming the Apocalypse**

**Credit Hours: 4**

**Instructor: Tiffany Funk**

Now that climate change is widely recognized as a cataclysmic force brought on by human activity, all human pursuits must be critically examined through the lens of the Anthropocene as a matter of survival. Historically, gaming has offered play as a method to model collaborative modes of survival; simulating the devastating human impact on the world biome offers players a dizzying array of apocalyptic scenarios in which to experiment, cooperate with others, and manage resources to maximize positive outcomes. How can we harness these skills—or “game the system”—to imagine our best possible future(s)? How might we shape new games that critique and impact culture, offering solutions to living and performing in the Anthropocene?

This course will explore how game design and play are uniquely situated to explore the long-term implications of human activity in relation to ecological crisis, and prototype collaborative approaches to survival—“win states”—that offer unique solutions. Some class topics include Video Game Art Gallery exhibitions; collaborative play; the relationship between rules and creativity; survivalist subcultures and resource management games; world simulators and MMORPGs as models of real-world collapse; critical discourse of “casual” games and psychological conditioning; Alternate Reality Games and augmented reality.

**Days: T/R**

**Time: 4.00–6.40 pm**

CRNs: 35273 + 35274

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

ART 382

# Prison

Topics in Art: Prison Aesthetics and Policy

Credit Hours: 4

Instructor: Laurie Jo Reynolds

This class will develop aesthetic and political approaches to study the Illinois carceral landscape, particularly the state prison system. Through theoretical readings and engaged research, we will consider the daily life of prisoners, including sensory experiences, movements, schedules, and sense of time passing. We will learn about the prison administration: the paramilitary structure, the bureaucracy, and the prison labor dynamic. We will examine the social and political relations between prison staff, legislators, advocates, family members, and prisoners, and the systems of classification and identification used by each. The course is designed to consider how all these factors construct public understandings of the carceral state, and how that bears on public policy. Students may apply their work to current advocacy efforts, including: prisoner re-entry, parole for long-term prisoners, banning the box from college applications, responses to sexual offending, and the phenomenon of public conviction registries.



from *Photo Requests from Solitary*, 2011

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days:** T/R

**Time:** 1.00–3.40 pm

CRNs: 40694 + 40695

# Senior Projects: Thesis

**ART 402**

**Senior Projects: Thesis**

**Credit Hours: 6**

**Instructors: Matthew Metzger, Sabrina Raaf**

Critique/discussion for advanced art majors.

Prerequisites: Senior standing or above; and consent of instructor.

**Days: T/R**

**Time: 1.00–3.40 pm**

CRNs: 35877 + 35879/  
39506 + 39507

**Course Schedule Information:**

Students must sign up for one laboratory-discussion + one conference in order to be properly registered.

# Embedded Media: Physical Computing

ART 456

## **Embedded Media: Physical Computing**

**Credit Hours: 4**

**Instructor: Sabrina Raaf**

This advanced projects course is designed for students interested in creating works which integrate contemporary arts, emerging media, and critical theory. Diverse modes of artistic inquiry will be facilitated at this level: from the conceptual to the tactile, from the tactical to the poetic, from the algorithmic to the sonic. In the process of creating interactive objects and interfaces, students will also explore techniques in digital fabrication, wearables design, and fabrication for motion. In class work will focus on individual project development.

Prerequisites: ART 150: Introduction to New Media Arts, or Consent of Instructor

### **Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Days: T/R**

**Time: 9.00–11.40 am**

CRNs: 40702 + 40703

# Local Soil

Graduate Only

**ART 520**

**Seminar in Contemporary Theory: Local Soil**

**Credit Hours: 4**

**Instructor: Nance Klehm**

Our urban experience is just as much biologically determined as it is socio-culturally determined. Soil is a living sponge that filters our water and air, and is both decomposition engine and support network for all living things. Soil allows for the stability of our constructions; the resilience to flooding and drought; and the health of our food, water and air. It is manipulated, engineered, cultivated and remediated by engineers, agronomists, biologists, farmers, and activists.

**Day: F**

**Time: 9.00–11.40 am**

CRNs: 36251 + 36252

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

# Museum of Dreams: The Political

**ART 520**

**Seminar in Contemporary Theory:  
Museum of Dreams: The Political Work of  
Creative Imagination**

**Credit Hours: 4**

**Instructor: Karyn Sandlos**

This seminar will examine the role that dream-life can play as a resource for artists, activists, and writers seeking to cultivate spaces of psychic freedom in troubled times. The political force of creative work is a crucial question for our contemporary political moment. By many accounts, we live in an increasingly polarized social climate. Sociologists warn of an echo-chamber effect: we congregate, live, worship, play, and learn with people like ourselves more than ever before. Intimate encounters with lives different from our own are fewer and further between. The creative work of dream-life might provide one of our best mechanisms for understanding what it means to traverse the growing gulf(s) between people, communities, and nation states.

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Day: W**

**Time: 5.00–7.40 pm**

CRNs: 36253 + 36254

ART 520 / AH 520 / ISA 500 Graduate Only

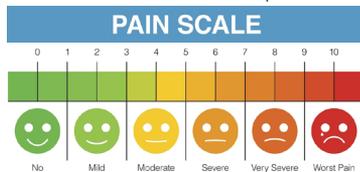
# Pain, Suffering, Violence and Visual Media

**Seminar in Contemporary Theory:  
Pain, Suffering, Violence and Visual Media**

**Credit Hours: 4**

**Instructor: Beate Geissler, Ömür Harmanşah**

This seminar is an arts and art history collaboration, combining theory and praxis by integrating creative work with art theory, criticism and history. Representations of pain and human suffering have always been a vibrant subject of debate in art history from the Pergamene sculpture of dying Gauls and snake bitten Laocoon to Edward Munch's *Der Schrei der Natur* or Otto Dix's War graphics. In the new world order of late capitalism, we are constantly bombarded with visceral images of human suffering: the image of the Syrian refugee boy Alan Kurdi washed ashore on the Turkish coast, ISIS beheadings, scenes of torture in Abu Ghraib prison, the repeated image of the starving African child. The pornographic intensity and numbing effect of violent and painful imagery in the digital age raises serious questions about the ethics and politics of representation: how does one deal with the pain of others and the questions raised by its visualization? How can we understand the permanent depicting of individual hardship and suffering in times of invisible threats to mankind? What does it mean to be alive in the Anthropocene and what can we expect in the future? This seminar will seek creative, collaborative responses and critical debate on the relationship between visualities and pain, suffering, and violence.



**Day: R**

**Time: 9.00–11.40 am**

CRNs: 40696 + 40697

### **Course Schedule Information:**

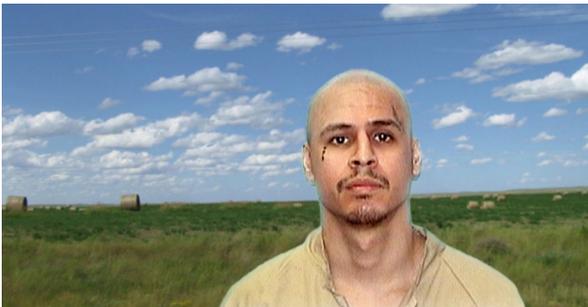
Students must sign up for one lecture + one laboratory in order to be properly registered.

## Seminar in Contemporary Theory: Prison Aesthetics and Policy

**Credit Hours: 4**

**Instructor: Laurie Jo Reynolds**

This class will develop aesthetic and political approaches to study the Illinois carceral landscape, particularly the state prison system. Through theoretical readings and engaged research, we will consider the daily life of prisoners, including sensory experiences, movements, schedules, and sense of time passing. We will learn about the prison administration: the paramilitary structure, the bureaucracy, and the prison labor dynamic. We will examine the social and political relations between prison staff, legislators, advocates, family members, and prisoners, and the systems of classification and identification used by each. The course is designed to consider how all these factors construct public understandings of the carceral state, and how that bears on public policy. Students may apply their work to current advocacy efforts, including: prisoner re-entry, parole for long-term prisoners, banning the box from college applications, responses to sexual offending, and the phenomenon of public conviction registries.



from *Photo Requests from Solitary*, 2011

### Course Schedule Information:

Students must sign up for one lecture + one laboratory in order to be properly registered.

**Day: T**

**Time: 1.00–3.40 pm**

CRNs: 40698 + 40699

# Digital Practices in Design and Arts

ISA 120

## Digital Practices in Design and Arts

**Credit Hours: 4**

**Instructor: Tiffany Funk**

Introduction to key ideas and fundamentals of computing in contemporary digital practices in design and the arts disciplines. Class will expose students to exciting practitioners in the field.

Extensive computer use required.



**Days: T/R**

**Time: 9.30–10.45 am**

CRNs: 39886 + 39887

**Course Schedule Information:**

Students must sign up for one lecture + one laboratory in order to be properly registered.

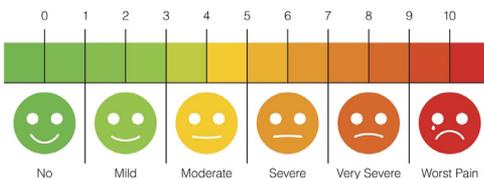
## Topics in Interdisciplinary Studies in the Arts: Pain, Suffering, Violence and Visual Media

**Credit Hours: 4**

**Instructor: Beate Geissler, Ömür Harmanşah**

This seminar is an arts and art history collaboration, combining theory and praxis by integrating creative work with art theory, criticism and history. Representations of pain and human suffering have always been a vibrant subject of debate in art history from the Pergamene sculpture of dying Gauls and snake bitten Laocoon to Edward Munch's *Der Schrei der Natur* or Otto Dix's War graphics. In the new world order of late capitalism, we are constantly bombarded with visceral images of human suffering: the image of the Syrian refugee boy Alan Kurdi washed ashore on the Turkish coast, ISIS beheadings, scenes of torture in Abu Ghraib prison, the repeated image of the starving African child. The pornographic intensity and numbing effect of violent and painful imagery in the digital age raises serious questions about the ethics and politics of representation: how does one deal with the pain of others and the questions raised by its visualization? How can we understand the permanent depicting of individual hardship and suffering in times of invisible threats to mankind? What does it mean to be alive in the Anthropocene and what can we expect in the future? This seminar will seek creative, collaborative responses and critical debate on the relationship between visualities and pain, suffering, and violence.

### PAIN SCALE



**Day: R**

**Time: 9.00–11.40 am**

CRN: 41155