Unless otherwise noted, all required courses are offered at least once a year. Most other courses are offered annually; some are offered every two years. Students should consult their professional staff academic adviser and faculty adviser each quarter prior to registering for classes to be sure they are meeting graduation requirements for their course of study and taking appropriate electives.


ACCESSORY DESIGN

UNDERGRADUATE

**ACCE 110 SEWING TECHNOLOGY FOR ACCESSORY DESIGN**

This course introduces students to machinery used in the accessory design program. Students also are introduced to decorative ornamentation techniques while applying these techniques to accessory design. Basic patternmaking skills are taught and provide the foundation for future courses in accessory design.

**ACCE 120 MATERIALS AND PROCESSES FOR ACCESSORY DESIGN**

This course introduces students to core materials used in the implementation of accessory design products. By exploring the qualities and properties of traditional materials, students learn the basics of traditional and nontraditional materials. Students explore a variety of techniques related to accessory design with leather, from tanning to production. This course also explores alternative materials used in accessory products such as rubber, synthetics, woods and metals, as well as cements. This course requires studio experimentation culminating in a project that explores materials and processes. Prerequisite(s): ACCE 110.

**ACCE 150 PATTERNMAKING FOR ACCESSORY DESIGN**

This studio course introduces hand patternmaking techniques that prepare students for realizing advanced studio-based designs within the accessory design major. Students learn to create patterns for basic and intermediate handbag and shoe styles. Basic anatomy of the human foot and hand is also covered. Prerequisite(s): ACCE 120.

**ACCE 203 SKETCHING AND RENDERING FOR ACCESSORY DESIGN**

This course introduces students to the 2-D concepts of accessory design. Students learn sketching, technical drawing skills and rendering as applicable to the accessory design industry. Students develop course portfolios consisting of handbags, footwear, belts, millinery styles, gloves and small leather goods. Prerequisite(s): DRAW 200 or DRAW 230.

**ACCE 205 INTRODUCTION TO FASHION ACCESSORY DESIGN**

This course presents an overview of personal and historical antecedents of the visual forms familiar in the contemporary fashion market. Students discuss and analyze the forms within a contemporary, user-centered context and apply various design methodologies and tools in realizing studio projects. Prerequisite(s): ACCE 203 or FASH 110 or FIBR 160 or FURN 232 or IDUS 213 or MTJW 102.

**ACCE 300 COMPUTER-AIDED DESIGN FOR ACCESSORY DESIGN**

This course provides the opportunity for students to integrate their accessory design development with computer-aided systems. The emphasis is on innovation and concept design exploration enhanced by computer applications. Prerequisite(s): ACCE 120, ACCE 203, CMPA 100 or CMPA 110.

**ACCE 320 ACCESSORY DESIGN INDUSTRY**

This lecture course encompasses all aspects of the accessory design industry. Students are expected to analyze the industry from conception of product through production planning and engage in marketing and sales strategies for accessory design products. Prerequisite(s): ACCE 205.

**ACCE 330 HANDBAG CONSTRUCTION TECHNIQUES**

This studio course introduces students to techniques and construction methods for different types of handbag styles. Methodologies specific to handbag production are the focus of studio sessions, utilizing standard practices and materials. Each studio project culminates in the realization of handbag products in which the quality of leather-working technique is emphasized. Prerequisite(s): ACCE 110, ACCE 205.

**ACCE 362 HANDBAG DESIGN I: INTRODUCTION TO DESIGN AND CONSTRUCTION**

This course explores the dynamics and principles of handbag design. By understanding historically relevant models, students interpret the design of these accessories within a contemporary context. Sketching, rendering, model-making and concept presentation are stressed and precede finished prototypes. Prerequisite(s): ACCE 120, ACCE 205.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCE 364</td>
<td>FOOTWEAR DESIGN I: INTRODUCTION TO DESIGN AND CONSTRUCTION</td>
<td>This course provides an opportunity for students to focus on developing conceptual footwear designs using a variety of material resources. It also provides an opportunity to work in an interdisciplinary environment with students from a range of majors. Prerequisite(s): ACCE 120, ACCE 205.</td>
</tr>
<tr>
<td>ACCE 366</td>
<td>BELT DESIGN</td>
<td>This course explores the dynamics and principles of belt design. By understanding historically relevant models, students interpret the design of these accessories within a contemporary context. Patternmaking, technical sketching, rendering and concept presentation are stressed and precede finished prototypes. Prerequisite(s): ACCE 110 and ACCE 362 or ACCE 364.</td>
</tr>
<tr>
<td>ACCE 370</td>
<td>SMALL LEATHER GOODS DESIGN</td>
<td>Students explore small leather goods products in a studio environment. The course culminates in the creation of an original capsule collection that focuses on innovation within this facet of the accessory design industry. Conceptual presentation and patternmaking are stressed, culminating in production and realization of final accessory prototypes. Prerequisite(s): ACCE 362, ACCE 364.</td>
</tr>
<tr>
<td>ACCE 372</td>
<td>HANDBAG DESIGN II: ADVANCED PATTERNMAKING AND DESIGN TECHNIQUE</td>
<td>This course explores the dynamics and principles of advanced handbag design. By understanding historically relevant models, students interpret the design of these accessories within a contemporary context. Patternmaking, technical sketching, rendering and concept presentation are stressed and precede finished prototypes. Prerequisite(s): ACCE 362.</td>
</tr>
<tr>
<td>ACCE 374</td>
<td>FOOTWEAR DESIGN II: ADVANCED PATTERNMAKING AND DESIGN TECHNIQUE</td>
<td>This course explores the dynamics and principles of advanced footwear design. By understanding historically relevant models, students interpret the design of these accessories within a contemporary context. Patternmaking, technical sketching, rendering and concept presentation are stressed and precede finished prototypes. Prerequisite(s): ACCE 364.</td>
</tr>
<tr>
<td>ACCE 415</td>
<td>SENIOR COLLECTION I: RESEARCH AND DESIGN DEVELOPMENT</td>
<td>This is the first in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2-D collection specializing in accessory design. With a focus on line-building in accessory design, students explore identifying customer profiles, researching major areas of specialization, sources of inspiration and fabrication selection. Students develop portfolio-ready technical sketches, illustrations, flats, storyboards, color storyboards and fabric swatches in preparation for the Senior Collection II course. Prerequisite(s): ACCE 372, ACCE 374.</td>
</tr>
<tr>
<td>ACCE 420</td>
<td>SENIOR COLLECTION II: 3-D PROTOTYPE AND DEVELOPMENT</td>
<td>This is the second in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2-D collection specializing in accessory design. Students in this course develop skills necessary to create advanced sample accessories. Emphasis is placed on the production of the first sample prototype through the application of advanced patternmaking techniques. Presentations of final prototypes are critiqued prior to the development of final accessories. Prerequisite(s): ACCE 415.</td>
</tr>
<tr>
<td>ACCE 430</td>
<td>SENIOR COLLECTION III: FINAL COLLECTION</td>
<td>This is the final in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2-D collection specializing in accessory design. Advanced accessory design students have the opportunity to produce a senior collection of distinctive fashion accessories. Industry-standard construction techniques are applied in the execution of the student's final collection. Portfolio-quality presentation boards support the collection. Prerequisite(s): ACCE 420.</td>
</tr>
<tr>
<td>ACCE 479</td>
<td>UNDERGRADUATE INTERNSHIP</td>
<td>Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.</td>
</tr>
</tbody>
</table>
ACCE 495 SPECIAL TOPICS IN ACCESSORY DESIGN

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

GRADUATE

ACCE 501 ACCESSORY DESIGN AND DEVELOPMENT

This course introduces students to the working relationship between materials, design and 3-D products. It is intended to give incoming accessory design students an opportunity to assess and improve their technical ability in both 2-D and 3-D design.

ACCE 711 METHODOLOGIES IN ACCESSORY DESIGN

This course is designed to evaluate and improve creative and technical development in the processes of materials used in the specialty areas of accessory design. Students explore and experiment with technical and practical construction skills as applied to processes that lay the conceptual groundwork for future design work.

ACCE 715 PRESENTATION METHODS IN ACCESSORY DESIGN I

This course combines illustration and graphic representation techniques for use in the field of accessory design. By developing 2-D skills while working in various media, students examine material culture and marketing strategies.

ACCE 720 PRESENTATION METHODS IN ACCESSORY DESIGN II

This course incorporates and builds upon skills and techniques already developed into subject-specific assignments targeted to address the student’s portfolio needs. Through the use of professional practices, promotion and marketing skills, students examine and analyze the criteria used by industry professionals to evaluate portfolios. Prerequisite(s): ACCE 715.

ACCE 725 COMPUTER-AIDED DESIGN FOR ACCESSORIES

This course provides students the opportunity to integrate computer-aided design tools and applications to develop accessory collections and visual presentations. Emphasis is placed on both technical and aesthetic mastery of computer-aided design.

ACCE 730 ACCESSORY DESIGN STUDIO I

In this intensive studio course, students realize a theme grounded in thorough research and process. This course is the first phase in designing and producing an accessories collection in which conceptual groundwork is developed and translated into prototypes. Emphasis is placed on the development of technical and creative skills. Prerequisite(s): ACCE 711.

ACCE 740 ACCESSORY DESIGN STUDIO II

This course is the second phase of the graduate studio experience, in which students design and produce a collection in an area of their choice that demonstrates the mastery of both technical and aesthetic skills while maintaining a unique identity as a designer. Prerequisite(s): ACCE 730.

ACCE 749 ACCESSORY DESIGN M.A. FINAL PROJECT

Master of Arts degree-seeking students in accessory design are required to develop and complete a final project that represents the culmination of the program. Prerequisite(s): ACCE 730 and completion of the review for candidacy.

ACCE 750 DIRECTED STUDIES IN ACCESSORY DESIGN I

Combining a conceptual framework and productive design capabilities, students engage in an extensive analysis of new methodological investigations that lead to the creation of an original body of work with approval by faculty. The course involves group instruction and individual projects. Prerequisite(s): ACCE 740.
ACCE 765 DIRECTED STUDIES IN ACCESSORY DESIGN II

Students formulate an advanced project brief based on a specific area of interest, refining their design methodology and conceptual skills. Students acquire extensive knowledge of their chosen topic through concentrated research and active project development. Prerequisite(s): ACCE 750.

ACCE 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ACCE 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ACCE 780 SPECIAL TOPICS IN ACCESSORY DESIGN

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

ACCE 790 ACCESSORY DESIGN M.F.A. THESIS

All Master of Fine Arts candidates in accessory design are required to develop and prepare an original exhibition/show and portfolio, accompanied by a supporting written component of accessory design work that expands the body of knowledge of the profession. Prerequisite(s): Completion of the review for candidacy.

ADVERTISING

UNDERGRADUATE

ADVE 130 INTRODUCTION TO ADVERTISING

In this primary course, students are given an overview of the advertising industry. Through lectures, readings and hands-on assignments, students are introduced to the roles of advertisers, advertising agencies and creative professionals. Topics include the influential pioneers and their work from the late 20th century to contemporary times, case studies of important campaigns and the evolution of creative advertising. Class projects and guided studio work provide students with hands-on experience creating advertisements using the same tools and techniques that creative professionals use within the advertising industry today. Available via eLearning? Yes.

ADVE 150 CREATIVE CONCEPTING

In this fundamental studio course, students learn and practice a set of concepting skills and techniques. Readings, lectures and in-class exercises emphasize creative thinking and specific methods for generating advertising ideas. Students develop proficiency at conceiving numerous, varied and original advertising ideas. Upon successful completion of this course, they have proven processes for idea generation that can be applied in subsequent courses. Prerequisite(s): ADVE 130.

ADVE 201 DIGITAL PRODUCTION FOR ADVERTISING

Digital design software applications are the essential tools of the advertising designer today. Through lectures, demonstrations and guided classroom exercises, students explore the capabilities and uses of a range of digital design tools. Upon successful completion of this course, students have a working knowledge of the essential software applications and are prepared to use them to produce projects in subsequent courses. Prerequisite(s): CMPA 100 or CMPA 110.

ADVE 204 ADVERTISING COPYWRITING

This course surveys the written expression and economy of words and thought associated with advertising and creative thinking. Students experience and learn the rudimentary techniques of writing persuasive advertising. Prerequisite(s): ADVE 130, ENGL 123. Available via eLearning? Yes
ADVE 207 FUNDAMENTALS OF TYPOGRAPHY FOR ADVERTISING

In this primary studio course, students learn the essentials of typography as it applies to advertising design. Its history, evolution, terminology, classifications and application principles are all explored through lectures, discussions and studio work. Students who successfully complete this course have a fundamental working knowledge of typography and are prepared to take more advanced advertising design courses. Prerequisite(s): ADVE 130, ADVE 201.

ADVE 210 UNDERSTANDING CLIENT OBJECTIVES

Advertising, as an extension of marketing, needs to be understood in context with all aspects of marketing. This course starts with the introduction of the four Ps: product, price, place and promotion and then transitions into a deeper investigation of the latter of these principles. Presenting the rudiments of advertising and marketing in a way that is sensible and logical to the art director and copywriter, the course explains how the message, the target market and subsequent positioning impact the overall advertising effort. Projects are used as primary tools for defining the principles. Prerequisite(s): ADVE 130. Available via eLearning? Yes

ADVE 253 WEB ADVERTISING

Focusing on production of Web-specific advertising materials, students gain applied and theoretical knowledge of interactive advertising development. Through an exploration of the history and future of the infrastructure of the Web as medium for interactivity, as well as real-time interaction with professionals via real-time meetings utilizing the latest conferencing software, students learn how to create effective advertising solutions and communication specific to the various online media. Prerequisite(s): ADVE 201 or GRDS 243 or ITGM 357.

ADVE 302 BUSINESS PRACTICES FOR ADVERTISING DESIGN

Through readings and discussion about marketing, planning, strategy, estimating and pricing, management, and employment in advertising, this course addresses fundamental business concepts particular to the advertising design industry, including creative development and professional practices. The readings and lectures, combined with self-examination of their own buying patterns to better understand consumer behavior, allow students to develop an integrated marketing communication program that is delivered as a new business pitch. Prerequisite(s): ADVE 201.

ADVE 304 ART DIRECTION I: TRADITIONAL AND DIGITAL

This course focuses on the skills required of an art director, concentrating on traditional media, as well as work in digital media, interactive design and mobile marketing. Students learn how page design, typography, illustration and photography facilitate the communication of a message. Emphasis is placed on creativity, execution, teamwork and project management skills. Prerequisite(s): ADVE 201, (ADVE 207 or BREN 200 or GRDS 205). Available via eLearning? Yes

ADVE 310 ACCOUNT PLANNING

The role of the account planner in advertising is the focus of this course. Through lectures, presentations, case studies and hands-on experience, students learn how an account planner is the voice of the consumer and the vital link between client, agency and target market. Students study and practice account planning methods, research techniques and analyze findings for the insights needed to create powerful advertising. Prerequisite(s): ADVE 210.

ADVE 314 SPECIALIZED COPYWRITING

In this advanced studio course, aspiring copywriters develop the ability to create engaging, relevant verbal messaging for marketing components that demand extensive writing. These include print and broadcast vehicles for retail, direct response and business-to-business advertising, as well as specialized communications such as corporate and recruitment advertising. Prerequisite(s): ADVE 204.

ADVE 321 COPYWRITING FOR PRINT AND DIGITAL MEDIA

Students in this course learn to expand on traditional copywriting principles for print media and apply them to new platforms in digital media. Building on case studies of print campaigns of the pre-digital era, students learn to combine ingenuity, writing craft, and technology and take brand storytelling into new media such as mobile devices, social marketing, interactive websites, and third-screen apps. Prerequisite(s): ADVE 204. Available via eLearning? Yes
ADVE 323 ADVERTISING DESIGN AND TYPOGRAPHY

This course expands upon the fundamentals of design and typography as they relate to the field of advertising. Students explore the use of design principles and typographic communication and how they both influence consumers. Through a series of class projects, students in this course develop the ability to effectively use typographic and design centric solutions in all facets of advertising projects. Prerequisite(s): ADVE 207 or GRDS 205, ADVE 304.
Available via eLearning? Yes

ADVE 334 ART DIRECTION II: INTEGRATED CAMPAIGNS

This course further develops the skills required of an art director by focusing on executing ideas across a broad range of media. Students will translate consumer insights into innovative advertising campaigns that are integrated across all media—from traditional to digital, including laptops, tablets and mobile platforms. Emphasis is placed on creativity, execution, teamwork and project management skills. Prerequisite(s): ADVE 304.

ADVE 341 BRANDING

This course explores the sophisticated thinking and planning that go into establishing a successful brand position. Through reading, research, lectures, case studies and workshops, students learn the principles of modern branding. Students then apply those principles as they develop a brand strategy, brand position and brand personality for a specific product or service just as they would in the professional world of advertising. Prerequisite(s): ADVE 334.

ADVE 352 POPULAR CULTURE IN ADVERTISING

In this studio course, students explore the ongoing relationship between advertising and popular culture. Through research and project execution, students experience how advertising can be shaped by the emerging trends, desires and fantasies of the very target groups it seeks to persuade. Students also learn about and create campaigns designed to start new trends based on a specific, or projected, cultural climate. Prerequisite(s): ADVE 304.

ADVE 353 INTERACTIVE AND DIGITAL MEDIA IN ADVERTISING

In this course, students build on previous knowledge of current multi-platform applications of advertising and explore the possibilities of emerging technologies and their media applications. Students enhance their digital production skills and hone the craft of art directing an integrated multi-platform campaign. Prerequisite(s): ADVE 253 or ITGM 357.

ADVE 354 ADVERTISING DESIGN FOR ALTERNATIVE MEDIA

This course explores advertising design opportunities beyond traditional media. Students conduct a thorough analysis of the application of alternative media opportunities resulting from changes in demographic and cultural tendencies, environmental development and technological advances. Prerequisite(s): ADVE 304.

ADVE 404 ART DIRECTION OF PHOTOGRAPHY

Creative collaboration between advertising art directors and photographers is the focus of this studio course. Advertising students work with photography students to create and produce photographs for ad layouts. Through classroom presentations, readings and studio practice, students learn how to choose a photographer, how to commission work and how to work successfully with photographers. Prerequisite(s): ADVE 304.

ADVE 415 COPYWRITING FOR CAMPAIGNS

Through presentations, exercises and studio projects, students expand upon concepting and copywriting principles they have previously applied to individual ads and specific advertising media. They extend those principles into multi-piece and multimedia campaigns possessing synergistic value and high-impact visibility. Studies of successful campaigns, critiques of student work and analyses of the unique communications capabilities of various media provide a foundation for students to create “big-idea” campaigns of the caliber expected by leading ad agencies and their clients. Prerequisite(s): ADVE 321.

ADVE 430 ADVERTISING SELF-PROMOTION

In this course, students develop and refine a professional, interview-ready portfolio and website, along with other materials necessary for a successful employment search: résumé, leave-behind, business card and more. Students learn interviewing skills and other self-promotional strategies in addition to developing a strategic self-promotion plan to target prospective employers. Prerequisite(s): ADVE 253.
ADVE 435 GLOBAL ADVERTISING

This course concentrates on creating an awareness and understanding of global advertising. With the help of case studies, discussions, readings and assignments, students are exposed to marketing strategies employed in global markets. Topics covered include creative localization, economy structures and cultural conditioning that affect communication across geographic and cultural boundaries. Students employ these techniques to produce advertising for a specific global market. Prerequisite(s): ADVE 341.

ADVE 440 ADVERTISING FINAL PORTFOLIO

The advertising portfolio is an essential component of the student’s entry into the industry. It demonstrates the ability to think strategically, write persuasively and design effectively for a wide range of marketing communication media—both traditional and digital. Over the span of 10 weeks, students marshal the creative strategies from their previous advertising courses and apply them to refine and enhance the work included in their final portfolios. Prerequisite(s): ADVE 253.

ADVE 441 COPYWRITING FOR BROADCAST

Refining their ability to develop commercial advertising concepts, students in this course create copy specifically suitable for television and radio broadcast. Areas of focus include advertising campaign concept development, tailoring concepts and copy to specific time constraints, and writing for the listener’s ear. Prerequisite(s): ADVE 321.

ADVE 447 ART DIRECTION FOR BROADCAST

Focusing on broadcast media, this course continues the development of the skills required of an art director. Students apply their creativity by translating marketing needs into innovative, effective television and radio campaigns through a series of challenging projects. They learn to develop and execute marketing solutions from concept to storyboard, from preproduction through postproduction. Terminology, protocol and production-based logistics are explored. Emphasis is placed on creativity, execution, resourcefulness, teamwork and project management skills required to generate compelling, effective advertising solutions in the broadcast environment. Prerequisite(s): ADVE 334.

ADVE 460 COMPETITION CREATIVE AND PRESENTATION WORK

Students team up to develop a campaign for entry in the National Student Advertising Competition. Guided by the previous course, this course focuses on the creative work, as well as oral and written presentations. Whether students take the first, second or both courses, they may have the opportunity to represent SCAD at American Advertising Federation conferences. Prerequisite(s): Permission of the department chair.

ADVE 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

ADVE 495 SPECIAL TOPICS IN ADVERTISING

This course offers students the opportunity to focus on an advertising design project. The course emphasizes research analysis and the creative process that leads to strong advertising solutions. Students are expected to demonstrate relevant conceptual ideas and produce final solutions that reflect the creative strategy. Prerequisite(s): Vary according to topic.

GRADUATE

ADVE 501 ADVERTISING AND COPYWRITING ESSENTIALS

Through exposure to advertising case studies, past and present, students with minimal advertising experience learn the essential language of advertising. Lectures instill an appreciation for advertising’s capacity to reflect and shape popular culture and the marketplace, while studio time provides experience in writing copy and developing advertising ideas designed to connect with the consumer.

ADVE 502 ART DIRECTION AND TYPOGRAPHY ESSENTIALS

This course establishes essential art direction and typography skills and knowledge through a combination of lectures, studio work, readings and assigned projects. Aspiring advertising designers and copywriters develop a working knowledge of art direction and typography, and their places in contemporary advertising.
ADVE 503 SOFTWARE AND PRODUCTION ESSENTIALS

Students follow a progression of lectures, studio exercises and assignments to learn both the practical and technical skills essential to advertising design and production. Industry-standard software applications and their functions are explored, along with traditional production methods and craftsmanship. Available via eLearning? Yes

ADVE 705 TYPOGRAPHY FOR ADVERTISING DESIGNERS

The role of typography in the field of advertising design is the focus of this course. Students are trained and encouraged to use typography as a sophisticated tool for expression in marketing communications and to apply typographic design principles in ways that are consistent with brand strategy. A range of contemporary media, from print to digital, is included in coursework and projects. Various typographic design philosophies—from classical to progressive—also are explored.

ADVE 707 THE GREAT COPYWRITERS

Students in this course gain a historical perspective on the seminal figures in copywriting from the early 1900s through the current day, including figures such as Reeves, Bernbach and Sullivan. They also gain valuable insights that help them apply many of these techniques to their own writing.

ADVE 709 ADVERTISING STUDIO I: CREATIVE STRATEGIES

Students in this course construct visual and verbal solutions directed toward a defined market niche based on research and analysis of key prospects and competition. Lectures and projects encompass topics and practices necessary for the development and strategic planning of creative solutions.

ADVE 715 DIGITAL PRODUCTION STRATEGIES FOR ADVERTISING

Skillful use of digital design software applications is vital to the advertising designer today. In this course, students learn proper use of the advertising industry-standard software programs. Through lectures, demonstrations and guided classroom exercises, students explore the capabilities and uses of a range of digital design tools. Upon successfully completing this course, students have a working knowledge of the most essential software applications and are capable of using them to produce projects.

ADVE 719 ADVERTISING STUDIO II: BRANDING SOLUTIONS

Through educational seminars emphasizing interaction and exchange of information, students explore common issues that arise when developing a brand. This graduate survey emphasizes teamwork, solid creative solutions and marketing formulas for building a highly developed brand within a product or service category in a specific market segment. Prerequisite(s): ADVE 709.

ADVE 725 DIGITAL MEDIA FOR ADVERTISING

Advertisers today have an expanding array of digital media options available, ranging from streaming videos to iPhone apps. In this course, advertising designers learn what digital media channels are available, and how to utilize them creatively and effectively. Through case studies, in-class presentations, field research and readings, students become familiar with digital media for advertising and create multimedia digital advertising campaigns.

ADVE 727 EXPLORING COPYWRITING GENRES

Students develop versatility and sophistication in their copywriting through exposure to techniques used in various genres (humorous, emotive and literary) and hands-on projects in which they emulate styles successfully employed in those genres. By pushing their stylistic boundaries, students gain insights into their strengths and opportunities as copywriters. Prerequisite(s): ADVE 707.

ADVE 729 ART DIRECTION

Students learn to direct the balance of elements including copywriting, typography, illustration, photography, sound, animation and visual effects to facilitate the communication of a message. Students complete print-based and online projects. Prerequisite(s): ADVE 705.

ADVE 731 ADVERTISING COPYWRITING

This course offers the opportunity to examine and practice the principles and conceptual processes of advertising, as they pertain to copywriting. Through a series of hands-on assignments and problem-solving exercises, students participate in, and collaborate with, art direction in the writing of advertising copy.
ADVE 737 CAPTURING THE AUTHENTIC VOICE

Tailoring their words to an existing or desired brand personality, students strive to develop memorable copy that reflects the identity of the advertiser. Then, they turn their attention to the ultimate brand—themselves—transforming their own voice into a writing style that is powerful, persuasive and distinctive. Prerequisite(s): ADVE 727.

ADVE 739 ADVERTISING PRODUCTION

Students explore issues of production for various advertising media. Through lectures, workshops and field trips, students learn to select, plan and budget for the variety of elements required to create and execute successful advertising. The studio environment of this course focuses on technical and material requirements, enabling students to problem solve and address production issues specific to ads, direct mail, online marketing and broadcast (radio and television) advertising. Prerequisite(s): ADVE 709.

ADVE 749 ADVERTISING M.A. FINAL PROJECT

In this course, students learn to present themselves with confidence when addressing prospective clients/employers. It is the culmination of the advertising M.A. curriculum and is intended to serve as a forum for self-expression and realization. Students have an opportunity to explore self-directed avenues as well as job hunting concepts, networking skills and interviewing techniques. Prerequisite(s): ADVE 729 and completion of the review for candidacy.

ADVE 751 ADVERTISING FOR ALTERNATIVE MEDIA

This studio course addresses new advertising design opportunities extending beyond traditional media. Through a series of lectures, projects and research, students conduct a thorough analysis and application of alternative media such as online, mobile, digital and broadcast design—areas that are expanding due to changes in demographic and cultural tendencies, environmental development and technological advances. Students develop comprehensive media plans that include alternative media in support of strategic plans. Prerequisite(s): ADVE 719.

ADVE 753 ONLINE ADVERTISING

Students create and produce advertising for a variety of contemporary forms of Web and online media. Basic training in the use of industry-standard software programs, such as Flash and HTML, help prepare students for careers in advertising today. The unique characteristics of communication in a digital online environment are examined, and students learn how to create effective Web advertising solutions for online media. Prerequisite(s): ADVE 729.

ADVE 755 INTERACTIVE AND DIGITAL MEDIA IN ADVERTISING

Students in this course build upon previous knowledge of Web and online advertising, and explore the possibilities of emerging technologies and their media applications. Emphasis is placed on expanding students’ software and digital production skills and producing interactive elements for an integrated multimedia advertising campaign. Prerequisite(s): ADVE 753 or ITGM 705.

ADVE 759 BUSINESS PRACTICES FOR ADVERTISING

Students learn the mechanisms necessary to maintain a viable agency through trend analysis within the sales environment, agency foundation, ethics, management, client recruitment and servicing, and production for an ad campaign. Prerequisite(s): ADVE 719.

ADVE 770 ADVERTISING PORTFOLIO

Students create a portfolio within formats relevant to professional expectations. Additionally, students develop a strategic self-promotion plan in support of market exposure and professional development. Prerequisite(s): ADVE 719 and completion of the review for candidacy.

ADVE 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
ADVE 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ADVE 780 SPECIAL TOPICS IN ADVERTISING

Working with faculty advisers, students pursue an advertising design project of particular interest and significance. Students must present a proposal supported by research for approval. The course involves group instruction and critiques as well as individual projects.

ADVE 781 PROFESSIONAL COLLABORATION

Working on location, under the supervision of a professor/creative director, advertising students are presented with projects for advertising agencies and corporations. Using industry-standard tools and methods, students create and present advertising campaigns to agencies and clients that respond to project objectives and exceed client expectations. Cooperative learning, professional practice and teamwork are among the features within this project-driven studio course. Prerequisite(s): ITGM 705.

ADVE 791 ADVERTISING M.F.A. THESIS

Advertising M.F.A. students develop a theoretically informed body of work that is innovative and relevant to the field. Students exhibit/present their work in a public manner and context that supports its creative and viable content and produce a documented written component that addresses the theoretical premise of the work. Prerequisite(s): Completion of the review for candidacy.

ADVE 792 ADVERTISING M.F.A. VISUAL THESIS

Using the research, written report and insights developed in ADVE 791 Advertising M.F.A. Thesis, students develop an integrated marketing communication plan and produce a multimedia advertising campaign. Guided studio work and supervised field work support the development of the studio/visual component of the student’s thesis. Prerequisite(s): ADVE 791 and completion of the review for candidacy.

ANATOMY

UNDERGRADUATE

ANAT 100 GENERAL ANATOMY

This introductory science course investigates the structures found inside the human body and relates these structures to their specific functions, reviewing all 11 human organ systems. Students also learn comparative anatomy by comparing human structures to those of other animals. Available via eLearning? Yes.

ANIMATION

UNDERGRADUATE

ANIM 180 ACTION ANALYSIS I

Drawing from life is at the foundation of understanding human and animal articulation, proportion, balance, weight and pose essential for the animator. By using observational drawing techniques to learn to see, students explore issues of human and animal pose and motion relevant to animation. Prerequisite(s): DRAW 101.

ANIM 202 PRINCIPLES OF 2-D ANIMATION

Students explore the basic principles of animation to develop an understanding of character and performance. Emphasis is placed on the analysis of actions. Prerequisite(s): ANIM 180.

ANIM 203 Introduction to 3-D Character Animation

Course content introduces students to the principles of animation in an online environment. Practical exercises develop students’ skill and confidence in using the computer’s graphic user interface to create expressive character animation.
ANIM 223 HISTORY OF ANIMATION

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental work produced throughout the world. Students create small projects and written work pertaining to course topics. Prerequisite(s): ARTH 110, CMPA 110.

ANIM 250 DIGITAL FORM, SPACE AND LIGHTING

Topics covered throughout this course include the theories of 3-D space, object modeling, procedures for texture mapping, lighting and rendering. Students learn how to construct digital 3-D models of character and environment. Prerequisite(s): CMPA 100 or CMPA 110.

ANIM 252 PRINCIPLES OF 3-D ANIMATION

Building on principles learned in Principles of 2-D Animation, students are introduced to animating in 3-D, with an emphasis on weight, pose and the mechanics of character movement. Students use their 2-D animation skills to thumbnail and create rough animations that help push their 3-D poses. Prerequisite(s): ANIM 202.

ANIM 270 PRINCIPLES OF SCREEN DESIGN

Screen design is fundamental to animation communication. In this course, students expand upon traditional media skills and animation craft by adding the element of screen design. Through individual approach and expression in traditional and digital media, students communicate by juxtaposing and sequencing imagery to develop a sense of artist-audience construct and consequence. Prerequisite(s): ANIM 202.

ANIM 280 3-D CHARACTER SETUP AND ANIMATION

This course explores the principles of modeling and rigging as applied to a series of very different characters. Students explore tools and apply them to various anatomical problems to find modeling and rigging solutions for character motion. Major emphasis is placed on proper identification of controls for the end user. Prerequisite(s): ANIM 252 or ITGM 236 or VSFX 210.

ANIM 302 ACTION ANALYSIS II

Providing valuable observational skills for both 2-D and 3-D students, this course furthers students’ knowledge of human and animal articulation and movement, combining observational studies with animation exercises. In addition to drawing, students learn how to utilize live action footage to break down and recreate the essence of human and animal motion. Prerequisite(s): ANIM 202.

ANIM 304 DIGITAL CEL ANIMATION I

In this course, students study 2-D animation that is created digitally. Students assess both the aesthetic and technical aspects of character animation as it relates specifically to a paperless pipeline. Prerequisite(s): ANIM 202.

ANIM 307 STOP MOTION I

In this introductory stop motion course, students learn how to build a simple biped character and animate it in a number of motion tests. Students become familiar with the use of camera, lights and capturing software and are exposed to a wide range of stop motion styles to encourage personal aesthetic exploration. Prerequisite(s): ANIM 202 or FILM 100 or FILM 101.

ANIM 312 2-D ANIMATION PRODUCTION

Using perspective and other traditional design attributes to create a variety of shot compositions, students in this course learn the business of staging, posing and animating action in a sequential layout to create effective visual narratives. This course develops the student’s ability to rough, block and animate 2-D shots in sequence to meet the goals of the script to tell a story. Prerequisite(s): ANIM 270, ANIM 280 or ANIM 304.

ANIM 313 3-D ANIMATION PRODUCTION

Through the process of learning to assemble the components necessary to allow for the efficient workflow in getting animated storytelling on the screen, students in this course focus on previsualization, creating and texturing assets for camera, animating for camera, lighting and rendering in passes, and assembling shots in sequence to create effective storytelling. Prerequisite(s): ANIM 270, ANIM 280.
ANIM 318 STOP MOTION II

Building on skills learned in Stop Motion I, students explore more advanced stop motion and clay animation production techniques. Topics include foam/latex build-up models, a survey of background construction techniques, basic casting, and further study in lighting and F/X. The course emphasizes art direction and project development. Prerequisite(s): ANIM 307.

ANIM 321 STYLIZING CHARACTERS IN 3-D

Starting with character development through writing and 2-D conceptualization, students translate their designs to fully textured 3-D models. Topics include stylizing anatomy to suitability for deformation and rigging are addressed. Prerequisite(s): ANIM 250.

ANIM 322 ACTING FOR ANIMATORS

In this course, students further their studies in animation by exploring acting and public speaking in team environments. Students act out their characters and complete drawings of motion studies, expressions and poses. Prerequisite(s): ANIM 202.

ANIM 330 ANIMATION LAYOUT AND CHARACTER DESIGN

This course provides students with the background knowledge and practice methods necessary to plan and direct animation sequences with characters. Prerequisite(s): ANIM 202.

ANIM 332 2-D CHARACTER ANIMATION I

Students learn to develop a better sense of timing, staging and fluid movement while continuing to develop sequential drawing skills. Prerequisite(s): ANIM 252.

ANIM 333 3-D CHARACTER ANIMATION I

In this first level character animation course, students focus on blocking and expressive timing in character animation. Technical understanding is developed in posing, weight and timing to create effective acting with facial expressions and lip-synch. Prerequisite(s): ANIM 252.

ANIM 343 MOTION CAPTURE ANIMATION

Motion capture is the process of recording movement and translating it onto a rigged digital character. In this course, animators learn how to capture and clean up motion capture data and how to use key frame animation knowledge to enhance character performance. Prerequisite(s): ANIM 280 or ANIM 304.

ANIM 351 ADVANCED DIGITAL MODELING

This course emphasizes anatomical construction and digital re-creation of believable characters. Students develop and construct digital 3-D character models intended for animation. The course covers advanced topics in 3-D character design and modeling, with an emphasis on anatomy as it applies to predetermined movement requirements. Students explore the advanced subdivisional, polygon and NURBS modeling tools as they pertain to believable biped and quadruped characters. Prerequisite(s): ANIM 280.

ANIM 352 2-D EFFECTS ANIMATION

Applying the motion attributes of observable physical phenomena, including those which are both organic figurative and inorganic nonfigurative, students create 2-D animation effects such as fire, water and smoke in traditional pencil-drawn animations. Prerequisite(s): ANIM 312 or ANIM 313.

ANIM 353 3-D QUADRUPED ANIMATION

Using quadruped pre-rigs, students produce a series of naturalistic animal motion exercises. Comparative action analysis studies are made on a variety of quadruped mammals. Students also learn how to animate an animal for use in a live action shot. Prerequisite(s): ANIM 333.

ANIM 354 ANIMATION LOOK DEVELOPMENT

The art direction of an animated film is made manifest by its texturing and lighting. Students gain exposure to different character driven approaches that result in creating illustrative quality look development and bring original vision to their animation art. Prerequisite(s): ANIM 250.
ANIM 362 2-D CHARACTER ANIMATION II

By interpreting a script and other given materials to determine character motivations and other unique traits of character personality, this course allows students to explore more advanced aspects of character animation. Topics addressed include sequence planning and pacing, subtle character gesture and advanced action timing with emphasis on personal observation. Prerequisite(s): ANIM 332.

ANIM 363 3-D CHARACTER ANIMATION II

By interpreting a script and other given materials to determine character and motivations, students explore more advanced aspects of 3-D character animation. Topics covered include sequence planning and pacing, subtle character gesture and advanced action timing with emphasis on observation. Prerequisite(s): ANIM 333.

ANIM 375 PRODUCING FOR ANIMATION

The animation producer organizes schedules and manages resources and talent to facilitate efficient and effective animation production completion. Students are exposed to these practices using theoretical examples coupled with hands-on production experience. Prerequisite(s): ANIM 312 or ANIM 313.

ANIM 385 CONCEPT DEVELOPMENT FOR ANIMATION

Students explore methods for cultivating original ideas suitable for production as a short animated film. Preliminary exercises lead to the development of a production-ready concept package, including storyboard, script, animatic with sound, art direction samples and research. Prerequisite(s): ANIM 312 or ANIM 313.

ANIM 390 ANIMATION PROFESSIONAL DEVELOPMENT

This course prepares students for professional situations through the creation of individual demo reels, résumés, websites and portfolios in relation to student aspirations in the context of contemporary animation industry practice. Through topics such as studio hierarchy, production bidding, media distribution, employee evaluation and professional growth, the course highlights many important aspects of the animation business in order for students to attain and sustain a professional career. Prerequisite(s): ANIM 312 or ANIM 313.

ANIM 392 2-D CHARACTER ANIMATION III

By interpreting a script and/or dialog tracks to determine character motivations and other unique traits of character personality, students in this course explore advanced aspects of 2-D character animation. The course addresses topics including sequence planning and pacing, subtle character gesture and thinking, and advanced action timing with emphasis on personal observation. Prerequisite(s): ANIM 362.

ANIM 393 3-D CHARACTER ANIMATION III

This course extends the experience of 3-D character animators to replicate a studio environment. Class sessions are based on the professional practice of screening “dailies” and taking supervisor notes. Sequence exercises prioritize subtle performance texture by revealing character thought process in dialog and non-dialog sequences. Prerequisite(s): ANIM 363.

ANIM 395 GROUP PROJECT IN 3-D ANIMATION

Working in small production teams, students in this course learn how to manage the production pipeline for a 3-D project. With the focus on working in a team environment to meet deadlines, students are expected to produce an animated film of a 90-second duration or less. Prerequisite(s): ANIM 385 or VSFX 406.

ANIM 408 SENIOR ANIMATION PROJECT I

In this course, students build on concept development skills and in-class preparatory assignments to create a cohesive animated work that expresses their artistic vision. Prerequisite(s): ANIM 385.

ANIM 411 TECHNICAL ANIMATION

Animated 3-D motion that is not directly driven by a rig is often done by a technical animator. In this course, students learn how to use CG dynamics, including hair and cloth simulation, to create secondary motion to enhance animated storytelling. Prerequisite(s): ANIM 280 or VSFX 210.
ANIM 426 EXPERIMENTAL ANIMATION

Students develop a unique sense of style and material as alternatives to formulated classical animation or digital graphics. Students employ imagery, objects and different media types to develop a method and use of media appropriate to the subject. Prerequisite(s): ANIM 270.

ANIM 434 LOCATION RESEARCH FOR ANIMATION

Location research and adaption lead to informed animation art direction and inspired storytelling. Through immersion in the visual culture of the course location, students develop concept art that informs the aesthetic of an animated film. Prerequisite(s): ANIM 312 or ANIM 313.

ANIM 442 DIGITAL CEL ANIMATION II

In this advanced course in 2-D digital animation, students use their knowledge of the media to produce a short animated film, learning in the process how to incorporate sound and render the output for broadcast. Course emphasis is on contemporary aesthetics and animation appeal. Prerequisite(s): ANIM 304.

ANIM 448 SENIOR ANIMATION PROJECT II

This project course builds on the technical and aesthetic skill set of the advanced animation major. Through the exploration of projects, students continue to develop content delivery, story and technical mastery. Emphasis is placed on the identification and utilization of individual strengths in the context of a production environment. Prerequisite(s): ANIM 408.

ANIM 450 INDUSTRY INSIGHT: LOS ANGELES

Students gain exposure to industry professionals and animation cultures that range from high budget feature animation and game studios to smaller budget, independent studios. Students establish networking contacts and understand what career opportunities exist now and in the future. By seeing the industry as a whole, students are better equipped to establish their career objectives. The trip is preceded by animation industry research and preparation of a portfolio package and is followed with a paper summarizing the experience and detailing contacts made. Prerequisite(s): ANIM 250.

ANIM 459 THE SHORT SHORT

Students explore and develop animated film content between five and 15 seconds in length. Emphasis is placed on the development and the production of a short animated format like a television commercial, a viral video, a gag or a Web eCard. Students complete content intended for portable media and the Web. Prerequisite(s): ANIM 252.

ANIM 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

ANIM 488 ANIMATION POSTPRODUCTION

Postproduction is the business of wrapping up production. This course represents the third phase of the senior project and the final phase of animation career preparation. Students focus on the postproduction of their senior short including final edit and rendering, updating reel and self-promotional support items, and researching self-promotional opportunities such as competitions and festivals. Prerequisite(s): ANIM 448.

ANIM 495 SPECIAL TOPICS IN ANIMATION

The selected topics of this course vary from quarter to quarter. Each seminar focuses on various issues in the field of animation and allows the advanced student an opportunity to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Permission of the department chair.
GRADUATE

ANIM 501 ANIMATION CONTEXT AND HISTORY
This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental work produced throughout the world. Students create small projects and written work pertaining to course topics.

ANIM 504 CHARACTER ANIMATION BASICS
Students explore the principles of animation to develop an understanding of the physics of character motion utilizing both traditional and CG techniques. Emphasis is placed on the analysis of action and demonstrating weight and timing appropriate to an introductory graduate level.

ANIM 505 ANIMATION CHARACTER SET-UP
This course explores simple principles of modeling and rigging as applied to a series of character technical direction challenges. Students explore digital tools and apply them to various anatomical problems to find modeling and rigging solutions to abet character motion. Emphasis is placed on proper identification of controls for the end user.

ANIM 705 ANIMATION AESTHETICS AND PRACTICE
This course introduces students to the diversity of animation aesthetics, from industrial processes to individual personal expression. Through class screenings, students examine historical contexts and methods as well as contemporary trends and techniques. Oral and written critique is supported by practical investigation into personal aesthetic choice.
Available via eLearning? Yes

ANIM 709 COMPUTER-GENERATED MODELING AND DESIGN
This course focuses on the issues of modeling surfaces appropriate for use in animation. In particular, students are expected to develop an understanding of modeling organic forms.
Available via eLearning? Yes

ANIM 713 DRAWING IN MOTION
This course explores observational figurative motion through life drawing and animal study. Emphasis is placed on expressive gesture drawing to enhance fluid representation of the figure in motion.
Available via eLearning? Yes

ANIM 714 3-D CARTOON CHARACTER ANIMATION
This course explores alternative techniques for creating and animating 3-D cartoon characters with emphasis on exaggerated action through timing and squash and stretch. Students are encouraged to push the technical limitations of the medium to achieve familiar cartoon motion. Emphasis is placed on advanced problem-solving in 3-D animation. Students are encouraged to demonstrate character appeal through applied personal aesthetics. Prerequisite(s): ANIM 709.
Available via eLearning? Yes

ANIM 715 CHARACTER LOOK DEVELOPMENT
Surface and context have an interdependent relationship to the production of 3-D characters. This course explores advanced texturing techniques, including use of hair and fur, to create realistic and stylized surfaces appropriate for animated characters in context. Prerequisite(s): ANIM 709 or VSFX 708.

ANIM 721 STORYBOARDING AND PREVISUALIZATION
This course examines a number of approaches for adaptation of story content to cinematic form, examining the styles of many films and aesthetic problem-solving particular to animation. Students learn how to transpose ideas through 2-D storyboards and animatics to 3-D asset creation for previsualized story reels, emphasizing deadlines, techniques and alternative methods to communicate ideas.
ANIM 724 3-D NATURALISTIC CHARACTER ANIMATION

This course explores the background of naturalistic character movement, advancing key-frame animation techniques and use of motion-capture technology. Observational animation is prioritized with special regard to subtle gesture. Emphasis is placed on advanced problem-solving in 3-D animation. Prerequisite(s): ANIM 709 or VSFX 708.

Available via eLearning? Yes

ANIM 725 ENVIRONMENT LOOK DEVELOPMENT

This course emphasizes the application of industry-standard practices to create believable form and texture for animation environments. The course covers advanced topics in set creation, design and modeling with an emphasis on reference-based structures as applied to predetermined content requirements. Prerequisite(s): ANIM 709 or VSFX 708.

ANIM 737 COLLABORATIVE PROJECT

Through group inception, design and animation, students complete a short animated film. From preproduction to postproduction, students employ methods and practices of contemporary animation production management. Prerequisite(s): ANIM 705, ANIM 709.

Available via eLearning? Yes

ANIM 748 ANIMATION M.A. FINAL PROJECT

At the conclusion of the M.A. program, the final project provides students the opportunity to synthesize their learning into a cohesive project piece. Students propose, develop and execute a project that is then cut into their reel. Prerequisite(s): Completion of the review for candidacy.

Available via eLearning? Yes

ANIM 749 ANIMATION PORTFOLIO

Through critique of their body of work, students use this course to identify individual animation related career goals and prepare for interviewing in those fields. Students prepare a flatbook or demo reel, website, résumé and other self-promotional items. Topics include marketing strategies, studio business practices and how to use career services at SCAD as an ongoing resource. Prerequisite(s): ANIM 713.

ANIM 750 INDUSTRY INSIGHT: LOS ANGELES

Students gain exposure to industry professionals that range from high budget feature and game studios to smaller-budget independents. Students establish networking contacts and understand what career opportunities exist to determine career objectives. The trip is preceded by research and preparation of a portfolio package and followed with a paper summarizing the experience and listing contacts made. Prerequisite(s): ANIM 709.

ANIM 753 ANIMATION M.F.A. THESIS EXPLORATION AND RESEARCH

Students lay the academic foundation for their areas of thesis investigation in this course. Under supervision, each student identifies their direction, conducts research for visual inspiration and begins drafting the thesis statement and paper. Work completed in this course is ultimately presented at the students’ candidacy reviews. Prerequisite(s): ANIM 705, ARTH 702, SFDM 719.

ANIM 756 ANIMATION CHARACTER PERFORMANCE

This course offers students advanced learning that combines the principles of character animation with observational techniques to create believable character performances. Students are encouraged to develop their own aesthetic. Pre-rigged models or puppets made in other courses can be used in this course. Prerequisite(s): ANIM 709.

ANIM 759 THE SHORT SHORT

In this course, students explore the possibilities for extreme short-form animated content such as the visual gag or animated conundrum of between 15 and 30 seconds in length. Students develop and complete content intended for portable media and interstitials. Prerequisite(s): ANIM 753.
ANIM 760 STOP MOTION ANIMATION I: FABRICATION

Students are introduced to a wide variety of stop motion styles, materials and techniques, including clay, object and puppet animation utilizing both tabletop and multiplane setups. Students are encouraged to develop a personal approach while exploring possibilities in character design, armature and set building, lighting, special effects and camera techniques.

ANIM 761 STOP MOTION ANIMATION II: APPLICATION

Students expand on their skills and knowledge gained in Stop Motion Animation I to design and produce a sequence of shots, working with intermediate level fabrication techniques. Emphasis is on art direction and production planning with new explorations in set construction, molding and casting, lighting and shot cleanup. Prerequisite(s): ANIM 760.

ANIM 762 DIRECTED PROJECTS IN ANIMATION I: CREATIVE PROBLEM-SOLVING

Working closely with the professor, students define specific production goals to explore or complete an animation project of their choosing. Emphasis is on the director’s conceptual, aesthetic and technical decision-making processes. Students are encouraged to share their specific areas of expertise while producing individually directed projects. Prerequisite(s): ANIM 709 or ANIM 713, and ANIM 721, SFDM 719.

ANIM 764 EXPERIMENTAL PROCESS AND NARRATIVE

This course exposes students to unorthodox approaches to animation production. Emphasis is placed on creating process driven work and exploring alternative narrative approaches. Prerequisite(s): SFDM 719.

ANIM 772 DIRECTED PROJECTS IN ANIMATION II: IDEA RESOLUTION

This course provides additional structured production opportunities for students continuing independent project development. Emphasis is on realizing personal vision through exploration of the tools of animation and further refining of production management skills. Prerequisite(s): ANIM 762.

ANIM 775 ANIMATION M.F.A. THESIS VISUAL COMPONENT PRODUCTION

This studio course continues the animation thesis sequence. Students begin making the visual portion of their thesis. Animation tests, character designs, storyboards, animatics and a focused thesis statement are all vital elements of this stage in thesis completion. Prerequisite(s): ANIM 753, completion of the review for candidacy, signed thesis application.

ANIM 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ANIM 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ANIM 780 SPECIAL TOPICS IN ANIMATION

This course provides students with an opportunity to focus on particular issues in the field of animation or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic. Prerequisite(s): Vary according to topic.

ANIM 790 ANIMATION M.F.A. THESIS COMPLETION

In this final course in the animation M.F.A. thesis sequence, students complete the visual components of their major thesis work. They also finalize and polish their thesis papers, incorporating all of the research and professional development conducted throughout the process. Prerequisite(s): ANIM 775.
**ANTHROPOLOGY**

**UNDERGRADUATE**

**ANTH 101 INTRODUCTION TO ANTHROPOLOGY**

This course introduces the anthropological study of the human species, culture and society, exploring similarities and differences in the ways human beings adapt to the natural environment and to each other. By examining how different peoples sustain themselves, interact with one another, perceive art and react to the inevitability of death, students reach a better understanding of themselves and the basics of human biology, society and culture.

Available via eLearning? Yes
Hybrid delivery? Yes

**ANTH 106 LANGUAGE, CULTURE AND SOCIETY**

This course provides an introduction to relationships between human language, culture and society. Students examine and explore the properties of human language that make it unique. The course encourages students to address the prominent role of language in cultural models and social organizations.

**ANTH 107 INTRODUCTION TO VISUAL ANTHROPOLOGY**

Visual anthropology addresses complex meanings, symbols, methodology and cultural aspects associated with media and anthropology. Students in this course learn the history of visual anthropology, beginning with the first anthropologists who used images to record cultures, as well as the concerns of those who use film and photography as tools of documentation. Students examine the definition and techniques associated with creating an ethnographic film. They also are exposed to texts that deal with the construction of images, the power of icons and media as an artifact of culture. Students create one short ethnographic film or photo series as an introductory level ethnographic work in the field of visual anthropology.

**ANTH 350 URBAN ETHNOGRAPHY**

There exists a growing body of interdisciplinary work that explores life in contemporary cities. This course addresses the broad dynamics of historical and contemporary urbanization in United States cities, addressing how phenomena like inequality, power, industrialism, the built landscape, post-industrialism, race, gender, suburbanization, consumerism, modernization and neo-liberalism both condition and are conditioned by urban life. There is special emphasis on the use of ethnographic analysis of Savannah to elucidate how these broad processes manifest themselves in everyday life. Prerequisite(s): ANTH 101.

**ANTH 495 SPECIAL TOPICS IN ANTHROPOLOGY**

The selected topics of this course vary from quarter to quarter. The subject matter focuses on various topics in the anthropology field and allows the advanced student an opportunity to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Vary according to topic.

**GRADUATE**

**ANTH 701 GLOBAL CULTURAL THEORY**

A study of global cultural theory from structuralism to semiotics to postmodernism forms the foundation of this course. Major theoretical trends reflected in the writings of Marx, Saussure and Weber are analyzed as well as the work of thinkers such as Appadurai, Sennett, Foucault and Zizek.

**ARCHITECTURAL HISTORY**

**UNDERGRADUATE**

**ARLH 202 ARCHITECTURAL HISTORY IN SAVANNAH**

This course introduces students to the field of architectural history through the study of Savannah and the surrounding region. Lectures, discussions, guest speakers and numerous site visits and tours allow students to discover both the wide-ranging nature of the field and the defining historic characteristics of Savannah. Students explore different ways of reading the built environment through firsthand observation and the use of historical documents. Emphasis is placed on practical skills and an understanding of broad historical frameworks. Prerequisite(s): ARTH 110.
ARLH 206 MODERN ARCHITECTURE I: 1750-1900

This course explores architecture, urbanism and architectural theory from 1750 to 1900. Issues such as Enlightenment philosophy, industrialization, urbanization, nationalism, revolution and technological innovation are considered as they bear on the theory and practice of architecture in a world that was rapidly modernizing. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 208 MODERN ARCHITECTURE II: 1900-PRESENT

This course explores architecture, urbanism and architectural theory from 1900 to the present. Particular attention is given to concepts of modernity, modernism and modernization in an increasingly industrial, commercial and globalizing world. The course examines the work of celebrated architects and avant-garde movements, and it also investigates a variety of social, economic and environmental factors that have shaped architecture and architectural discourse. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 211 SURVEY OF WORLD ARCHITECTURE AND URBANISM

This course surveys the architecture and urbanism of China, Japan, Africa, India, the Muslim world, the South Pacific and the native cultures of the Americas from prehistory to the present. A comparative approach is used to illustrate how different cultural, religious and philosophical values and goals greatly affect built form. Emphasis is placed on the social and historical context of the sites discussed. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 212 GLOBAL MODERNITY IN ARCHITECTURE AND URBANISM

Modernity as a global phenomenon has had an irrevocable impact on the built environment. Students explore building culture, architecture and urbanism within the context of an increasingly global world. Beginning with the rise of European colonialism, course materials cover how the development of cities and architecture worldwide are influenced by transnational economic, environmental, cultural and political forces, including colonialism, industrialism, modernization, nationalism and regionalism. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 236 RENAISSANCE AND BAROQUE ARCHITECTURE

“Architecture aims at the eternal,” said Sir Christopher Wren. Renaissance architects pursued this goal through the vehicle of an ancient and compelling language of architecture known as the classical. This course examines the development of that language in buildings, designs, city plans and architectural theories from 15th-century Florence to 18th-century England. Social, political and religious contexts of Renaissance and Baroque architecture are given special consideration. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 301 BUILT ENVIRONMENT OF THE AMERICAS, PRE-COLONIAL–1865

The built environment of the Americas is a diverse cultural landscape that includes architecture and urbanism as well as vernacular and global traditions. This course focuses on settlement patterns, domesticity, colonialism, commerce, politics, religion and the emergence of industrial technology. Themes include native building cultures, craft skills, use of materials, European influences, agrarian and early industrial landscapes, and uniquely American architectural and urban forms. Prerequisite(s): Any 200-level ARLH or ARTH course or HIPR 203.

ARLH 302 BUILT ENVIRONMENT OF THE AMERICAS, 1865–1945

The built environment of the Americas is a diverse cultural landscape that includes architecture and urbanism as well as vernacular traditions. This course focuses on industrialization, urbanization and modernization from 1865 to 1945. Themes include domesticity, technology, commerce, politics, Western expansion, housing, the mechanization of the landscape and the development of uniquely American architectural and urban forms. Prerequisite(s): Any 200-level ARLH or ARTH course or HIPR 203.

ARLH 303 BUILT ENVIRONMENT OF THE AMERICAS, 1945–PRESENT

The built environment of the Americas is a diverse cultural landscape that includes architecture and urbanism as well as vernacular traditions. Themes include suburbanization, urbanism and post-industrialization in the post-war era, 1945 to the present. Special attention is given to domesticity, commerce, politics, housing, sprawl, informal settlements, globalization and the evolution of modern architectural and urban forms throughout the Americas. Prerequisite(s): Any 200-level ARLH or ARTH course or HIPR 203.

ARLH 308 HISTORY OF URBAN FORM

This course surveys urban form from its origins in ancient Mesopotamia to the controversies over contemporary urbanism, and also analyzes ideal cities. Architecture, public space, city planning and public works are considered in relation to the social, political, economic and religious context of the city. Prerequisite(s): ARTH 110, ENGL 123.
ARLH 309 VILLA AND GARDEN

The Hanging Gardens of Babylon, the Alhambra, Versailles, Monticello and Falling Water all are products of a restless longing for a peaceful and contemplative life in the country, where art and nature coexist in ideal harmony. This course explores the architectural and social history of country houses, villas and gardens from antiquity to the 21st century. Special attention is given to garden literature, landscape theory, the rise of public parks and the development of suburbia. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 311 THE MODERN CITY

Cities represent the greatest expression of the human desire to build, combining complex architectural and urbanistic systems. Modern cities have evolved away from historic models to define a distinct approach to urban form. This course examines the evolution of modern cities from the 19th century to the present, analyzing the significant historical forces that have shaped modern urban environments. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 321 ANCIENT ARCHITECTURE IN CONTEXT

The ancient Greeks and Romans developed a range of building types to accommodate their religious, political and social practices. This course approaches ancient Greek and Roman architecture by examining the intended use of these structures as related to architectural form, decoration and location. Emphasis is placed on the value of primary sources and archaeological material in enriching the understanding of built form during these eras. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 323 MEDIEVAL ARCHITECTURE IN CONTEXT

The architecture of the medieval period resulted from diverse cultural forces within the Latin Christian West, the Byzantine Christian East and the Islamic Mediterranean. Themes addressed include the role of classical inspiration, cross-cultural influence and regionalism, function and audience, integral architectural decoration and construction methods and structure. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 325 ISLAMIC ART AND ARCHITECTURE

This course examines the evolution of art and architecture in the medieval Islamic world using a chronological and regional approach, ranging from the large unified empires of the Umayyads and Abbasids to the smaller successor states in Islamic Spain, sub-Saharan Africa and Mughal India. The course investigates the origins and nature of Islamic religion and culture and introduces students to the development of a unique Arab-Muslim civilization. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 344 AFRICAN ART AND ARCHITECTURE

This course explores the indigenous art, architecture and cities of Africa, viewing the continent not as a region of cultural unity but as an interconnected territory with a long and varied history. The art and architecture begin in the ancient world with the development of urban civilizations in Egypt, Nubia, Kush and Aksum; continue into medieval times with the rise of kingdoms and trading empires in both East and West Africa; and continue into colonial times. Prerequisite(s): ARTH 110, ENGL 123.

ARLH 350 THE ARCHITECTURE OF THE CLASSICAL TRADITION

The classical tradition has stood at the center of architectural practice and theory for more than two millennia. This course explores this tradition by tracing its evolution in history and considering its use in the contemporary world. Students study not only buildings, but also theoretical texts and related art forms. Prerequisite(s): Any 200-level ARLH/ARTH course.

ARLH 353 THE ARCHITECTURE OF PROVENCE

Taught at SCAD Lacoste, this course explores the many ways in which different cultures have approached built form over the centuries in this region of France. Through research and on-site analysis at various locations, students cultivate a comprehensive understanding of the history, style, building materials and construction methods associated with the built environment of Provence. Prerequisite(s): Any 200-level ARLH or ARTH course or HIPR 203.
ARLH 355 GOTHIC ART AND ARCHITECTURE

Students survey the art and architecture of the Gothic period, from the early 12th to the late 14th centuries. The course focuses on the development of Gothic architecture, sculpture and stained glass and also encompasses manuscript illumination, metal work and ivory carving. Emphasis is placed on the social context of the monuments, as explored through selected readings from original sources. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 363 WORLD VERNACULAR ARCHITECTURE

In this course, students explore vernacular architectural traditions from a global perspective through the broad-ranging, yet selective, study of specific cultures and regions. The course focuses primarily on domestic architecture and settlement forms but also addresses some vernacular religious and ceremonial structures. Through this course, students acquire an appreciation of the range of building traditions around the world, and explore the connection between architectural forms and the societies that created them. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 374 ALL THE WORLD’S A STAGE: ARCHITECTURE, URBANISM AND THEATER

“All the world’s a stage.” Shakespeare’s words ring true for all who study the history of architecture and urbanism. Buildings, streets and squares are sets for the history of the theater, not just plays, but civic and religious ceremonies, festivals and political demonstrations. This course examines the history of theatricality by exploring the city as a stage and the stage as a city. Prerequisite(s): ARTH 110.

ARLH 375 ARCHITECTURE AND URBAN HISTORY OF SAVANNAH

Savannah is a rare American city that possesses a distinctive local identity, yet its evolution mirrors broader trends. This course examines the various historical forces that have shaped the city by investigating different urban and architectural topics in a roughly chronological sequence. Topics include the Savannah plan, religion, workers and slaves, charitable institutions, forts, industrialization, local house forms, suburbanization and the preservation movement. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 376 VIRTUAL ENVIRONMENTS

Virtual environments have been used to transport, educate and entertain for millennia. This course explores a variety of historical precedents of and philosophical discourses and scientific studies on virtual environments to understand their contextual significance and the rich potential they offer designers today. Prerequisite(s): Any 200-level ARLH or ARTH course or CINE 275.

ARLH 401 THEORY AND CRITICISM OF ARCHITECTURE

Architecture does not exist apart from theory; that is, the act of building is necessarily preceded by thinking about building. Architectural criticism, likewise, depends on theoretical discourse. Students in this seminar read, discuss and research texts on the theory and criticism of architecture from antiquity to the present. Emphasis is given to primary sources, including the writings of Vitruvius, Alberti, Ruskin, Le Corbusier and Venturi. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 408 ARCHITECTURE OF MONASTERIES IN THE WESTERN WORLD

This seminar traces the history and development of monastic architecture in Medieval and Renaissance Europe and its continuation in the New World and the modern era. The architecture will be studied in context, including historical, theological and socioeconomic factors, and also from a practical standpoint, including building techniques and materials, and site considerations. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARLH 430 QUESTIONS OF HOUSING IN THE BUILT ENVIRONMENT

Housing is the most fundamental type of architecture. With city growth accelerating worldwide, housing presents critical architectural and urban challenges. Students research and discuss themes associated with housing: ideas about shelter, the rise and fall of mass housing, the design and culture of the single-family house, the shifting concepts of “home” and “ownership” in modernity and how policy shapes housing. Prerequisite(s): Any 200-level ARLH or ARTH course or 300-level ARTH course.

ARLH 431 ECONOMIES AND THE BUILT ENVIRONMENT

Built form cannot exist without financial support. This seminar explores the often-invisible economic conditions that influence the creation of architecture and the ever-changing needs of the built environment. Students examine the phenomenon of the global economy as it is reflected in the architecture and urban conditions of the modern world. Prerequisite(s): Any 200-level ARLH or 300-level ARTH course.
Throughout history, diverse human cultures have interacted in complex ways and on varying global scales. Students explore how trade, migration, imperialism, colonization and cultural diffusion have left a legacy on the development of architectural forms and the process of urban design, leading to the creation of new and hybrid architectural and urban forms globally. This course challenges students to strengthen their research, critical thinking and leadership skills. Prerequisite(s): Any 200-level ARLH course or 300-level ARTH course or HI.PR 203.

This course introduces students to a wide range of research resources and the issues they raise. Attention is given to differing versions of each type of historical documentation and how that type has evolved over time. Textual accounts, maps, architectural drawings, field study, photographs, legal documents are among the forms of documentation examined. As much as possible, attention is given to actual documents through discussions and field workshops in libraries and archives. Prerequisite(s): Any 200-level ARLH or ARTH course.

Built environments help construct, maintain and even destroy many aspects of human identity, including gender. This seminar course examines how issues of gender have shaped built environments in the West from early historical times to the present. It focuses primarily on the manner in which architecture and space have contributed to social, cultural and political relations predicated on gender. This course challenges students to strengthen their research, critical thinking and leadership skills. Prerequisite(s): Any 200-level ARLH/ARTH course.

The Islamic city is an urban phenomenon whose development, planning principles, morphology and institutions reflect fundamental principles related to Islamic religious beliefs and practices. This course explores the influence of local cultural developments on Islamic urban forms throughout the medieval Muslim world, from Spain to India and sub-Saharan Africa. Prerequisite(s): Any 200-level ARLH course or 300-level ARTH course.

Throughout history, social, political and economic power relations have shaped the built environment. This seminar explores how power impacts the human experience of architecture and urbanism within a range of scales, building types, and social and cultural contexts. Extensive readings, class discussions and presentations challenge students to develop critical thinking and communication skills. Prerequisite(s): Any 200-level ARLH or ARTH course.

The North American landscapes of everyday homes, businesses, places of recreation and transportation define our daily lives. This seminar addresses these “ordinary” places and the methods used in recognizing and defining them. Attention is given to understanding how such landscapes shape the culture of ordinary people in all their diversity of ethnicity, age, gender and economic standing. Prerequisite(s): Any 200-level ARLH or ARTH course.

Students participate in on-location study of the built environment, investigating historical processes in their physical context. Through a synthesis of analysis, research and field study, students examine urban form, landscapes and building culture from historical, theoretical, aesthetic and practical points of view. Prerequisite(s): Any 200-level ARLH or ARTH course.

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 60 credit hours, 2.5 overall GPA.

The selected topics of this course vary from quarter to quarter. Each seminar focuses on various issues in the field of architectural history and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.
ARLH 499 ARCHITECTURAL HISTORY B.F.A. THESIS

Architectural history seniors are required to complete a thesis document that demonstrates extensive research, historical awareness, clear organization and effective writing skills. Under the guidance of a faculty member and involving peer critique, students hone their ability to complete an advanced research paper. Prerequisite(s): Permission of the department chair.

GRADUATE

ARLH 501 HISTORY OF MODERN ARCHITECTURE

This course traces the evolution of modern architectural design from the mid-18th century to the present, addressing major works of architecture, urban design, landscape design and architectural theory. Attention is given to the emergence of new building typologies, the phases of historicism, the impact of new technology and materials, and the changing concepts of modernity. Available via eLearning? Yes

ARLH 510 ARCHITECTURE OF WORLD CULTURES

Throughout the world, architecture and cities stand as the most visible expressions of global cultures. By focusing on representative work, this course analyzes the impact of various influences that shape the built environment in diverse non-Western societies in Asia, Africa, Oceania and the Americas.

ARLH 700 RESEARCH METHODS IN ARCHITECTURAL HISTORY

This course introduces students to a wide range of research resources and the issues they seek to address. Particular attention is given to differing manifestations of each type of historical documentation and how that type has evolved over time. Textual accounts, maps and charts, architectural drawings, measurement systems, models, photographs, legal documents such as censuses, tax records and oral history are among the forms of documentation examined. As much as possible, attention is given to actual documents through discussions and field workshops in libraries and archives.

ARLH 705 ARCHITECTURAL HISTORY METHODOLOGY AND HISTORIOGRAPHY

Students in this course are introduced to methods of research and analysis and to key texts that have shaped the discipline of architectural history over time. Specific topics addressed include the nature of history, the nature of architectural history, style, formal analysis, iconography and symbolism, and a variety of approaches embracing technological, political, economic and social aspects of the built environment.

ARLH 709 ARCHITECTURAL THEORY AND CRITICISM

This seminar examines how architects and theorists have attempted to conceptualize the essence of architecture. Class readings are drawn from significant work in the history of architecture, among them treatises by Vitruvius, Alberti, Ruskin, Pugin and Le Corbusier. Through discussion, research papers, lectures and analysis, students acquire a familiarity with the critical tradition as well as skills in analyzing and conceptualizing architectural principles.

ARLH 723 CONTEXTUALIZING MEDIEVAL ARCHITECTURE

Medieval architecture was shaped by diverse cultural forces in the Latin Christian West, the Byzantine Christian East and the Islamic Mediterranean. Emphasizing a contextual approach, themes addressed include the role of classical inspiration, cross-cultural influence and regionalism, function and audience, integral architectural decoration and construction methods and structure.

ARLH 724 CONTEXTUALIZING ANCIENT ARCHITECTURE

The ancient cultures of the Mediterranean basin developed a range of building types and urban plans to frame different aspects of public and private life. This course explores how the cultures of the ancient Near East, Egypt, Greece and Rome used built form to serve religious, social and political ideologies. Significant focus is placed on identifying, understanding and analyzing the various components of context.

ARLH 726 ART AND ARCHITECTURE OF THE GOTHIC PERIOD

Students delve into analysis of the Gothic period, from the early 12th century to the later 13th century. The course focuses on the development of Gothic architecture, sculpture and stained glass and also encompasses manuscript illumination, metal work and ivory carving. The social context of the monuments is explored through selected readings from original sources.
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ARLH 730 QUESTIONS OF HOUSING AND BUILDING CULTURE

The accelerating growth of cities worldwide presents critical social, architectural and urban challenges to that most fundamental of architectural types-housing. Students research, analyze and critique issues relating to housing: The varying concepts of “home” and “ownership” in modernity, the rise and fall of mass housing, the design and culture of the single-family home, ideas about shelter, and how policy shapes housing.

ARLH 731 ECONOMIES AND BUILDING CULTURE

Without financial support, built environments could not exist. This seminar analyzes the often-hidden economic conditions that shape the creation of architecture and the ever-changing needs of the building cultures of the built environment. Students critique issues relating to the global economy and their impact on architecture and the urban conditions of the modern world.

ARLH 739 HISTORY OF URBAN FORM

This course surveys urban form from its origins in ancient Mesopotamia to the controversies over contemporary urbanism. It also includes analysis of ideal cities. Architecture, public space, city planning and public works are considered in relation to the social, political, economic and religious context of urban form. Graduate students are expected to actively participate in group discussion and develop their critical thinking skills through independent research projects.

ARLH 741 ANALYZING THE MODERN CITY

Modern cities have redefined how humanity lives around the world. Analyzing their complex architectural and urbanistic systems, this course investigates how modern cities have evolved since the 19th century away from historic models to define a distinct approach to urban form. Special attention is given to the significant social, technological and economic forces that have shaped modern urban environments.

ARLH 742 MONASTIC ARCHITECTURE OF THE WESTERN WORLD

This seminar explores the history and development of monastic architecture in Medieval and Renaissance Europe and the transference and assimilation of European traditions in the New World to the present. The monastic built environment will be studied from a contextual standpoint, addressing historical, theological and socioeconomic issues, and from a practical standpoint, addressing building technology and materials and site considerations such as topography and climate.

ARLH 743 ISLAMIC ART AND ARCHITECTURE

This course examines the evolution of art and architecture in the medieval Islamic world using a chronological and regional approach, ranging from the large unified empires of the Umayyads and Abbasids to the smaller successor states in Islamic Spain, sub-Saharan Africa and Mughal India. The course investigates the origins and nature of Islamic religion and culture and introduces students to the development of a unique Arab-Muslim civilization.

ARLH 744 AFRICAN ART AND ARCHITECTURE

This course explores the indigenous art, architecture and cities of Africa, following a chronological and regional approach, which introduces the geography, cultures and history of the African continent as a whole. The goal is to consider Africa not as a region of cultural unity, but rather as an interconnected territory with a long and varied history that has given birth to a variety of creative expressions and artistic achievements. These expressions and achievements begin in the ancient world with the development of urban civilizations in Egypt, Nubia, Kush and Aksum; continue into medieval times with the rise of kingdoms and trading empires in both East and West Africa; and continue into colonial times.

ARLH 747 INTERCONNECTIONS IN PRE-MODERN GLOBAL ARCHITECTURE

Throughout history, diverse human cultures have interacted in complex ways and on varying global scales. Trade, migration, imperialism, colonization and cultural diffusion have left a legacy on the development of architectural forms and the process of urban design, leading to the creation of new and hybrid architectural and urban forms globally. This course emphasizes the critical interpretation of history as process.

ARLH 750 THE CLASSICAL LANGUAGE OF ARCHITECTURE

Classical architecture is a pervasive yet elusive subject of study. This course investigates classicism in architecture as idea, language and tradition. Classical architecture is studied in the light of classical liberal arts tradition by examining texts, buildings, cities, landscapes and allied arts from the ancient world to the present.
ARLH 753 ARCHITECTURE AND THE HISTORY OF PROVENCE

The region of Provence possesses the physical remains of thousands of years of human habitation. Taught at SCAD Lacoste, this course explores the many ways in which different cultures have approached built form over the centuries. Students study the processes of history and use on-site analysis at various locations in order to cultivate a comprehensive understanding of the evolving sequence of styles, building materials and construction methods associated with the built environment of Provence.

ARLH 755 HISTORY OF GENDER AND THE BUILT ENVIRONMENT

Built environments help construct, maintain and even destroy many aspects of human identity, including gender. This seminar course examines how issues of gender have shaped built environments in the West from early historical times to the present. It focuses primarily on the manner in which architecture and space have contributed to social, cultural and political relations predicated on gender. This course challenges graduate students to strengthen their research, critical thinking and leadership skills.

ARLH 757 THE ISLAMIC CITY

This course focuses on the development, morphology and institutions of the Islamic city as a unique urban phenomenon within the medieval world, exploring the connection between the religion of Islam and the creation of fundamental urban planning principles found throughout the Islamic world. The course explores the relationship of regionalism and local cultural influences on the development of specific building types and forms, from Islamic Spain to India to sub-Saharan Africa.

ARLH 758 VILLA AND GARDEN

The Hanging Gardens of Babylon, the Alhambra, Versailles, Monticello and Falling Water are all products of a restless longing for a peaceful and contemplative life in the country where art and nature coexist in ideal harmony. This course explores the architectural and social history of country houses, villas and gardens from antiquity to the 20th century. Special attention is given to garden literature, landscape theory, the rise of public parks and the development of suburbia.

ARLH 759 POWER AND THE BUILT ENVIRONMENT

This seminar explores the many ways that social, political and economic powers have shaped the built environment and the experience of it throughout history. The embodiment of power is examined within a range of scales, building types and social contexts including urban design, public institutions, commemorative monuments and corporate buildings. Extensive readings, class discussions and presentations challenge students to develop their own critical thinking and communication skills.

ARLH 761 ANALYZING AMERICAN CULTURAL LANDSCAPES

Everyday homes, businesses, places of recreation and transportation define the patterns of North American life today. This seminar analyzes the “ordinary” places of American landscapes, the patterns of their development and the various scholarly methods used in interpreting and understanding them. Students investigate how such landscapes shape the culture of people across the diversity of ethnicity, age, gender and economics.

ARLH 763 WORLD VERNACULAR ARCHITECTURE

Students explore vernacular architectural traditions from a global perspective as a broad-ranging, yet selective study of specific cultures and regions. The primary focus of the course is on domestic architecture and settlement forms, and also includes some vernacular religious and ceremonial structures. Through this course, students acquire an appreciation of the range of building traditions found around the world, and explore the connection between vernacular architectural forms and the societies that created them.

ARLH 770 DOCUMENTING AND INTERPRETING THE BUILT ENVIRONMENT

Students participate in on-location study of the built environment, investigating historical processes in their physical context. Through a synthesis of analysis, critique, research and field study, students explore urban form, landscapes and building culture from historical, theoretical, aesthetic and practical points of view.
ARLH 771 BUILDING CULTURES OF THE AMERICAS, PRE-COLONIAL–1865

Building cultures of the Americas reflect a diverse landscape of architecture, urbanism and vernacular traditions. This course analyzes building cultures and environments resulting from settlement patterns, domesticity, commerce, politics, religion and early industrial technology from the pre-Colonial era to 1865. Craft skills, use of materials, European influences, agrarian and early industrial landscapes, and the emergence of uniquely American built forms are investigated as critical processes.

ARLH 772 BUILDING CULTURES OF THE AMERICAS, 1865–1945

The building cultures of the Americas reflect a diverse landscape that includes architecture, urbanism and vernacular traditions. This course focuses on industrialization, urbanization and modernization from 1865 to 1945. Special attention is given to domesticity, technology, commerce, politics, Western expansion, housing, mechanization of the landscape and the development of uniquely American architectural and urban forms.

ARLH 773 BUILDING CULTURES OF THE AMERICAS, 1945–PRESENT

The building cultures of the Americas reflect a diverse landscape that includes architecture, urbanism and vernacular traditions. This course focuses on suburbanization, globalization and post-industrialization of the post-war era, 1945 to the present. Special attention is given to domesticity, commerce, politics, housing, sprawl, globalization and the evolution of modern American architectural and urban forms.

ARLH 774 THEATERS AND THEATRICALITY IN ARCHITECTURAL AND URBAN HISTORY

The city has been and continues to be a literal and metaphorical stage for theatrical performance in its many guises: festivals; processions; ritualized acts of justice, inauguration and triumph; games; impromptu street performance; and political demonstrations. This course examines forms of theatricality in the life and design of cities as well as the architecture of purpose-built theaters from antiquity to the present day.

ARLH 775 SAVANNAH: ARCHITECTURE AND URBAN HISTORY

Savannah’s urban plan and its rich architectural fabric offer an incomparable laboratory for the study of architectural and urban history. This course explores and analyzes Savannah’s urban plan, buildings and landscape features in the context of the social, political, religious and environmental factors that shaped them. Certain aspects of Savannah’s history will be chosen for close investigation each quarter.

ARLH 776 HISTORY AND THEORY OF VIRTUAL SPACES

Since Ancient Egypt, virtual spaces have been used to transport, educate and entertain. Philosophical discourses and scientific studies of virtual environments provide the framework for analyzing a broad range of historical precedents. Emphasis is placed on understanding the contextual significance of virtual spaces and evaluating the rich potential they offer designers today.

ARLH 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ARLH 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ARLH 780 SPECIAL TOPICS IN ARCHITECTURAL HISTORY

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of architectural history.

ARLH 787 DIRECTED RESEARCH IN ARCHITECTURAL HISTORY

Central to the development of academic scholarship is the ability to define and investigate a strong research focus and to use analysis to build an argument framed by a clear thesis concept. Conducting this kind of advanced work opens significant, yet challenging logistical and intellectual opportunities. In this course, students engage these opportunities through group discussion and assessment, as well as individually tailored readings, research and writing assignments, and are prepared to write a graduate thesis or an advanced research paper. This course may also be taken by students in other majors.
ARLH 790 ARCHITECTURAL HISTORY M.F.A. THESIS

Architectural history graduate students are required to complete a thesis and produce an in-depth research paper under the guidance of a faculty member. Peer critique, strong methodological skills, original ideas, clear organization and thorough research are emphasized with attention on developing the thesis for professional presentation and publication. Prerequisite(s): Completion of the review for candidacy.

ARCHITECTURE

UNDERGRADUATE

ARCH 101 INTRODUCTION TO ARCHITECTURE

This course introduces students to the theories and profession of architecture and encourages creative and analytical thought. By considering the entire scope of the discipline and the profession, the course focuses on developing an ability to ask appropriate questions in relation to decision making regarding the built environment. Students explore the abstract, spatial, social/cultural, environmental and tectonic concepts that affect the built environment.

ARCH 241 CONSTRUCTION TECHNOLOGY I

This course provides an introduction to building materials and their use in wood and masonry construction. The course also promotes an understanding of the various constructed assemblies—both structural and nonstructural—that, when combined, form a complete building. Prerequisite(s): ARCH 101 or INDS 110, and DRAW 115.

ARCH 301 ARCHITECTURE DESIGN STUDIO I

This course is the first in a sequence of architectural design studio courses designed to develop students' abilities to create meaningful architectural design solutions. In this course, students solve simple architectural design problems. The course concentrates on the ways in which basic human factors affect and inform architectural design. Lectures include topics such as behavioral aspects of design and human aspiration. Prerequisite(s): ARCH 241, ARLH 206, ARLH 208, ARTH 110, COMM 105, DSGN 225, ELDS 225, ENGL 123, MATH 201, PHYS 201.

ARCH 302 ARCHITECTURE DESIGN STUDIO II

This studio course concentrates on the ways in which a building's site and environmental context influence architectural design. Students conduct simple site analyses and make design decisions on that basis. The ability to create meaningful design solutions and fulfill simple programmatic requirements also is emphasized. Lectures include topics such as environmental and site issues and the meaning of places. Prerequisite(s): ARCH 301.

ARCH 303 ARCHITECTURE DESIGN STUDIO III

This studio course concentrates on the ways in which the nature of structural systems, including long-span structures, affects and informs architectural design. Students design projects that address tectonic and structural issues. Lectures include topics such as structural systems and the tectonic language of architecture. Prerequisite(s): ARCH 302.

ARCH 313 GENDER IN ARCHITECTURAL THEORY AND PRACTICE

This seminar course introduces students to the achievements, contributions and evidence of women in the male-dominated field of architecture in order to explore the theoretical and professional impacts of gender in the field. Through exploration of this less represented group, students of all genders understand the importance of the contribution of all groups, both major and minor, to the advancement and future of the profession of architecture.

ARCH 319 STRUCTURES: GENERAL STRUCTURE

Basic principles of strength of materials, applied mechanics and structural theory are used for design and analysis of simple frames and simple beams for wood and steel building structures. Prerequisite(s): MATH 201, PHYS 201.
ARCH 341 CONSTRUCTION TECHNOLOGY II
This course builds upon information introduced in Construction Technology I by emphasizing the various existing and emerging technologies, materials, assemblies and their characteristics. The influences of building codes, industry standards and programmatic requirements on the selection of both structural and nonstructural elements are discussed. The course also introduces students to construction drawings and detailing, and develops an understanding of the relationship between drawings and specifications. Prerequisite(s): ARCH 241.

ARCH 361 ENVIRONMENTAL CONTROL I
This course introduces students to the basics of environmental control systems for buildings and focuses on the thermal control of the built environment. Topics include energy sources, climate, human comfort and heat flow through building components. Students are introduced to the design of heating, ventilation and air conditioning systems, as well as passive heating and cooling systems. The principles of energy economics and their implications for architectural design also are addressed. Prerequisite(s): PHYS 201.

ARCH 403 STORY SAVANNAH: DESIGNING RELATIONSHIPS
Savannah contains fascinating, unique stories that articulate an architecture of people and what they achieved during challenging periods to construct racial justice, preservation and neighborhood empowerment in Savannah. Key “constructive protagonists” in Savannah meet with students to tell their story. Oral histories are conducted, then transformed/materialized/visualized into a design in a multi-disciplinary, collaborative class context. Prerequisite(s): PHYS 201, ARTH 110, DRAW 100.

ARCH 404 ARCHITECTURE DESIGN STUDIO IV
This studio course concentrates on the issues raised by creating new architecture in existing high density urban contexts with complex social and cultural characters. The course focuses on creating well-developed and meaningful solutions to complex architectural problems in the urban environment. In addition to performing in-depth analysis of the urban site and the functional program, students prepare formal building type analyses as a way of understanding the tradition of building in the city. Students learn how to design buildings with vertical circulation systems and understand the issues related to multi-story architectural solutions. Lectures include topics such as urban context; social and cultural issues related to dense urban settings; vertical circulation systems; and analytical methods for understanding the urban setting. Prerequisite(s): ARCH 303, ARCH 319, ARCH 341, ARCH 361, ARLH 211, social/behavioral sciences elective.

ARCH 405 ARCHITECTURE DESIGN STUDIO V
This studio course addresses complex architectural problems in large non-urban and natural sites with topographic variation. Projects include a variety of building types with complex functional programs and structural systems. In addition to performing in-depth analysis of the natural site and functional needs, students develop building programs as a way of understanding the relationship between analysis, synthesis and communication throughout the design process. Students are expected to apply LEED design guidelines to their projects. Lectures include topics such as methods for site and program analysis; topography; design methods and processes in natural or rural sites; global environmental issues and sustainable architecture. Prerequisite(s): ARCH 404.

ARCH 406 ARCHITECTURE DESIGN STUDIO VI
This studio course focuses on building systems analysis and integration. It involves adaptive reuse of existing structures and work with a real client to develop a program of moderate complexity that responds to project objectives and exceeds the client needs. Students are required to make decisions relative to the client’s needs and desires and respond to the various requirements of users, stakeholders and the public domain. Students are expected to develop the ability to make theoretical and technical judgments with confidence and produce sophisticated design solutions. Lectures include topics such as the client’s role in architecture; materiality; environmental control systems; building service systems; adaptive reuse; and community and social responsibility. Prerequisite(s): ARCH 405.

ARCH 414 PARAMETRIC AND GENERATIVE DESIGN STRATEGIES FOR THE BUILDING ARTS
In this course, students explore parametric and generative modeling through associative geometry using advanced applications in building design. The course focuses on simulating behavioral and formal responses to design constraints and limits and rules as a framework for understanding their implications as applied to building form. These responses range from conceptual form-finding strategies to structure and envelope systems. Prerequisite(s): ELDS 225.
ARCH 421 ADVANCED ARCHITECTURAL PRESENTATION

In this studio course, students explore traditional and contemporary methods of advanced graphic presentations as a means of communication in architectural design. Prerequisite(s): ARCH 101, DRAW 115.

ARCH 428 ARCHITECTURAL CRAFT AND TECTONICS

This course develops an understanding of the relationship of architecture to the sticks and stones of which it is made. The logic of construction is sought by analyzing the creation of architectural form. Exercises explore the design and fabrication of architectural elements, connections and entire structures. Prerequisite(s): ARCH 341, ARCH 404.

ARCH 436 APPLIED STRUCTURES

This course introduces students to a variety of structural systems and gives them the tools to help them select appropriate systems for their designs. Students learn how to approximate structural member sizes and gain a broad understanding of material behavior to prepare them to make structural design decisions. Prerequisite(s): ARCH 341, ARCH 352.

ARCH 438 URBAN ISSUES SEMINAR

The seminar investigates the city as a specific power to affect people, materials and the relationships between the two. Use, form and social values of the city are analyzed to decipher relationships between morphology and the logic of change. Because classical urban studies involve accurate transpositions of the city by means of either physical or socio-economic descriptions, both physical and socio-economic factors are integrated into the course. Prerequisite(s): ARCH 101.

ARCH 461 ENVIRONMENTAL CONTROL II

This course is complementary to ARCH 361 and focuses on the visual and acoustical aspects of the built environment and on other building service systems. The course covers illumination and lighting systems, day lighting, lighting design, electricity and electrical systems, architectural acoustics and building noise control, water supply and waste systems, and fire protection and fire alarm systems. Prerequisite(s): PHYS 201.

ARCH 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

ARCH 490 PORTFOLIO PREPARATION AND PRESENTATION

This course focuses on the development and production of professional materials, from the initial contact piece to an effective portfolio. The letterhead and mailing package, business card and résumé are discussed, as are ways to make the portfolio economically feasible and reproducible for mailing and tips on personally presenting the portfolio. A series of exercises explores the available media and design possibilities of packaging, graphic documentation of a student’s project and similar topics. Prerequisite(s): ARCH 303.

ARCH 495 SPECIAL TOPICS IN ARCHITECTURE

The selected topics of this course vary from quarter to quarter. Each seminar focuses on various issues in the field of architecture and offers the student an opportunity to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

ARCH 703 ADVANCED STORY SAVANNAH: DESIGNING RELATIONSHIPS

Savannah harbors many fascinating and unique stories that articulate an architecture of people and what they achieved during challenging periods to construct racial justice, preservation and neighborhood empowerment in their community. In this course, key “constructive protagonists” of Savannah meet with students to tell their stories. Advanced levels of oral histories are conducted and transformed/materialized/visualized into a design within a multi-disciplinary, collaborative class context.
ARCH 706 ARCHITECTURAL PRACTICES

This course presents a study of professionalism and ethics as they relate to design professionals. Students conduct detailed analysis of professional practices, including office and corporate structure, administration, public and client relations, consultant and contractor relations, project administration and procedures, and compensation.

ARCH 713 GENDER IN ARCHITECTURAL THEORY AND PRACTICE

This seminar course introduces students to the achievements, contributions and evidence of women in the male-dominated field of architecture in order to explore the theoretical and professional impacts of gender in the field. Through exploration of this less represented group, students of all genders are able to understand the importance of the contribution of all groups, both major and minor, to the advancement and future of the profession of architecture.

ARCH 714 ADVANCED PARAMETRIC DESIGN AND GENERATIVE MODELING STRATEGIES FOR THE BUILDING ARTS

Students in this course explore advanced parametric design and generative modeling through associative geometry using advanced applications for building design. The course focuses on simulating behavioral and formal responses to design constraints, limits and rules as a framework for understanding their implications as applied to structural and envelope systems. Prerequisite: Permission of the department chair.

ARCH 715 CONSTRUCTION MANAGEMENT

This course provides graduate students with the skills and knowledge to plan, estimate and prepare working budgets and contracts, as well as schedule and manage construction projects. The course places a major emphasis on the ability of an architecture student to provide architectural supervision before and during the construction phase of building projects.

ARCH 717 GRADUATE ARCHITECTURE STUDIO I

This studio course investigates sustainable strategies for the neighborhood, city and mega-city. Students consider historical patterns of urban settlement and form-making, contemporary forces impacting cities worldwide, and the legal and financial framework of urban development retrofitting the city for ecological solutions. This study includes development of strategies ranging from publicly funded infrastructure, including application of landscape, through privately funded development of public space. Student teams analyze and diagram both physical and social contexts to develop typologies and plan concepts portrayed through master plan and perspective scenarios.

ARCH 719 STRUCTURES: LATERAL FORCES

In this course, students are expected to solve complex structural problems and make informed selections from structural system alternatives. Structural problems involve steel and reinforced concrete systems in large, complex and/or multistory buildings. Special emphasis is given to designing structures to withstand lateral forces.

ARCH 721 LANDSCAPE DESIGN FOR URBAN DESIGN

Students are introduced to the study of exterior spaces as they relate to and complement building design. Through lectures, studio problems and field trips, the course explores the historical background of landscape design, theory, site analysis, environmental issues and plant materials.

ARCH 727 GRADUATE ARCHITECTURE STUDIO II

This studio course emphasizes holistic and integral architectural design. The course reinforces the conceptualization process introduced in earlier studios and integrates knowledge gained in other architecture courses. The studio requires students to advance their architectural design skills to include the highest achievable level of detail in a moderately complex architectural problem. Students are expected to develop the ability to make theoretical and technical judgments with confidence and produce highly sophisticated design solutions. Lectures include topics such as programming, materiality, details and connections, building systems integration, energy simulation and construction cost control. Prerequisite(s): ARCH 717.

ARCH 728 ARCHITECTURAL CRAFT AND TECTONICS

Students in this course develop an understanding of the relationship of architecture to the sticks and stones of which it is made. The logic of construction is sought by analyzing the creation of architectural form. Exercises explore the design and fabrication of architectural elements, connections and entire structures.
ARCH 736 APPLIED STRUCTURES

This course leads students into an in-depth study of a variety of structural systems and gives them tools to help them select appropriate systems for their designs. Students learn how to approximate structural member sizes and gain a broad understanding of material behavior to prepare them to make structural design decisions.

ARCH 737 GRADUATE ARCHITECTURE STUDIO III

This course is a continuation of Graduate Architecture Studio II and requires successful completion of the preceding studio. This studio course emphasizes holistic and integral architectural design. The studio requires students to continue the development of a design that includes the highest achievable level of detail in a moderately complex architectural problem. Students are expected to develop the ability to make theoretical and technical judgments with confidence and produce highly sophisticated design solutions. Topics include programming, materiality, details and connections, building systems integration, energy simulation and construction cost control. Prerequisite(s): ARCH 727.

ARCH 745 GRADUATE SEMINAR IN ARCHITECTURE

This seminar course serves as a workshop for focused thesis topic formulation and development through an investigation documented in an in-depth formal research paper. This research paper is incorporated into the thesis text. Prerequisite(s): ARCH 706, ARCH 719, ARCH 737, ELDS 727, directed elective, 500- to 700-level HIPR or URBA elective.

ARCH 747 GRADUATE ARCHITECTURE STUDIO IV

This studio course centers on a variety of topics within or related to the School of Building Arts. The focus studio builds upon selected student electives in architectural history, digital design, design management, historic preservation, interior design, sustainability, architectural history or urban design. Possible focus areas for the studio may include architecture and topics from students’ selected area of elective coursework. Prerequisite(s): ARCH 706, ARCH 719, ELDS 727.

ARCH 754 ARCHITECTURE SEMINAR

This seminar provides graduate architecture students with an opportunity to investigate and understand new and emerging issues in the field of architecture. Such issues may include new research in computer-aided design, Architectural technologies, sustainability, design method and urban design. In addition to actively participating in the seminar, all students are required to conduct an in-depth investigation of one emerging issue. Attendance at related professional conferences is strongly recommended.

ARCH 760 SUSTAINABLE DESIGN

This course provides an overview of critical developments in sustainable building design strategies by examining environmental problems and possible solutions through design. Readings, lectures, guest speaker presentations and class discussion introduce students to the needs and possibilities of being effective green builders and architects.

ARCH 765 EMERGING URBAN ISSUES

This seminar examines pressing contemporary technological, cultural, theoretical and economically driven issues relevant to urban design and development. Emerging issues for the 21st century include the sociological impact and infrastructure needs attendant to vast ethnic migrations, the rapid growth and sprawl of mega cities, and the creation of new cities.

ARCH 769 HYBRID MEDIA PRESENTATION IN ARCHITECTURE

This course explores advanced architecture design expression and presentation. It examines the traditional methods of architectural graphics and visual communication and the digital methods of computer aided architectural design. This course includes traditional design presentation techniques and advanced digital presentation with different media.

ARCH 770 GRADUATE ARCHITECTURE PORTFOLIO

This course focuses on the development and production of an economically feasible and reproducible portfolio and supports graduate digital portfolio construction.
ARCH 775 GLOBAL ARCHITECTURAL PRACTICE

Gaining an understanding of various cultures’ political, economic and professional aspirations and constraints is vital to succeeding as an architect, interior designer or historic preservationist in today’s professional climate. This class prepares students to work in a global practice through the development of international marketplace and business skills, and a refinement of cultural knowledge and sensitivity.

ARCH 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ARCH 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ARCH 780 SPECIAL TOPICS IN ARCHITECTURE

The selected topics of this course vary from quarter to quarter. Each seminar focuses on various issues in the field of architecture and offers the student an opportunity to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

ARCH 798 GRADUATE ARCHITECTURE STUDIO: THESIS I

This studio course is the first part of the two-quarter long architectural design thesis. Students select a topic and prototype, which has been approved by the thesis committee prior to the beginning of this course. The content, scheduling and college requirements for the architecture thesis are delineated in the thesis guidelines. This course is dedicated to development of the concept, context, site, program and schematic design of the architectural design thesis. Students entering this course must have completed a research paper in support of the thesis premise and context. Prerequisite(s): ARCH 745, ARCH 747.

ARCH 799 GRADUATE ARCHITECTURE STUDIO: THESIS II

This studio course is the second of a two-quarter long architectural design thesis. The content, scheduling and college requirements for the architecture thesis are delineated in the thesis guidelines. Prior to the beginning of this studio, students must have developed an architectural project to the schematic design level. This studio is directed to refinement, detailed design development, presentation and exhibition of the architectural thesis design. Prerequisite(s): ARCH 798.

ART HISTORY

UNDERGRADUATE

ARTH 100 SURVEY OF WESTERN ART I

The first component of a two-part survey, this course introduces students to the historical and intellectual content of Western art. The course addresses painting, sculpture and architecture from the Paleolithic to the late Medieval period in Europe as presented in terms of history, style, meaning and social context.

Available via eLearning? Yes
Hybrid delivery? Yes

ARTH 110 SURVEY OF WESTERN ART II

The second component of a two-part survey, this course introduces students to the historical and intellectual content of Western art. The course addresses painting, sculpture and architecture from the Renaissance of the Early Modern period to the Contemporary in Europe and North America as presented in terms of history, style, meaning and social context. Prerequisite(s): ARTH 100.

Available via eLearning? Yes
Hybrid delivery? Yes
ARTh 204 17th-Century Art

Relationships between science, religion, politics and the arts found new visual expressions in European art and architecture of the 17th century. The course explores individual artists of Italy, Spain, France, Flanders and the Dutch Republic in view of their particular contributions to Baroque art and architectural cultures. The birth of the Baroque in Rome metamorphosized by the end of the century as a global language historically characterized as exuberant, tumultuous and even licentious. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 205 19th-Century Art

Neoclassicism, Romanticism and Realism mark several artistic responses to the transformation of societies by political revolutions in Europe and America at the end of the 18th century. In the wake of change, 19th-century art and architecture exhibit the influence of technology, literature and music while displaying new ways for artists to view society and their place within it. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 207 20th-Century Art

Driven by the concept of the avant-garde, art in the 20th century breaks radically from tradition into the myriad possibilities of art in a pluralistic era. This course follows these developments through studying the theories and styles that redefine the role of the artist and the very nature of art from the Modern to Post-Modern periods and beyond. Prerequisite(s): ARTH 110, ENGL 123. Available via eLearning? Yes
Hybrid delivery? Yes

ARTh 209 Renaissance Art

Renaissance art and architecture remain extraordinary works, historically characterized as unique artistic achievements and the revival of an earlier, venerated age. Patronage, self-identity, artists’ biographies, techniques, materials and the myriad functions of art all shape our understanding of the Early Modern period. Commanding particular attention is the development of artistic practice and exchange between artists and architects—not only within a single master’s workshop, but also over time and across Europe. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 212 18th-Century Art

With emphasis on the art of France, Spain, England and Italy, this course educates the student on the art produced in 18th-century Europe. Distinction is made between the various stylistic periods that occurred during this century, namely the Rococo, Neoclassical and Romantic periods. Artwork is considered in the cultural and historical context. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 220 Survey of Asian Art

Students gain an understanding of the art produced by the diverse cultures of this region in this broad survey from prehistory to the modern period. This course focuses on the arts of India, China and Japan, with particular attention to technique, style, content and the role of the arts in Asian cultures. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 226 American Art

Focusing on painting and sculpture in the United States, this course offers a survey of American art from the colonial settlements to the early 20th century. The unique social, political and intellectual contexts of American art provide the basis for understanding the history and art of our own culture. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 240 Treasures of Provence

The French region of Provence has inspired an array of artistic achievement from the monumental Roman aqueduct to the evocation of “The Starry Nights” by Van Gogh. Class discussion and site visits introduce students to the art collections and architectural monuments found throughout southern France. Students gain an understanding of the artistic traditions and the history of Provence. Prerequisite(s): ARTH 110, ENGL 123.

ARTh 265 Survey of New Media Art

The breadth of new media in the digital and imaging arts and the recent history of artistic exploration into these media has become a significant component in the field of art history. Underscoring this survey is the concept that new media have forced art history into expanding the canon and criteria for examining art. In particular, this course surveys the evolution of traditional media. Prerequisite(s): ARTH 110, ENGL 123.
### ARTH 271 ART OF CHINA

Beginning with the period of Neolithic ceramics, ritual bronze vessels, early pictorial art, Buddhist sculpture and architecture, and ink monochrome landscape painting, this survey of Chinese Art moves to the period of self-expressionistic paintings of the literati amateur tradition. The course provides an exploration of the content, style and role of the arts within the framework of Chinese culture and history. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 281 ANCIENT ART AND ARCHITECTURE

Examination of the formative and historical relationships between the art and culture of ancient Mediterranean civilizations reveals trends and traditions that establish a basis for modern civilization. Works of art and architecture are analyzed using a variety of archaeological and art historical approaches. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 282 MEDIEVAL ART AND ARCHITECTURE

The Middle Ages is a rich period encompassing Early Christian, Byzantine, Romanesque and Gothic art. This course addresses the art, architecture, sculpture, painting and “minor” arts such as manuscript illumination of the era in their political and religious contexts. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 283 MYTH, BIBLE AND SYMBOL IN ART

The purpose of this course is to help students identify major mythological, biblical and symbolic themes in Western art. Students read excerpts from mythological and biblical literature and discuss their depiction in major works of art. Cultural symbols in art are also considered. This course is designed to further prepare students to recognize the use of symbolic language in works of art and to read and interpret the visual expressions of the cultural themes. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 285 POWER AND THE ARTS IN ASIA

The art and architecture of Asia exhibit the transformation of imagery by ideological and economic forces of power and authority. A series of historical case studies explore that expression in the arts, from the ideological underpinnings of ancient kings and emperors of various states to the impact of colonialism and reactions to colonial rule, and finally the dynamics of power and the arts in modern nation-states. To develop a variety of perspectives and explore methodological strategies, a rich selection of media are examined, including painting, design, public sculpture, architecture and the construction and transformation of the cities before, during and after colonial rule. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 286 ART OF JAPAN

Beginning with the Neolithic Jomon culture, this course provides an introduction to the visual language, artistic traditions and innovative practices of the cultures of Japan. Readings, lectures and discussions survey the rich variety of art forms including ceramics, bronze, wooden and stone sculpture, painting, decorative arts, architecture, and garden design. The course explores content, style and the role of the arts within the framework of Japanese culture and history. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 287 ARTS OF AFRICA, OCEANIA AND THE AMERICAS

The art and architectural traditions of Africa, native North America, Oceania, pre-Columbian Mesoamerica and/ or South America are introduced. Lectures primarily focus on content, context, style, technique, and the role of art and architecture in these cultures, with some discussion concerning the interaction of these traditions with Western art and architectural styles. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 288 THE ART OF KOREA

This course surveys the painting, ceramics, sculpture and architecture of the Korean peninsula. With discussions of how various religious and philosophical ideas, native or foreign, influence the creation of Korean art and culture, the artwork is studied in context. Buddhism in Three Kingdom and Koryo period and Neo-Confucianism during Early Chosun dynasty and the Sil-hak movement (Korean Pragmatism) of the 18th and 19th centuries are emphasized in relationship with the creation of new art styles. Prerequisite(s): ARTH 110, ENGL 123.
### ARTH 289 ART AND ARCHITECTURE OF INDIA

Architecture, painting and sculpture of the Indian subcontinent are studied in context, with discussions of how Buddhist, Hindu, Jain and Muslim religions relate to the artistic production of the society. The purposes and functions of the various temples, sculptures and paintings are emphasized and students gain an overall awareness of the different uses of art in India as compared to the West. Literary texts provide a contextual background. Prerequisite(s): ARTH 110, ENGL 123.

### ARTH 295 OFF-CAMPUS SPECIAL TOPICS IN ART HISTORY

The topic of this course varies from quarter to quarter. Each class focuses on a specific art form, artist's practice, moment or developed theme and may highlight a unique geographic location or culture in the history, theory and criticism of art and design. Prerequisite(s): Vary according to topic.

### ARTH 300 CENSORED ART THROUGH 1945

Visual art continues to be an arena for social and political expression. Censorship is examined in relation to single objects, public sculpture as form and as community process; the idea of the monument; and issues such as civil rights, gay rights and challenges to the definition of art. This course focuses on case studies throughout history that have been censored, with an emphasis on European and American art production. Prerequisite(s): Any 200-level ARLH or ARTH course.

### ARTH 303 CONTEMPORARY AFRICAN ART

Africa is central to any discussion of art in the 21st century. In fact, the images and dialogues that have emerged from African countries have been in many cases leading an expanding global discourse that the international art world now calls familiar. This course explores the reciprocity or symbiotic existences between cultures. The influence of African art on Western art and culture has been exhaustively published, but less has been understood about the reciprocal gesture of Western arts. This course guides the student through the theoretical and analytical landscapes of contemporary African art since 1980. Prerequisite(s): Any 200-level ARLH or ARTH course.

### ARTH 326 CHRISTIANS, BARBARIANS, KINGS AND EMPERORS

A dynamic fusion of classical heritage, indigenous pagan cultures, consolidated Christian iconography and liturgical needs characterizes the period from the establishment of Constantinople as the New Rome in the East to the rise of pilgrimage and monasticism in western Europe. A unified political and cultural authority in the eastern Mediterranean beginning in the fourth century stands in marked contrast to the diverse local and regional practices extending throughout the territories formerly controlled by the Roman Empire. This course develops themes based on geography, cultural and artistic exchange; contrasts and comparisons in the art and architecture of Christianity; and the different and intertwined influences and impulses emerging in art and architecture after antiquity. Prerequisite(s): Any 200-level ARLH or ARTH course.

### ARTH 329 MEDIEVAL ART AND ARCHITECTURE OF PROVENCE

Independent of France until the 15th century, Provence developed a distinctive style of art and architecture during the Middle Ages. By presenting a broad range of both religious and secular monuments, the course reveals the complex history of medieval art and architecture in the region. The physical artifacts provide ample opportunities to explore the unique development and cultural context of medieval arts in Provence. Prerequisite(s): Any 200-level ARLH or ARTH course.

### ARTH 333 EGYPTIAN ART AND ARCHAEOLOGY

The ancient Egyptian civilization contributed staggeringly innovative works of art and architecture over more than three millennia, from the pre-dynastic cultures in the North and South through the Ptolemaic and Roman periods. Special attention is given to current archaeological discoveries in Egypt, the importance of hieroglyphs in the understanding of Egyptian art, and the phenomenon of Egyptianization throughout the history of Western art. Prerequisite(s): Any 200-level ARLH or ARTH course.

### ARTH 338 DESIGN AND DECORATIVE ARTS IN MEDIEVAL EUROPE

Art of the Middle Ages came in many different forms. The focus of this course is on the decorative and other minor arts, which include textiles, fashion, metalwork, lapidary carving, jewelry and small-scale sculpture. Discussions of their function in a variety of contexts throughout the Middle Ages are the primary concentrations. Prerequisite(s): Any 200-level ARLH or ARTH course.
ARTH 340 ART SINCE 1945

The international movement of artists at mid-century generated radical shifts in artistic practice. During the post-war period, theories crossed disciplines and informed the making and criticism of art. This course uncovers the significant characteristics of the recent past and present, and explores the theory, criticism and history that inform it. Prerequisite(s): Any 200-level ARLH or ARTH course.

Available via eLearning? Yes

ARTH 342 ART AND SPIRITUALITY

The late 19th century and early 20th century witnessed the development of consciously abstracted and deliberately spiritual approaches to painting and sculpture in Europe. The most important styles, groups and artists of this trend include Symbolism, the Nabis, Der Blaue Reiter and Suprematism. Students examine key figures and explore their art within its historical context. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 343 INSTALLATION AND ENVIRONMENTAL ART

New practices in installation and environmental art often hybridize art with life, technology, science, research, perception, philosophy and ethics. Such integrative artwork may transform our perception of the immanent world. Students analyze and interpret such work in light of their meaning in social, cultural and political frames of reference. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 347 GREAT MASTERS’ MATERIALS AND TECHNIQUES

How and with what tools have great artists created their masterpieces? This course delves below the surface to explore the physical character of paintings, manuscripts and stained glass windows by northern and southern European artists from 1100 to 1600. Antique treatises and recipe books regarding artists’ materials and techniques are studied. Recent scientific examinations of artworks and conservation issues are also considered in light of emerging studies in this field. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 348 BRITISH PORTRATURE

Using the university resource of the Earle W. Newton Collection of British and American Arts, British portraiture from the Renaissance to the early 20th century is examined. Course discussions focus on content, style and technique of work that is directly observable in the collection and explores the context and role of portraiture in British society. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 350 WOMEN IN ART

Art historical discourse has traditionally neglected women artists. Surveying women’s contributions to artistic production from antiquity through postmodernism redresses this. Students examine the social constructs that informed these exclusions, read scholarship addressing gender issues and discuss the revision of art history in the light of recent scholarship. Prerequisite(s): Any 200-level ARLH or ARTH course.

Available via eLearning? Yes

ARTH 351 NATIVE AMERICAN ART OF NORTHERN AND EASTERN NORTH AMERICA

The culture areas of the northern and eastern North American continent are examined, with discussion focused primarily on content, context, style, technique and the role of art in these diverse cultures. Regions studied include the prehistoric Eastern Woodlands, historic Southeast, Northeast, Sub-Arctic, Arctic and Northwest Coast. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 356 DIGITAL ART AND CULTURE

The transformative impact of digital art, design, ideas and technology upon contemporary culture dominates human experience on a global scale. This seminar explores some of the effects of digital art and culture upon aesthetic experience, which often challenge prevailing modern concepts of cultural production and consumption. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 357 GREEK ART AND ARCHAEOLOGY

Students explore the contributions made by Ancient Greece to world art and architecture in stylistic, social and historical context, together with the archaeological achievements made in uncovering the Greek past. Special attention is given to Greece’s foundational position for Western culture and civilization. Prerequisite(s): Any 200-level ARLH or ARTH course.
ARTH 358 ROMAN ART AND ARCHAEOLOGY

Students examine the monuments and achievements of Ancient Rome through architecture, sculpture and painting from the birth of the Republic to Constantine. Special attention is given to the influence of Rome as the transmitter of Western culture through to modern times. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 361 NATIVE AMERICAN ART OF WESTERN AND SOUTHWESTERN NORTH AMERICA

The culture areas of the western and southwestern North American continent are examined, with discussion focused primarily on content, context, style, technique and the role of art in these diverse cultures. Regions studied in this course include The Plateau, The Great Plains, The Great Basin, California and The American Southwest. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 365 WORLD ROCK ART

Rock paintings or rock carvings from around the world are a record of people connecting meaning and place. Discussions focus on site studies from Paleolithic Europe, Neolithic Africa, North America and Australia, as well as a consideration of contemporary methodologies and issues in the field, with particular emphasis on site preservation and management. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 366 BRITISH LITERARY ART OF THE 19TH CENTURY

Literature of the 19th century had a strong influence on British painting. This course examines the visual and verbal dialogue between these two art forms through the reading of poetry, novels and other prose as a means to comprehend their application in the visual art world of 19th-century Britain. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 367 18TH-CENTURY ENGLISH ART AND DESIGN

Painting, sculpture, design, landscape and architecture are examined within the context of an English Georgian society that variously placed an emphasis on polite society, class distinction, the study of classical art and culture, nature, commerce and the romantic. Individual work is studied within the larger context of the patron’s and maker’s physical, social and psychological milieu. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 368 BRITISH MODERNISM

British art in the early 20th century was predicated upon an ambivalent relationship with modernism. English artistic tradition, based upon romantic individualism, empiricism, and the importance of literary and allegorical subject matter, was at odds with European modernism. This created a division between conservative British figurative artists and those engaged with the socio-political aspects of Continental modernism. This course also traces the genealogy of British modernism thematically. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 369 RUSSIAN MODERNISM

Modern Russian art is the product of the same discourses that defined all Western modernist movements. Through the study of Russian architecture, film, painting, sculpture and theatrical settings, this course addresses fundamental issues that are raised in an examination of modernism in any national context. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 370 FRENCH MODERNISM

During the 19th century, Paris was the center for artistic change in Europe. This course explores the work and theories of major French painters, sculptors and architects, with special consideration given to history and the emerging technologies. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 372 FRENCH IMPRESSIONISM

In the late 19th century, the concept of the avant-garde was developed by artists working on the problems of painting the immediate sensations of light. The issues of what a painting was and the role of the artist in society are discussed. The influence of impressionism on the concept of modernism and the individual personalities are significant aspects of the dialogue. Prerequisite(s): ENGL 123, ARTH 110, and ARTH 205 or ARTH 207.
ARTH 374 AFRICAN ART: BEYOND THE OBJECT

The rich and exotic traditional arts and cultural traditions of Africa, outside of Euro-American influence, are discussed in this course. Students focus on developing an appreciation of other cultures and exploring their limitless potential to work with Western cultures in the spirit of reciprocity. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 375 ART AND ARCHITECTURE OF 16TH-CENTURY ITALY

Developments in artistic theory and design such as the contradictions in Michelangelo’s work—which enlighten and explain the dramatic intensity and stylistic changes from the grandeur of the High Renaissance to the complexities of the Mannerists—are the focus of this course. Works of principal painters and sculptors from the major art-producing cities of the period are studied. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 376 DOWNTOWN IN THE EIGHTIES: PAINTING, PUNK AND PHOTOGRAPHY IN NEW YORK

The 1980s in New York were a time of tremendous change and experimentation in the art world. From the influence of Punk to Graffiti art, Appropriation to Neo-Expressionism, the downtown art scene redefined the cultural landscape of New York. This course undertakes an in-depth study of this particular period, focusing on the use of the photograph across diverse art media and practices. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 377 PHOTOGRAPHY AND MODERNITY

From its invention in 1839 through the 20th century, photography has been a key factor in shaping and defining modernity. Photography and Modernity explores such topics as the invention of the medium and technical innovations, commercial photography, the spread of photography across the globe, photojournalism, movements of art photography, including pictorialism and surrealism, and social documentary. Photographs are studied as both art objects and historical artifacts. Recurring issues include the debates between art photography and documentary photography, government and private patronage, individual and collective endeavors, original and published prints and urban and landscape views. Students read key texts by foundational writers as well as theoretical essays by contemporary scholars. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 380 NORTHERN RENAISSANCE ART

Covering the great artistic achievements and the diverse social conditions north of the Alps from approximately 1350-1575, this course explores the diverse and unified art and architecture produced in northern Europe during the period. The role that the church and nobility played in the invention and development of oil painting is studied, as well as the role prints played in creating the unprecedented spread of information, leading to an awareness of classicism and playing a significant role in the Reformation. The technical development of prints and the importance of religious sculpture also are critically analyzed. Prerequisite(s): Any 200-level ARTH course.

ARTH 381 ITALIAN RENAISSANCE ART

This course gives special emphasis to the form and function of Italian art and architecture from the early 14th to the middle of the 16th century, the context of these works, and the lives of the artists and architects who produced them. Questions of patronage and the influence of humanism through literature are examined. Differences in regional style are critically analyzed. Prerequisite(s): Any 200-level ARTH course.

ARTH 383 ANCIENT MESOAMERICAN ART AND ARCHITECTURE

The visual arts and architecture of the indigenous cultures of ancient Mexico and northern Central America from 1500 BCE-1550 CE are explored in this course. Architectural monuments, sculpture, fresco and manuscript painting, lapidary arts, featherwork, textiles, ceramics, and metalwork of the Olmec, Teotihuacano, Maya and Mexica-Aztec, among other cultures, are discussed within their socio-political and ritual contexts and in terms of their expressive content: subject matter, form, materials and techniques. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 385 ANCIENT CENTRAL ANDEAN ART AND ARCHITECTURE

The visual arts and architecture of the indigenous cultures of primarily Peru and Bolivia are explored prior to 1550 CE. Architecture, sculpture, wall painting, lapidary arts, featherwork, textiles, ceramics and metalwork of the Chavin, Paracas, Nasca, Moche, Chimú and Inka cultures are discussed within their socio-political and ritual contexts and in terms of their expressive content: subject matter, form, materials and techniques. Prerequisite(s): Any 200-level ARLH or ARTH course.
ARTH 395 ADVANCED SPECIAL TOPICS IN ART HISTORY

The topic of this course varies from quarter to quarter. Each class focuses on a specific art form, artist’s practice, moment or a developed theme and may highlight a unique geographic location or culture in the history, theory and criticism of art and design. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 396 ART AND ARCHITECTURAL TREASURES OF THE VATICAN

The legacy of the Vatican site is investigated from the ancient Roman era into our contemporary day. General areas of focus include archeological evidence and the art and architectural development of the site. The relationships between artists, the papacy and the people are reconstructed as well as the role and history of the museum collection. Contemporary issues involving the site, its art and its relationship to the world are exposed to students who explore a variety of scholarly approaches associated with the challenges of studying an ancient site over time. Prerequisite(s): Any 200-level ARLH or ARTH course.

ARTH 400 METHODS OF ART HISTORY

This course introduces students majoring in art history to the multiplicity of theoretical frameworks and methodologies that have defined the history of art as a discipline. The course explores art history’s evolution as a field of study, seeking to understand the ways in which art historians have established the autonomy of their subject. The course addresses the many intersections with other disciplines and bodies of knowledge. Prerequisite(s): Any 300-level ARTH course, permission of the department chair.

ARTH 405 VISUAL CONSTRUCTS: PERSPECTIVE, REPRESENTATION AND COGNITIVE MAPPING

Visuality in the representation and experience of space is culturally determined. In Western art since the 15th century, the constructs depend on the history and theory of perspective and projection drawing. Optical theories and practices developed during the Early Modern period explain the geometric properties of Euclidean space and depend upon seeing, knowing and creating within scalable space. This course explores the mechanisms of constructing vision by the conventions of linear and non-linear perspective, orthographic and projection drawing, distorted representations, movement, and the responses to form and environment. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 406 MEDIA AND MODERNITY

This course offers students interested in media technologies the opportunity to engage directly with the art historical and theoretical debates prompted by those technologies—debates that recur throughout the 20th century and continue unabated into the present day. Through intensive readings, discussion and writing, students explore the rise and growth of the mass media—from the gramophone to Internet radio, photography to Adobe Photoshop, the Lumières to 3-D digital cinema—in light of the larger context of a rapidly modernizing world. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 408 MUSEUM CULTURE

The structure of the art museum is discussed, along with museum theory and applied museology. This course provides a historical overview of the development, nature, evolution, form, function, purpose and meaning of the art museum in Europe, North America and in the developing world through course readings, class discussions and review of case studies of major museums. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 415 MEDIEVAL MANUSCRIPTS

The medieval manuscript provided artists with the most important venue for painting for more than 1200 years. Students learn how and why manuscripts were made by exploring production practices and patronage. The socio-historical context under which these fine works were created is a significant component of this course. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 417 PROBLEMS IN ART HISTORY: A CRISIS IN ART CRITICISM?

Prominent art writers have proclaimed a “crisis in art criticism.” This course examines this “crisis,” if it indeed exists, through reading critics’ own arguments on the state of the field; through historical writings; through careful analysis of recent art criticism; and through an examination of the theoretical issues that preoccupy today’s contemporary artists and, thus, their critics. Students explore the key historical figures who shaped the discipline of art criticism since the late 19th century in order to understand how the discourse of criticism has influenced, and been influenced by, changes in the art world. Prerequisite(s): Any 300-level ARLH or ARTH course.
ARTh 420 VISUAL CULTURE

Students learn to use the language of visual culture with a particular focus on the symbols, strategies and messages employed. Incorporating the methods of art analysis, the course introduces students to different forms of visual culture (television, advertising, fashion, gaming, architecture and the media), while comparing and contrasting these in a philosophical and historical setting. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 421 ROME IN THE MIDDLE AGES

Rome in the Middle Ages is the story of a city re-inventing itself, evolving from the capital of an empire to the headquarters of the Catholic Church in the West. This course focuses on the evolution of art and architecture in medieval Rome, and how the popes employed this work to convey both political and religious messages glorifying the papacy, the church and the city of Rome. Students also explore the increasing importance of Rome as a spiritual center and pilgrimage destination and the city’s impact on Western Europe. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 440 PROBLEMS IN RENAISSANCE ART: MANNERISM

The art historical term “Mannerism” was coined by scholars centuries after the movement had ended. Art and artists considered are those from the 16th century in Italy who provided an alternative style to what is most often called the High Renaissance practiced by Leonardo, Michelangelo and Raphael. The term and the movement have been questioned repeatedly over the past five decades, especially concerning the movement’s dates, influences, development and practitioners. After presenting a foundation for the etymology of Mannerism/maniera, this course includes intense reading, discussion and analysis of the scholarship since the International Conference on the style in question (1963). This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 447 THE HYBRID CITY: ANCIENT AND EARLY MODERN ROME

The distinctive urban fabric of Rome captures the eye of the artist and architect by the dynamic presence of the ancient city as a continuous actor within the contemporary city. This seminar pays particular attention to visual representations of the city and her monuments to uncover the union of the ancient and modern. The documents of the 15th and 16th centuries fuse the diachronic artifacts of history into a synchronic view of ancient and contemporary Rome. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 450 CARAVAGGIO

The developments in the art of Michelangelo Merisi da Caravaggio and his characteristic style of painting have continued to inspire artists and scholars for the past four centuries. His mastery of different genre and narratives formulated a Baroque language that continues to influence “Caravaggio studies.” From his contemporary audience to our own day, the critical responses and historiography of those critiques construct the investigation into the life and work of Caravaggio. A variety of methodologies are considered to better understand this innovator and instigator of the Baroque style and the consequence of his artistic practice and conventions on generations of painters. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 451 BAROQUE SPECTACLE: THE ART AND ARCHITECTURE OF BERNINI

Gian Lorenzo Bernini’s wide-ranging artistic practice in early modern Rome emerges as a thoroughly modern practice from a theoretical analysis. Special attention is given to the dissolution of the boundary between art and life in Bernini’s work, and how Bernini’s own artistic theory shaped his practice and our understanding of Baroque art in general. This seminar considers Bernini’s 17th-century context and artistic production by using a variety of art historical methodologies. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTh 458 CARICATURE AND SATIRE IN 18TH-CENTURY BRITISH CULTURE

William Hogarth was the foremost visual satirist of 18th-century Great Britain. His oeuvre’s commentary on the social, political and intellectual issues of 1720s-1760s Great Britain and (to a lesser extent) his influence on contemporaneous and subsequent artists are analyzed through readings, discussions, research and writings. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.
From the early modern period on, artists have held a special fascination for ancient buildings left half standing, sculptures in fragments and what profound lessons such objects of melancholic beauty hold. Looking at, thinking about and making art in response to the buildings and monuments humanity has made—but time has unmade—has long been an especially poignant exercise for artists, perpetually engaged as they are in processes of making and unmaking. Using the interest in Roman ruins as a starting point, this class traces the art resulting from human interest in the wrecked remains of civilizations past, the specialized visual language of the art of the ruin, and the many ways in which artists and thinkers described and determined the ruin’s cultural significance. Prerequisite(s): Any 300-level ARLH or ARTH course.

The print medium was the earliest form of rapidly disseminated mass-communication to combine image and text. It therefore predicted contemporary visual mass media. Easily circulated, prints sparked a revolution: Artists and consumers rethought how imagery could impact consciousness. This course examines works by major print artists, a variety of audiences for prints, the broadening of content and format, and developments in print technology. Prerequisite(s): Any 300-level ARLH or ARTH course.

In Camera Lucida, Roland Barthes defines the photograph as “a new form of hallucination: false on the level of perception, true on the level of time...a mad image: chafed by reality.” For Barthes, photography’s inherent madness makes it a bizarre medium, tamed by a society that either reifies it into art or renders it banal beyond distinction with regard to the onslaught of images characteristic of modern life. The madness of photography is both poetically and ontologically central to the medium and is discernible from its origins. New perspectives on the many implications of madness in photography’s history, theory and practice are explored by turning attention to the irrationality at the center of the seemingly objective process. Prerequisite(s): Any 300-level ARLH or ARTH course.

Covering the history of documentary photography from circa 1945 to the present, students examine major photographic movements, styles, critics and theoretical perspectives. The focus is on the rich and varied critical and theoretical discourse circulating between photographs, or images, using photography and the texts that helped frame the most significant contributions to contemporary photography. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

Addressing the history of photography from circa 1945 to the present, this course examines major photographic movements, styles, critics and theoretical perspectives. The course focuses on the rich and varied critical and theoretical discourse circulating between photographs, or images using photography, and the texts that helped frame the most significant contributions to contemporary photography. Prerequisite(s): Any 300-level ARLH or ARTH course.

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

Contemporary art history today faces multiple challenges from aesthetics, visual culture, media theory and the blurring line between “high” and “low” art. Recent research practices call for the reevaluation of the foundations of art history. Discussion of the methodological challenges after postmodernism is a major component of this course. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.
ARTH 481 GENDER AND THE BODY

The so-called Second and Third Waves of Feminism, from 1970 to the present, are the focus of this course. The course takes into account the immediate influences from the middle decades of the 20th century, in particular the impact of the Women’s Liberation Movement and the Stonewall riots. Feminism has been strongly influential in all areas of contemporary art and therefore this course covers topics such as, but not limited to: the history of “feminisms,” Feminism as theoretical framework, the history of women as artists, the relationship of Feminism to Civil Rights and to Queer Theory, Cyberfeminism, and the validity of the term “post-feminism.” Students enhance their analytical thinking and interpretative skills by engaging in close readings, small group discussions, an independent research assignment and collaborative visual presentations. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 482 WEIMAR PHOTOGRAPHY, ART AND DESIGN

The interwar period between the World Wars is key to any understanding of the history of art for the significant development of the international avant-garde. Particularly in Germany, the establishment of the Weimar Republic in 1918 created a moment that was highly experimental, performative, political and contingent upon the rapidly changing social and economic climate. The course fosters an in-depth understanding of the political scene. It considers the effects of war upon culture and confronts this era in relation to the history of international and German politics, economics, feminism, graphic design, photography, art and cinema. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 491 TOPICS IN NEW MEDIA ART

This course focuses on in-depth theoretical and critical investigation of a particular topic within the new media arts. The topic varies from quarter to quarter with the intention to provide students the opportunity to refine their expertise in a specific field of inquiry. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Varies according to topic.

ARTH 493 VISITING SCHOLAR/CURATOR

Taught by both a visiting scholar/curator and a SCAD faculty member, this seminar is organized around the expertise of the visiting scholar/curator. Students read and discuss the visiting scholar/curator’s work and other work of comparable scope, scale or historical context. Through discussions, workshops, criticism and research projects, students work with the visiting scholar/curator to expand their critical understanding and the historical and cultural context of research projects or exhibitions. Prerequisite(s): Any 300-level ARLH or ARTH course.

ARTH 496 SPECIAL TOPICS IN ART HISTORY

Each quarter focuses on various issues in the art history field, giving students an opportunity to pursue individual projects related to the subject of the course. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art. Prerequisite(s): Vary according to topic.

ARTH 499 ART HISTORY B.F.A. THESIS

This course provides an opportunity for students to demonstrate sound scholarly methodology and critical thinking skills as they select a topic, research it and write an advanced research paper under the supervision of a faculty committee. The thesis topic must be approved at least one quarter in advance by a faculty adviser. The course is designed for senior art history majors. Prerequisite(s): ARTH 400, permission of the department chair.

GRADUATE

ARTH 700 HISTORIOGRAPHY OF ART HISTORY

Historiography is a thorough introduction to the principle developments and writings in the field of art history, with an emphasis on developments from the 18th century onward. Readings for class meetings demonstrate various approaches to and methodologies in art history. Prerequisite(s): Permission of the department chair.

ARTH 701 CONTEMPORARY ART

In response to the complexity of the centers and the peripheries of the art world, students discuss a spectrum of different theoretical discourses, art historical methodologies and art practices of the recent decades. An in-depth analysis of central art works and their relation to crucial issues of cultural surroundings are the focus of each class discussion.

Available via eLearning? Yes
ARTH 702 ART CRITICISM

The structure of this course combines analysis of texts by major art critics and the development of critical writing skills. Each class discussion focuses on key terms, analytical lenses and the development of pertinent frameworks for the interpretation of contemporary art and artistic practice in art criticism. Student presentations and writing assignments help to develop students’ critical thinking as they analyze the art criticism of preeminent practitioners in leading scholarly journals.
Available via eLearning? Yes

ARTH 703 MODERN AND CONTEMPORARY CRITICAL THEORY

The importance of critical theory and how it has shaped the practices of both artists and art historians in recent times is the focus of this course. Various theoretical models permit a reconsideration of the position of art and its histories in the context of a range of socio-cultural issues. The course explores the impact of critical theory upon the practices of both making and writing about art.

ARTH 705 VISUAL CONSTRUCTS: ISSUES IN PERSPECTIVE, REPRESENTATION AND COGNITIVE MAPPING

Optical theories and practices developed during the Early Modern period depend upon the geometric properties of Euclidean space and construct experience by seeing, knowing and creating within scalable space. This course explores the mechanisms of constructing vision by the conventions of linear and non-linear perspective, orthographic and projection drawing, distorted representations, movement, and the phenomenological responses to form and space. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

ARTH 713 THE PRE-RAPHAELITE MOVEMENT

The Pre-Raphaelite movement is explored through the paintings, prints and design media made by artists associated with the movement. The course explores the debates and practices addressing craft and mass production as well as the diffusion and reform of art and architecture from Europe to America. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

ARTH 716 PYRAMIDS

Ancient Egypt and its pyramids have represented the apex in world architectural achievement since antiquity. This course examines the chronological development of the pyramid form, its functional synthesis in ancient Egyptian culture and its transmission as an emblem for Egyptianization through time. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

ARTH 721 ROME IN THE MIDDLE AGES: ISSUES IN MEDIEVAL ART

Rome in the Middle Ages is the story of a city re-inventing itself, evolving from the capital of an empire to the headquarters of the Catholic Church in the West. This course focuses on the evolution of art and architecture of medieval Rome and how the popes employed these works to convey both political and religious messages glorifying the papacy, the Church and the city of Rome. Students also explore the increasing importance of Rome as a spiritual center and pilgrimage destination and the city’s impact on western Europe. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

ARTH 723 MEDIA AND MODERNITY: ISSUES IN MODERN ART

Students interested in media technologies are given the opportunity to engage directly with the art historical and theoretical debates prompted by those technologies-debates that have recurred throughout the 20th century and continue unabated into the present day. The course explores the rise and growth of mass media-from the gramophone to Internet radio, photography to Adobe Photoshop, Lumière to 3-D digital cinema-in light of the larger context of a rapidly modernizing world. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design.
**ARTH 726 MEDIEVAL MANUSCRIPTS: ISSUES IN MEDIEVAL ART**

The medieval manuscript provided artists with the most important venue for painting for more than 1200 years. Students learn how and why manuscripts were made by exploring production practices and patronage. The socio-historical context under which these fine works were created is a significant component of this course. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

**ARTH 729 VIRTUALITY IN THE PUBLIC SPHERE**

Whether called Web 2.0, cloud computing, the noosphere, cyberdemocracy or neo-Maoism, the polemics surrounding the theories of the public sphere and virtuality hold tremendous cultural interest. This course explores the ethical role of artists and designers as cultural producers and public intellectuals. The goal of this course is the dialectical analysis and interpretation of the “public sphere” as described by leading theorists and practitioners. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

**ARTH 733 UNCOVERING ANCIENT GREECE: ISSUES IN ART AND ARCHAEOLOGY**

Abstract figural representations, classical models, and later baroque sculptures and architectural complexes exemplify the range of diverse expressions and achievements of Ancient Greece. This course addresses the art and architecture in stylistic, social and historical context, together with the archaeological achievements made in uncovering the Greek past. Special attention is given to Greece's foundational position for Western culture and civilization. The graduate critique leads to advanced research and a focused investigation exploring the themes within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

**ARTH 747 THE HYBRID CITY: ISSUES IN ANCIENT AND EARLY MODERN ROME**

The distinctive urban fabric of Rome captures the eye of the artist and architect due to the dynamic presence of the ancient city as a continuous actor within the contemporary city. This seminar pays particular attention to visual representations of the city and its monuments to uncover the union of the ancient and modern. The documents of the 15th and 16th centuries fuse the diachronic artifacts of history into a synchronic view of ancient and contemporary Rome. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

**ARTH 750 ROMAN ART AND ARCHAEOLOGY**

Masterpieces of ancient Roman art, commissioned by the elite, traditionally attract focused study. Yet, recent research reveals a more complex societal dynamic recorded by art commissioned by others within the Roman world. In light of recent archaeological discovery and research, this course challenges traditional interpretations of Classical Roman art while considering the historical readings of the art works, including painting, sculpture, architecture and material culture. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

**ARTH 757 MEDIA ART**

The breadth of new media in the digital and imaging arts and the recent history of artistic exploration into these media make it essential to consider the evolution of these art forms from traditional media. Underscoring the exploration is the conception that new media has forced art history into expanding the canon and the traditional criteria for examining art.

**ARTH 758 CARICATURE AND SATIRE IN 18TH-CENTURY BRITISH CULTURE: ISSUES IN MODERN ART**

William Hogarth was the foremost visual satirist of 18th-century Great Britain. His oeuvre’s commentary on the social, political and intellectual issues of 1720s-1760s Great Britain and (to a lesser extent) his influence on contemporaneous and subsequent artists are analyzed through readings, discussions, research and writings. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.
From the early modern period on, artists have held a special fascination for buildings left half standing, sculptures in fragments and what profound lessons such objects of melancholic beauty hold. This course traces the art resulting from human interest in the wrecked remains of civilizations past, the specialized visual language of the art of the ruin, and the many ways in which artists and thinkers described and determined the ruin’s cultural significance. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

How do we define landscape? How are photographs uniquely suited to capture the grace, horror and beauty of the places in which we live, work and play? This course examines photographic landscapes from the everyday to the extraordinary, from the serene to the surreal. Theoretical readings situate landscape photography within a larger framework of photographic history and criticism and explore various representations of landscape throughout the history of photography from 1839 until the present, with a special focus on American practitioners and places. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

The print medium was the earliest form of rapidly disseminated mass-communication to combine image and text. It therefore predicated contemporary visual mass media such as newspapers, television and the Internet. Easily circulated, prints sparked a revolution: artists and consumers re-thought how imagery could impact consciousness. This course explores the effects of this paradigm shift while examining works by major print artists, a variety of audiences for prints, the broadening of content and format, and developments in print technology. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

Addressing the history of photography from circa 1945 to the present, this course examines major photographic movements, styles, critics and theoretical perspectives. The focus is on the rich and varied critical and theoretical discourse circulating between photographs, or images, using photography and the texts that framed significant contributions to contemporary photography. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

The practice of examining contemporary visual culture produces cultural, social and political meaning. A language of visual culture builds from sets of symbols, strategies and messages. By looking at a range of visual material, from fine art to popular culture, this course explores representations and their relationships to ideological and institutional structures. Theories of media and mediation, text and image, and power and desire shape the investigation. This course introduces students to different forms of visual culture while comparing and contrasting these within a philosophical and historical setting. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

The history of feminist art is rich and varied. The second and third waves, from 1970 to the present, are the focus of this course. It also takes into account the immediate influences from the middle decades of the 20th century, in particular the impact of the Women’s Liberation Movement and Stonewall. Feminism has been strongly influential on all areas of contemporary art, which is also a subject of discussion throughout the course. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.
### ARTH 788 ART HISTORY M.A. THESIS

Students enrolled in the art history M.A. program are required to complete a thesis demonstrating knowledge of the methods and theories in the discipline. Students must have topic approval from a faculty adviser and work under the close supervision of a faculty committee. Prerequisite(s): Completion of the review for candidacy.

### ARTH 793 VISITING SCHOLAR/CURATOR: ISSUES IN CURATORIAL STUDIES

Taught by both a visiting scholar/curator and a SCAD faculty member, this seminar is organized around the expertise of the visiting scholar/curator. Students read and discuss the visiting scholar/curator’s work and other work of comparable scope, scale or historical context. Through discussions, workshops, criticism and research projects, students work with the visiting scholar/curator to expand their critical understanding and the historical and cultural context of research projects or exhibitions. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

### ARTH 796 ISSUES IN ART HISTORY

The topic of this course varies from quarter to quarter. Each course focuses on various issues in the field of art history.

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## ARTS ADMINISTRATION

### UNDERGRADUATE

### AADM 201 WORKING IN THE ARTS AND ENTERTAINMENT INDUSTRIES

This course provides students with an understanding of the business structures and organizations within the arts and entertainment professions. The course explores the role of the artist in arts and entertainment; influences on the professions including public opinion, current events, law and labor unions; and contemporary issues facing the arts and entertainment professions and artists.

### AADM 225 LEGAL ISSUES IN ARTS AND ENTERTAINMENT

This course introduces students to legal issues that affect artists and administrators in the arts and entertainment professions. Topics examined include copyright, piracy, trademark protection, First Amendment rights and cultural property rights. Additionally, students explore the legal context of employment relationships including discrimination laws, labor unions, contracts, and regulated compensation and benefits. Prerequisite(s): ENGL 123.

### AADM 310 CONNECTING ART AND AUDIENCES

This course is designed to provide students with an understanding of how arts organizations create goals and objectives, plan programs, and fund and market programs to the public. An understanding of these processes is vital for both the arts administrator and artists working with arts organizations. Prerequisite(s): ENGL 123.

### AADM 440 EVENT PLANNING FOR ARTISTS AND ARTS MANAGERS

From meetings to concerts to gallery exhibitions to fundraising galas, event planning is an essential skill for those working in arts and entertainment. This course engages students through theory and practice in the art of hosting a successful event. Course topics include creating an event plan with goals and outcomes, personnel management, event promotion and sponsorships, budgeting, assessment techniques, event design and security considerations. Prerequisite(s): CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225, ENGL 123.

### AADM 495 SPECIAL TOPICS IN ARTS ADMINISTRATION

This course examines topical issues in arts administration. Issues vary from term to term. Prerequisite(s): Varies according to topic.
## GRADUATE

### AADM 701 PRINCIPLES OF ARTS ADMINISTRATION

This course introduces students to the organizational and systematic approaches to creating and managing an artistic business in a variety of sectors. Emphasis is placed on for-profit, entrepreneurship and non-profit based businesses, giving students the tools and skills necessary to start their own and/or manage an artistic business in this field. Topics covered include incorporation, creating a business or strategic plan, organizational structures, management techniques and theories and strategic planning.

Available via eLearning? Yes

### AADM 709 LEGAL ISSUES IN THE ARTS

Students in this course are introduced to legal issues that affect the cultural and creative industries. Topics examined include First Amendment rights, intellectual property, contract law, labor and employee relations, and business formation and liability. Students are exposed to the prominent legal frameworks within which these matters and strategies are framed through the exploration of historical and contemporary case studies.

Available via eLearning? Yes

### AADM 720 ARTS FINANCING AND MONEY MANAGEMENT

Financial management is a core function within the management of any business. It is the foundation upon which the resources (human, physical and financial) of any company are maintained and monitored. Financial analysis is an essential requisite for sound strategic planning and governance. This course guides students through the key conceptual areas of financial management including accounting practices, understanding financial statements (cash flow, balance sheet, income statement), creating budgets, developing cost-benefit analyses, finding and securing start-up funding and managing investments.

Available via eLearning? Yes

### AADM 739 RAISING FUNDS FOR NON-PROFIT ARTS ORGANIZATIONS

Students in this course explore contemporary philanthropic fundraising practices and considerations. Special emphasis is placed on values-based philanthropy through initiative design and strategy, as well as the challenges and opportunities of raising funds in the cultural or creative industries. Additionally, students develop an understanding of the various types of campaigns for raising funds, the roles and responsibilities of funders and institutional leadership, and working with volunteer boards.

Available via eLearning? Yes

### AADM 740 EVENTS: PLANNING, LOGISTICS, MARKETING AND EVALUATION

From meetings to concerts to gallery exhibitions to fundraising galas, event planning is an essential skill for those working in the arts. This course engages students through theory and practice in the art of hosting a successful event. Course topics include creating an event plan with goals and outcomes, personnel management, event promotion and sponsorships, budgeting, assessment techniques, event design and security considerations. Students work collaboratively to produce an event and assess the results.

### AADM 745 PROMOTING THE ARTS

Through a comprehensive and practical approach to marketing, this course offers students an understanding of how to promote cultural or creative enterprises. Topics include market and new venture research, target marketing, direct mail campaigns, media coverage and advertising utilizing new technologies. Prerequisite(s): WRIT 743.

Available via eLearning? Yes

### AADM 746 ARTS ADMINISTRATION INTERNSHIP

The arts administration field internship provides students with professional experience in a cultural or creative enterprise or an organization or business that services the cultural or creative professions. Internship opportunities may include, but are not limited to, communications enterprises, dance companies, event management enterprises, galleries, municipal cultural affairs agencies, museums, opera companies, orchestras, presenting organizations, private or corporate foundations, producing organization, theater companies, trade associations or visual arts studios. Prerequisite(s): An approved graduate field internship application.

Available via eLearning? Yes

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AADM 749 ARTS ADMINISTRATION M.A. FINAL PROJECT

With the guidance of the faculty and committee members, students take the opportunity to create their own final project relating to the field of arts administration. This course allows students the opportunity to put their plans and ideas to action and execution. Students are encouraged to propose final projects that connect directly to an industry organization and professionals, creating a potential bridge from course work to the field and beyond. Prerequisite(s): Completion of the review for candidacy. Available via eLearning? Yes

AADM 760 ARTS LEADERSHIP

Leading a group of people toward a goal; creating innovative strategies for managing change; constructing a vision that enables institutional effectiveness. These are the responsibilities and roles of effective arts leaders. In this course, students learn various leadership theories and styles. The course also allows for the exploration of personal leadership styles and the development of leadership skills.

AADM 763 CULTURAL POLICY AND ADVOCACY

This course investigates the various ways in which public policy in the United States—especially at the federal level—has been concerned with arts and culture. Students investigate the history and purpose of U.S. arts and cultural policy as well as the rationale, politics and agencies/programs involved with its development. The course provides insight into the arts and cultural policy environment, the policy-making process and policy actors. Prerequisite(s): AADM 701.

AADM 780 SPECIAL TOPICS IN ARTS ADMINISTRATION

This course examines topical issues in arts administration. Issues vary from term to term. Prerequisite(s): Varies according to topic.

ASTRONOMY

UNDERGRADUATE

ASTR 101 INTRODUCTION TO ASTRONOMY

This survey course investigates the physical nature of the universe, examining the sun, planets, stars and galaxies through a pictorial exploration of space via images obtained from Earth-bound telescopes and from spacecraft. Special topics of interest include quasars, black holes and a historical look at the space program.

BIOLOGY

UNDERGRADUATE

BIOL 100 ENVIRONMENTAL SCIENCE

This is a multimedia-based course that focuses on a general introduction to the natural environment, with emphasis on coastal Georgia's marshes and the ocean. Subjects studied include biomes, food chains, conservation and environmental problems, with an emphasis on environmental literacy.

GRADUATE

BIOL 700 ENVIRONMENTAL SCIENCE AND SUSTAINABILITY

This course provides an in-depth overview of science and scientific methodology as they relate to the field of environmental science. Through course readings and discussion, students evaluate a variety of environmental issues by integrating scientific, economic and political viewpoints. Students also evaluate potential sustainable solutions to environmental problems.
BRANDED ENTERTAINMENT
UNDERGRADUATE

BREN 200 INTRODUCTION TO BRANDED ENTERTAINMENT

In this primary course, students learn the fundamentals of branding and are introduced to an overview of the branded entertainment industry. Through lectures, readings and hands-on assignments, students discover core concepts for creating and producing branded stories across multiple channels. Topics include influential pioneers and their work, case studies, content sourcing, and project management. Class projects and guided studio work provide students with hands-on knowledge creating immersive branded experiences using tools and techniques used within the industry today.

BREN 470 BRANDED ENTERTAINMENT STRATEGIC DEVELOPMENT

In this first half of the two-series capstone courses, students work collaboratively to create strategic storytelling designs for an immersive, integrated experience for a branded entertainment project. Emphasis is on brand strategy, customer experience, market research, brand storytelling, content selection and the seamless blend of multiple media channels. Lectures and case studies encompass topics and practices necessary for the development and strategic planning of creative branded entertainment solutions. Prerequisite(s): BREN 200.

BREN 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

BREN 490 BRANDED ENTERTAINMENT EXECUTION AND AMPLIFICATION

Students apply design and production methodologies via project management techniques by constructing an immersive, integrated transmedia branded entertainment project. Emphasis will be in collaboration to execute the strategic storytelling designs created in the previous strategic development course. Lectures, case studies and guided production workshops encompass topics and practices necessary to deliver a final project pitch including a beta tested, vertical-slice prototype employing a seamless combination of multiple media channels and innovative technologies. Prerequisite(s): BREN 470.

BUSINESS MANAGEMENT AND ENTREPRENEURSHIP
UNDERGRADUATE

BUSI 101 THE DESIGN OF BUSINESS

Students learn the fundamentals of business and consider its purpose through the lens of a professional career in art and design. Topics studied include economics, the organizational and global environments of business, creative management, product design and development, marketing, digital and social media, and financial management.

Available via eLearning? Yes

BUSI 180 INTRODUCTION TO ECONOMICS

Students receive an introduction to the principles of economics, microeconomics, markets, individual choice and firm behavior. Topics may also include macroeconomics, the study of economic growth, unemployment and inflation. Emphasis is placed on learning the methods and tools of economics, effectively applying them to a wide range of everyday problems and learning strategies used to evaluate current and past economic events and policies.

BUSI 200 FINANCIAL ACCOUNTING

This course introduces students to basic accounting systems, concepts and principles. It is designed to provide essential experience for the understanding of the commercial world of art and design. Students in this course demonstrate the ability to record, summarize, report and interpret financial information in a conventional manner for presentation to stakeholders of a business. Students concentrate on financial accounting as a core business discipline and part of a well-rounded liberal education.
BUSI 210 MANAGEMENT IN THE CREATIVE ENVIRONMENT

This introductory course in management takes the student through the four principles of management necessary to any creative workplace: planning, organizing, leading and controlling. It covers development of critical thinking as a prelude to managerial skills with particular emphasis on decision-making, interpersonal communication, ethical choices and social responsibility. Students examine important legal issues involved in the management of a business in art, design and other creative professions.

BUSI 250 MACROECONOMICS

The course introduces students to macroeconomics as a core discipline and part of a well-rounded liberal education. It is designed to provide essential experience for the understanding of the commercial world of art and to learn the discipline as a public policy tool. Students are expected to demonstrate insight into critical thinking in economic terms and to evaluate significant global events. Prerequisite(s): Any MATH course or SAT math score of at least 560 or ACT math score of at least 24.

BUSI 255 A LEGAL SURVIVAL GUIDE FOR VISUAL ARTISTS AND DESIGNERS

Through lectures, debates and exercises, students are introduced to Intellectual Property, contractual, tax and licensing issues as they relate to the creation, licensing and sale of the creative work produced by artists and designers. Students learn how to protect their creative work, avoid infringement actions, draft a contract for sale and licensing of creative work, and discover techniques to avoid legal disputes with clients.

BUSI 265 PRINCIPLES OF MARKETING

This course emphasizes the role of marketing in creating value for customers, which leads to value for other stakeholders in a firm. The course covers such issues as value of products, customers and brands, methods for analyzing customers and competitors, customer segmentation, product positioning and the role of new technology. The course presents a general structure for analyzing marketing problems along with some specific quantitative tools, and provides students with a forum both for presenting and defending their own recommendations, and for critically examining and discussing the recommendations of others. Prerequisite(s): BUSI 101.

BUSI 355 ENTREPRENEURSHIP

This course enables students to develop knowledge and skills in entrepreneurship. Financial management marketing strategies and business law are vital aspects of developing a business. This course provides a basis with which students may learn and develop knowledge and skills in these areas. Prerequisite(s): BUSI 265.

GRADUATE

BUSI 710 PRINCIPLES OF FINANCIAL MANAGEMENT AND MARKETING

This course develops students’ ability to read, understand and use financial statements. Emphasis is placed on financial accounting data use and on the reconstruction and interpretation of economic events from published accounting reports. In addition, the course addresses the role of marketing in creating value for customers, which in turn leads to value for other stakeholders.

Available via eLearning? Yes

BUSI 720 ADVANCED MARKETING

Students in this course continue to gain knowledge of the marketing functions and foundations and to develop the ability to apply marketing concepts to specific business situations. They further their understanding of the relationship between marketing tactics as well as marketing strategy and decision-making. Prerequisite(s): BUSI 710.

BUSI 725 FINANCIAL AND MANAGERIAL ACCOUNTING

Students develop an advanced ability to understand how financial information is measured and communicated through financial statements. Emphasis is placed on learning to interpret and analyze financial accounting information and applying this data to evaluate business performance and inform decision-making.
BUSI 730 GLOBAL MACROECONOMICS OF BUSINESS

The global economy fluctuates in relation to open economies and gains from international trade agreements, monetary and fiscal policy, foreign exchange and exchange rate determinants and international capital flows. This course gives the graduate student an understanding of the economic and financial factors that influence international trade.

BUSI 735 QUANTITATIVE METHODS AND ANALYSIS

Business decisions are not made only by high-powered executives. Artists and designers must make them every day as well. This course gives students an understanding of the role quantitative methods play in the decision-making process in business settings. Students learn about quantitative methods, how they work and how to apply and interpret them to make strong business decisions.

BUSI 760 ADVANCED FINANCIAL MANAGEMENT AND MARKETING

Students are expected to analyze many of the important financial decisions made within firms and institutions. Some of the topics covered include the valuation of capital, investment proposals, capital and annual budgeting, cash flow projections and the choice of investment projects. The course also emphasizes qualitative and quantitative analyses. Prerequisite(s): BUSI 710.

BUSI 781 GLOBAL MARKETING MANAGEMENT

This course examines the specific issues involved in developing an international marketing strategy and in conducting marketing operations on an international as opposed to domestic scale. Attention is focused on problems such as identifying and evaluating opportunities in international markets, developing and adapting marketing tactics in relation to specific national market needs and constraints, and coordinating strategies in global markets. A strategic planning approach is adopted. Prerequisite(s): BUSI 720.

CERAMIC ARTS

UNDERGRADUATE

CERA 125 INTRODUCTION TO CERAMICS

This course explores a variety of ceramic processes, from hand buildings to basic use of the wheel. Focus of the course is on students’ ability to build technical skill and on aesthetic approaches to using ceramic materials. Prerequisite(s): DSGN 102.

CERA 215 CERAMIC TECHNIQUES: WHEEL THROWING I

This course is designed to present wheel throwing with a focus on vessel design. Students learn to make basic utilitarian, functional and sculptural vessels and use the wheel as a means of expression with clay. Prerequisite(s): DSGN 102.

CERA 218 MOLDMAKING AND SLIP CASTING FOR CERAMICS I

This course is an exploration of the diversity of clay as an industrial material. Moldmaking and slip casting techniques are covered for the making of functional and nonfunctional ceramic objects. Historic, contemporary and industrial references are used to further the understanding of these techniques. Prerequisite(s): DSGN 102.

CERA 220 CERAMIC TABLEWARE DESIGN

This course is an exploration of functional forms and surface design pertaining to ceramic tableware. Historical references are studied to further develop the production of functional tableware. Students apply casting and jiggering techniques to create forms; surface decoration techniques include under-glaze/over-glaze, luster, China paint and decal applications. Prerequisite(s): DSGN 102.

CERA 225 CERAMICS SURFACE DESIGN

Through a variety of studio assignments and in-class exercises, this course covers how commercial ceramics surface designs are created, applied and used on mass produced utilitarian and sculptural objects. The ability to use decorating processes such as decals, wax resist, templates, silk screening and stenciling creates an understanding of common ceramics industry practices. Students build a range of technical skills and explore aesthetic approaches to ceramics surface design. Prerequisite(s): CERA 125.
CERA 300 ARCHITECTURAL CERAMICS

This course explores the diverse properties of clay as an architectural material. A broad range of techniques, processes and design principles are covered for the making and installation of architectural ceramics, including bricks and tiles for murals. Historical and contemporary issues related to ceramic usage in architectural contexts are addressed. Prerequisite(s): DSGN 102.

CERA 315 CERAMICS TECHNIQUES: WHEEL THROWING II

Students advance their wheel-throwing skills and techniques and investigate design concepts and surface treatments for functional and nonfunctional forms relative to contemporary wheel-throwing design issues as well as clay and glaze formulations. Prerequisite(s): CERA 215.

CERA 318 MOLDMAKING AND SLIP CASTING FOR CERAMICS II

This course allows students to further explore the diversity of clay as an industrial material. Moldmaking and slip casting techniques are covered at the intermediate level for both functional and nonfunctional ceramics production. Students study historical and contemporary applications, techniques and design issues involved in industrial ceramics production. Prerequisite(s): CERA 218.

CERA 325 INTERMEDIATE CERAMICS

This course is designed to provide in-depth concentration on functional and nonfunctional ceramics projects. Historical and contemporary issues in ceramics are covered through lectures, slide presentations and critiques, and students are introduced to a wide variety of clay and glaze formulas. Formal and informal demonstrations are provided with each assignment. Students experiment with concepts and approaches to become familiar with kiln firing. Preliminary drawings, both small- and full-scale, are required. Prerequisite(s): CERA 125.

CERA 400 ADVANCED APPLICATIONS IN CERAMICS

After exploring the boundaries of clay at the intermediate levels, students in this course focus on developing a portfolio-quality body of ceramic work through diverse technical and aesthetic approaches. Additionally, students learn about the science of clay and glaze formulation explored through projects, in-class exercises and lab work. Prerequisite(s): CERA 325.

CERA 499 SPECIAL TOPICS IN CERAMIC ARTS

The topic of this course varies from term to term. Each course focuses on various issues in the field of ceramics and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

CERA 701 ARCHITECTURAL CERAMICS

Designed to explore the diverse properties of clay as an architectural material, this course presents a broad range of techniques, processes and design principles relating to the making and installation of architectural ceramics, including bricks and tiles for murals. Clay and glaze applications and formulations are covered. Historical and contemporary issues related to ceramic usage in architectural contexts are also addressed.

CERA 702 GRADUATE CERAMICS PROCESSES

Designed for students who have limited ceramics experience, this course integrates a variety of ceramics processes, including hand building, moldmaking and use of the potter’s wheel. Students become adept at applying a variety of techniques for clay forming and surface decoration. Historical and contemporary aesthetic issues in ceramic arts are also covered through lectures, presentations and critiques.

CHARACTER TECHNICAL DIRECTION

UNDERGRADUATE

CHAR 310 SCRIPTING FOR ANIMATORS

Students experienced in digital animation and character setup learn how to streamline workflow using MEL scripting to automate character model building, animate actions and rig characters. Prerequisite(s): ANIM 280.
CHAR 314 FACIAL SETUP AND ANIMATION

Animated characters get much of their character from their faces. Design, style, texture and expressive articulation all contribute toward more memorable animated storytelling. In this course, students explore all aspects of facial design, modeling, texturing, rigging and animation. Prerequisite(s): ANIM 280.

CHAR 340 NON-HUMAN CHARACTER SETUP

The anatomical challenges of finding rigging solutions for the unique characteristics of non-human motion are explored in this course. Use of scripting languages to expedite workflow is also explored. Emphasis is placed on the problem-solving responsibilities of a creature technical director, to include integration of muscle, cloth and fur into the rig. Prerequisite(s): ANIM 280.

CHAR 350 ADVANCED CHARACTER SETUP

This course explores the basic principles of creating an animatable skeleton for a 3-D puppet, as applied to a series of anatomically different biped and quadruped characters. Students are assigned a prebuilt model to rig, explore advanced tools and apply them to various anatomical problems to find modeling and rigging solutions for believable character motion, and finally test the rigs with basic motion assignments. Prerequisite(s): ANIM 280.

CHINESE

UNDERGRADUATE

CHIN 101 CHINESE I (MANDARIN): BASIC GRAMMAR AND VOCABULARY

This course allows students to learn and use basic vocabulary and structures and understand social elements of the target language. Students in this course learn to appreciate the diversity of Chinese culture and its contribution to global events.

CHIN 150 JOURNEY THE YANGTZE: SURVEY OF CHINESE CULTURE

Students are introduced to China's rich culture, including religions, festivals and customs. Readings, documentaries, films and class discussions focus on significant historical periods and sociocultural developments. Through exposure to multifaceted aspects of China, students are provided an opportunity to study and learn about the oldest, most continuous culture in the world.

CHIN 202 CHINESE II (MANDARIN): GRAMMAR AND CONVERSATION

This course allows students to learn and use additional vocabulary and structures and further understand social elements of the target language. Students in this course continue to learn about Chinese culture and history. Prerequisite(s): CHIN 101.

CHIN 303 CHINESE III (MANDARIN): INTERMEDIATE GRAMMAR, READING AND WRITING

This course builds on and further develops language skills learned in CHIN 202, specifically introducing vocabulary pertaining to art and architecture. Students taking this course acquire fundamental translation and interpretation skills of art-related topics and materials. Prerequisite(s): CHIN 202.

CINEMA STUDIES

UNDERGRADUATE

CINE 205 READING FILMS

Students in this course learn the basic formal components of cinema (narrative, mise-en-scène, editing, cinematography, sound) and gain an understanding of how those elements are applied in narrative, documentary and experimental cinema. Students view a variety of landmark films and analyze them with an attention to the relationship between their formal and thematic components. Prerequisite(s): ENGL 123.

CINE 275 HISTORY OF CINEMA

The development of the motion picture medium is examined through lectures, readings and screenings of landmark work. Students are expected to analyze film as an art form, a communications tool and an entertainment source. Technological developments and sociological influences are considered, as well as the present and future directions of the medium. Prerequisite(s): ENGL 123 or ENGL 124.
CINE 315 AMERICAN CINEMA
Students examine in depth the development of the motion picture medium in America through lectures, readings and screenings of landmark work. Students are expected to analyze film as an art form, a communications tool and an entertainment source. Cultural and sociological influences are considered, as well as the present and future directions of American cinema. Prerequisite(s): CINE 275 or FILM 224.

CINE 320 FILM ADAPTATION: FROM THE PAGE TO THE SCREEN
This course examines how film narratives differ from a novel's narrative. In particular, the course considers how the aspect of time shapes the construction of both narrative forms. Students explore how the camera reinterprets what the pen achieves. Students read, watch and compare great books that have been re-envisioned in filmic narratives. Prerequisite(s): Any ENGL course.

CINE 325 WORLD CINEMA
Students examine the development of international cinema through lectures, readings and screenings of landmark work. The course considers some European cinema, with a primary focus on non-Western cinema. Students are introduced to a variety of topics that orient world cinema, including colonialism, globalization, censorship, nationalism and transnational production. Students are expected to analyze film as an art form, a communications tool and an entertainment source. Prerequisite(s): CINE 275.

CINE 415 THE NEW HOLLYWOOD
This interdisciplinary course makes a critical inquiry into the current workings of Hollywood, where it has been in the last 50 years, and how the culture of Hollywood has morphed into its present form. Prerequisite(s): CINE 205 or CINE 275.

CINE 495 SPECIAL TOPICS IN CINEMA STUDIES
This elective course provides an opportunity for students to focus on particular issues in the field of cinema studies. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

GRADUATE

CINE 703 RESEARCH METHODOLOGY IN CINEMA STUDIES
This course reviews the historical methods of research in cinema studies history, criticism and theory as a means to examine the changes taking place in the research methodologies and the writing of cinema studies scholarship as they are currently practiced.

CINE 705 HISTORY OF CINEMA
This course offers an overview of the historical evolution of motion pictures, examining how movies help us understand the specific places and times in which they arose and illuminating the particular concerns of the people who made them. Available via eLearning? Yes

CINE 710 CRITICAL CONCEPTS IN CINEMA STUDIES: NARRATOLOGY, AESTHETICS AND AUTEURISM
This course examines issues of narratology (dramatic structure, story-telling strategies, issues concerning genre studies), aesthetics (film's formal components such as mise-en-scene, editing, camera angles, framing, cinematography, sound) and auteurism (a more in-depth exploration of the idea of the director as the chief "author" of a film), and explores the interrelationships between these three concepts.

CINE 715 AMERICAN CINEMA
The development of the motion picture medium in America is examined through lectures, readings and screenings of landmark work. Students are expected to analyze film as an art form, a communications tool and an entertainment source. Cultural and sociological influences are considered, as well as the present and future directions of American cinema.
CINE 720 LITERARY FILMS

This course explores issues of adaptation, most notably how novels and short stories get converted into narrative feature films, with all the narrative, theoretical and aesthetic implications that come with such transformations. In addition to reading about and examining the problems that arise in adaptation, graduate students give two full in-class presentations on books or stories that have been adapted as feature films.

CINE 725 WORLD CINEMA

This course examines issues of world cinema while questioning the notion of “national cinema” and exploring the social, cultural, political, economic and aesthetic cross-pollinations that mark European and non-Western cinema. Students are expected to perform close-readings of landmark films and to analyze the significance of historical context.

CINE 737 GRADUATE SEMINAR IN CINEMA STUDIES

This seminar includes studies of the cinematic trends of a particular decade. Topics range from international films, Hollywood movies and the various movements in cinema to the negotiation between the cultural, economic and theoretical difficulties of current transnational cinema. Prerequisite(s): CINE 705.

CINE 740 THE NEW HOLLYWOOD

In this interdisciplinary course, students make a critical inquiry into just how Hollywood works now, where it has been in the last 50 years and how the culture of Hollywood has morphed into its current form.

CINE 747 ISSUES IN CINEMA THEORY

In this course, students evaluate critical and historical issues in cinema and related screen media; topics vary and may include national and ethnic cinema, directors, genres, historical movements and thematic studies.

CINE 788 CINEMA STUDIES M.A. THESIS

Students in the M.A. program in cinema studies are required to complete a thesis demonstrating originality of work, knowledge of the history, theories and methods in the discipline. Students must have topic approval from a faculty adviser and work under the close supervision of a faculty committee. Prerequisite(s): Completion of the review for candidacy.

COLLABORATIVE LEARNING CENTER

GRADUATE

CLC 580 COLLABORATION

This course prepares students for professional careers by enhancing their collaboration expertise through projects with external partners. Under the expert guidance of SCAD faculty, students refine their effective communication, efficient management, adaptive thinking and creative problem-solving skills by working collaboratively with peers from multiple disciplines to research, develop and conceptualize creative solutions for design challenges. Specific projects and partnerships will vary from quarter to quarter. Prerequisite(s): Permission of the department chair.

COMMUNICATIONS

UNDERGRADUATE

COMM 105 SPEAKING OF IDEAS

Societies flourish when citizens engage in thoughtful conversations in public forums – discussions about history, faith, art, film, literature, music and other important ideas that shape the human experience. This course invites students to study techniques of oral communication and to read and speak about the ideas they encounter in books on a variety of cultural, historical and social topics. Available via eLearning? Yes

COMM 110 INTERPERSONAL COMMUNICATION

This course provides the opportunity for students to develop interpersonal communication skills, understand communication strategies and learn about the interpersonal dynamic.
COMM 130 INTRODUCTION TO MASS COMMUNICATION

This course introduces students to the nine types of media: broadcast TV, cable TV, radio, Internet, books, magazines, newspapers, sound recording and film. This course emphasizes the history of each of these media and explains the cultural impact of each. In addition, a focus is placed on media literacy and critical thinking. Prerequisite(s): COMM 105.

COMM 205 INTERCULTURAL COMMUNICATION

This course is designed to introduce students to the realities that cultural influences have on communication practices, patterns and outcomes; to heighten their awareness and appreciation of the various ways that cultural differences can influence the quality of human interactions; and to help them become more effective communicators in an ever increasing culturally pluralistic world. Prerequisite(s): COMM 105.

COMM 305 TECHNIQUES FOR PROFESSIONAL PRESENTATIONS

This course moves beyond the fundamentals of public speaking to focus on refining, rehearsing and polishing presentations for professional audiences. Students deliver lively presentations based on their own creative projects, learning how to use imagery, humor, story, suspense, body and voice to keep audiences engaged. Students are expected to enter the course with a working knowledge of PowerPoint or related visual presentation software. Prerequisite(s): COMM 105.

GRADUATE

COMM 700 INTERCULTURAL COMMUNICATION

This course provides a systematic examination of the multi-level communication dynamics that occur within intercultural community settings as well as an assessment of the theories and tools that can inform appropriate responses. Questions asked include but are not limited to: “What is intercultural communication?”, “How can it be analyzed?” and “What happens within an intercultural communication exchange?”

Available via eLearning? Yes

COMM 740 ADVANCED TECHNIQUES FOR PROFESSIONAL PRESENTATIONS

Communication and presentation skills are increasingly in demand for designers, filmmakers, entrepreneurs, artists, educators, scholars and more. In this course, students transform their own creative projects and research interests into captivating stories designed to engage audiences, including clients, investors, employers and others. Students are expected to enter the course with a working knowledge of PowerPoint or related visual presentation software.

COMPUTER ART

UNDERGRADUATE

CMPA 100 SURVEY OF COMPUTER ART APPLICATIONS

Students are introduced to the basic use of computer principles, from word processing to techniques supporting digital art and design. Students use a broad range of tool sets from a variety of industry-standard computer applications, which they may apply toward their major areas of study. The basic components of digital art and design tools—text, vector, raster, Web and page layout—are employed as learning concepts and serve as a digital foundation upon which their future studies may be built.

Available via eLearning? Yes
Hybrid delivery? Yes

CMPA 110 ADVANCED SURVEY OF COMPUTER ART APPLICATIONS

This course is for students already well versed in the use of art and design computer applications. The course covers basic components of digital design tools including vector, raster, modeling language and animation, culminating in the completion of a final project. Following an overview of HTML and webpage design, students create their own home pages.

Available via eLearning? Yes
CREATIVE WRITING

UNDERGRADUATE

CREA 157 POETRY WRITING I: ELEMENTS OF POETRY

Through workshops, poetry revisions and analyses of major modern and postmodern poets, this course covers basic techniques in poetry. Prerequisite(s): ENGL 123.

CREA 162 FICTION WRITING I: ELEMENTS OF FICTION

Through workshops, draft revisions and analyses of major modern and contemporary fiction writers, this course covers basic techniques in fiction. Prerequisite(s): ENGL 123.

CREA 178 THE SHORT STORY

Students are expected to apply diverse points of view and a range of narrative strategies to the writing of short stories. Prerequisite(s): ENGL 123.

CREA 257 POETRY WRITING II: IMAGINATION AND METAPHOR

This course provides an intense focus for students interested in publishing their poetry, offering techniques in expanding poetic voice and vision through workshops and revisions. Students organize and participate in public poetry readings. Prerequisite(s): CREA 157.

CREA 262 FICTION WRITING II: CONFLICT AND CHARACTER

This course provides an intense focus for students interested in publishing their work, covering elements of fiction writing such as developing character, establishing tone and structuring plot. Students produce manuscripts for group readings. Prerequisite(s): CREA 162.

CREA 357 POETRY WRITING III: VOICE AND VISION

Primarily for writing minors, this course helps advanced students prepare poetry for publication, providing advanced training in developing voice and focusing images through workshops and revisions. Students participate in public poetry readings. Prerequisite(s): CREA 257.

CREA 362 FICTION WRITING III: VOICE AND REVISION

Primarily for writing minors, this course helps students polish their work for publication, providing advanced training in techniques of fiction writing through workshops and revisions. Students produce work for a public forum. Prerequisite(s): CREA 262.

CULTURAL LANDSCAPE

UNDERGRADUATE

CULT 305 CULTURE OF THE LANDSCAPE

This lecture course explores the impact of cultural landscape from the perspective of both exterior and interior environments as they have been shaped or modified by human beings. Topics covered include structures, interiors, gardens and gathering places, and the influence each component has on the others. Prerequisite(s): HIPR 101.

CULT 320 CULTURAL LANDSCAPE SEMINAR

This seminar course introduces students to landmark texts and readings relevant to the study of cultural landscapes. Readings from architectural history, architecture, historic preservation, interior design, urban design and the social sciences are emphasized as they relate to the diverse and complex definition of cultural landscape. Prerequisite(s): CULT 305.
DANCE

UNDERGRADUATE

DANC 205 DANCE HISTORY

This course is designed to introduce students to the history of dance from origins in ancient civilizations through European, Asian and Afro-Caribbean contributions, culminating with the study of social movements and the emergence of ballet and modern dance in America and Europe just prior to the advent of postmodern dance in the late 1950s. This course provides a wide anthropological and expressive overview of the evolution of this uniquely human form of expression. Lectures are supplemented with a variety of presentations along with explanations of influential sociological occurrences and at least one in-studio movement experience. Prerequisite(s): ARTH 110.

DANC 211 INTRODUCTION TO JAZZ DANCE

This performance course provides students with beginning-level dance technique in jazz styles. Students are introduced to challenging choreography, rhythm work, combinations, ethnic and multicultural movement, and criticism and critique.

DANC 212 INTRODUCTION TO MODERN DANCE

This course introduces students to modern dance styles for stage, video, film and company movement. Students are expected to develop an understanding of the reality of dance and of the professional competitive ethic.

DANC 213 INTRODUCTION TO BALLET

In this beginning-level course, students are introduced to the fundamental principles of basic ballet technique and the basic components of a classical ballet course. Principal areas of development include basic ballet positions, musicality, terminology and anatomical principles.

DANC 290 DANCE COMPOSITION

This studio/lecture course involves the creation of dance work. Students are introduced to a cache, or “tool kit,” of devices that enable them to discover and manipulate effective form and movement for successful dances. The tools are derived from the descriptive vocabulary of devices from the Harvard Music Dictionary; modes of creation of dance from the study of basic shape, form and effort (from the German Bauhaus School and Rudolf Laban’s studies); and devices from the instructor’s own repertoire. The course is supplemented with research into the artistic process of renowned choreographers from a wide range of dance idioms. Prerequisite(s): DANC 211 or DANC 212 or DANC 213 or MPRA 210.

DANC 311 INTERMEDIATE JAZZ DANCE

This course intensifies jazz dance techniques with high-level dance styles and combinations. Students are expected to learn dance terminology and enhanced critical thinking and are introduced to spatial awareness and accuracy in movement. Prerequisite(s): DANC 211.

DANC 312 INTERMEDIATE MODERN DANCE

This course intensifies modern dance styles and combines high-level technique with multicultural influences. Students are expected to learn dance terminology and enhanced critical thinking and are introduced to spatial awareness and accuracy in movement. Prerequisite(s): DANC 212.

DANC 313 INTERMEDIATE BALLET

This course uses classical ballet methodology to expand on techniques learned in Introduction to Ballet. Students are expected to learn additional ballet terminology and focus on areas of development including musicality, further physical mastery of basic ballet positions and barre work, and anatomical principles. Prerequisite(s): DANC 213.
GRADUATE

DANC 756 BALLET AND MODERN DANCE

Using ballet and modern exercises, students learn the proper placement of the body in the disciplines of ballet and modern dance. The focus in this course is on movement quality, dynamics and musicality, as well as developing strength and flexibility. Students study and drill to achieve competence in dance and choreographic experience.

DECORATIVE ARTS

GRADUATE

DECA 780 SPECIAL TOPICS IN DECORATIVE ARTS

This elective course provides an opportunity for students to focus on particular issues in the field of decorative arts. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

DESIGN

UNDERGRADUATE

DSGN 100 DESIGN I: ELEMENTS AND ORGANIZATION

Students develop an understanding of the organizational methods used in two-dimensional work. They utilize the elements and principles of design while working in black-and-white and color media. Problem solving processes and research are integrated into the development, refinement and evaluation of images. The work of professionals in a variety of art and design fields is analyzed to understand the application of two-dimensional design. The importance of presentation and craftsmanship is emphasized.
Available via eLearning? Yes
Hybrid delivery? Yes

DSGN 101 COLOR: THEORY AND APPLICATION

This course continues the skills developed in Design I, and develops an understanding of color properties and relationships through formal exercises, research and creative thinking. Students build a vocabulary for analyzing and identifying color and color phenomena. Concepts of color theorists and color use in a variety of fields are examined to understand the application of color theory. Prerequisite(s): DSGN 100.
Available via eLearning? Yes

DSGN 102 DESIGN II: 3-D FORM IN SPACE

Students work with a variety of media and complete sculptural and architectural projects to learn how to manipulate 3-D forms and space. Creative problem solving skills, including research, idea generation, support drawings and maquettes, are used to develop concepts and design plans. The integration of presentation options and craftsmanship with the concept is emphasized. The analysis and critique of three-dimensional work develops vocabulary and critical thinking skills. Prerequisite(s): DSGN 100.
Available via eLearning? Yes

DSGN 105 VISUAL DESIGN SYSTEMS

Visual design systems that contribute to expression, aesthetic appeal and visual strength are used in a range of art and design fields such as painting, architecture, product design, textile design, illustration, sequential art, graphic design and film. Students learn how these tools are used and apply the systems to their own work. Prerequisite(s): DSGN 100.

DSGN 115 CREATIVE THINKING STRATEGIES

Creative thinking is essential to being a successful professional. This course prepares students to identify problems as opportunities for change and innovation. Research, experimentation, concept development and analysis are the vital practices that lead to innovation. Students envision and communicate a wide range of new ideas that address specific problems. Students acquire skills and gain confidence in idea generation by working independently and collaboratively. Prerequisite(s): DSGN 102.
DSGN 204 DESIGN III: TIME
The shaping and designing of time-based artwork is based on an analysis of a variety of media including video, sound, interactive/chance-driven multimedia and performance. Students build on concepts explored in previous design courses by transposing fundamental design principles into the design and organization of material over time. The conceptual development and critical analysis of time-based media is achieved through exposure to groundbreaking time-based artwork as well as fundamental introductions to appropriate technologies. Prerequisite(s): CMPA 100 or CMPA 110, DSGN 101, and DSGN 102.
Available via eLearning? Yes

DSGN 210 ADVANCED PRACTICES IN COLOR AND DESIGN
This course advances the student’s ability to manipulate color to effectively convey visual ideas. The potential of color as both an expressive tool and a formal design element is investigated through a complex manipulation of hue, value, saturation and temperature. An essential component of this course is the development of the content or meaning of the work. Through individual research and in-progress critiques, students enhance critical and creative thinking skills. Prerequisite(s): DSGN 101.

DSGN 223 ARCHITECTURAL FUNDAMENTALS STUDIO I
This studio introduces the Formal and Typological Orders of architecture with emphasis on the comprehension of delineators of space as abstract entities, and on the theoretical development of design concepts. A sequence of exercises guides the transformation of basic design into elementary architectural design and progress from a single space and its adjacencies to sequences of spaces with specific functions. Exercises also involve the typological analysis of notable works of architecture. Students develop model building and diagramming skills and produce a portfolio of the process and design. Prerequisite(s): ARCH 101, DRAW 115.

DSGN 224 ARCHITECTURAL FUNDAMENTALS STUDIO II
This studio introduces the Dynamic Orders of climate, time, activity, light and space in relationship to building and landscape that influence the building form, envelope and orientation. Reciprocities between landscape and building include approach to and entry into a building, as well as qualities of light and prospect from within the building. Students are introduced to vertical circulation systems and the tectonic nature of floor, wall and roof enclosures. Students continue to develop design through handcrafted drawings and models and produce a portfolio of the process and design. Prerequisite(s): DSGN 223.

DSGN 225 ARCHITECTURAL FUNDAMENTALS STUDIO III
This studio investigates the Perceptual and Experiential Orders and dynamics of choreographed movement through sequences of architectural space, which impact the visual, haptic and auditory senses. In addition the perceptual dynamics of configuration, light, view, frame, image, motility, posture, surface and transparency within architectural space at various scales of investigation are explored. Conceptual Orders also address the significance of meaning, symbol and content in architecture. Prerequisite(s): DSGN 224.

DSGN 495 SPECIAL TOPICS IN DESIGN
The topic of this course varies from quarter to quarter. Each course focuses on various issues in design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

DSGN 780 SPECIAL TOPICS IN DESIGN
The topic of this course varies from term to term. Each course focuses on various issues in design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.
DESIGN FOR SUSTAINABILITY

UNDERGRADUATE

SUST 304 THEORIES AND METHODS IN SUSTAINABILITY

Current methods and theories of sustainability are explored through a series of presentations, discussions and short projects. This course capitalizes on holistic design processes and project planning with the goal of closed system developments, while concentrating on the four pillars of sustainability (Ecology, Economy, Equality, Education).

SUST 308 FOUNDATION OF SUSTAINABLE MATERIALS

Students work in a highly interdisciplinary environment, researching and analyzing sustainable materials as they pertain to the different disciplines. Through a series of lectures and exemplary projects, students gain an understanding of the implications of the use of materials and the effects of their supply chains on the environment. Transportation and local production are key components in solving current issues in manufacturing standards. Prerequisite(s): DRAW 100.

SUST 384 DESIGN FOR SUSTAINABILITY

The concept of “green design” is introduced and integrated into design projects. Specific techniques, guidelines and examples are used to emphasize the practical aspects of green design. Valuable case studies are included. While considering the profitability of the product, students are required to design in a way that benefits the global environment. Prerequisite(s): SUST 304.

GRADUATE

SUST 704 APPLIED THEORIES IN SUSTAINABILITY

Defining an epistemological framework for understanding the varied fields of expertise that inform the process of sustainable design is an essential first step in devising sustainable design strategies. Relevant specialties that are explored for their overarching synergy in this course include systems theory, social theory, ethics, critical inquiry and creativity, as well as biomimicry, life cycle assessment and other sciences of the artificial.

SUST 708 PRINCIPLES OF SUSTAINABLE MATERIALS

Through a series of lectures and exemplary projects, students learn about re-usable and biodegradable materials and implications that have to be considered in designing for a closed loop system. Students work in an interdisciplinary environment, researching and analyzing sustainable materials as they pertain to the different disciplines. Evaluating the effect sustainable materials have on environment, economy and current standards of living as applied to material stewardship, the issue of transportation, as well as how to green the supply chain, is a key component in the discussion of existing and future sustainable materials.

SUST 713 INTERDISCIPLINARY STUDIO I

Students work in an interdisciplinary environment creating products, buildings, environments and/or services applying sustainable methodologies in everyday matters. The concept of sustainability is introduced and integrated into the design and development processes across the disciplines involved. Specific techniques, guidelines and examples are used to emphasize the aspects of eco design strategies that meet today’s needs without compromising future generation’s needs. Students must consider global environmental impacts throughout the entire development process and make suggestions for improvement if current technologies won’t allow for a truly sustainable end product, building, environment or service yet.

SUST 720 DESIGN RESPONSE IN CRISES

The relevance of design education is deepened in addressing the needs of humanity in both man-made and natural crises and catastrophes. Through a series of readings, case studies, field trips, presentations and roundtable discussions, students gain an understanding of the role of designers as community as well as global citizens. Innovative, immediate and sustainable design solutions expand students’ problem-solving skills. Prerequisite(s): ANTH 701, SUST 704.
SUST 725 DESIGN LEADERSHIP AND ENVIRONMENTAL JUSTICE

Designers can no longer consider the viability of materials solely as they relate to market performance, but must factor into the decision-making process issues that relate directly to the extraction and production of those materials, and the negative impacts that these processes may have on local populations. Effective design leadership is capable of framing these issues in ways that catalyze positive change and inspire innovative problem-solving and multi-stakeholder collaboration. This course explores how design decisions cannot only empower economically disadvantaged populations to alleviate the adverse environmental conditions they may be faced with, but prevent such conditions from occurring in the first place. Students are confronted with the chronic social, economic and environmental ills, and challenged to find innovative design solutions that serve these populations. Prerequisite(s): ANTH 701, SUST 704.

SUST 748 DESIGN FOR SUSTAINABILITY M.A. FINAL PROJECT

In this final studio, M.A. students apply all previously acquired skills to develop a truly sustainable product, building, environment or service concept that addresses all aspects of the development process. Students integrate a closed loop system and demonstrate the understanding of the interdependence of the four E’s (Ecology, Economy, Equality and Education). With the collaboration of the supervising professor, students must demonstrate command of project planning, development and realization for the topic of their choice. Prerequisite(s): SUST 713 and completion of the review for candidacy.

SUST 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SUST 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

GRADUATE

DMGT 702 HISTORY AND INTERPRETATION OF INNOVATION

The history and interpretation of innovation is an important course for students to understand, define and distinguish from creative conjecture. A variety of case studies throughout human history are used to look at various aspects of innovation and causal triggers such as culture, environment, teamwork, adversity, intuition and ingenuity. Students are asked to compare and contrast historical innovation vs. proclaimed innovation. Students apply their finding toward the development of a personal definition of innovation and the role design management plays in creating the potential for innovation to occur. Available via eLearning? Yes

DMGT 706 IDEA VISUALIZATION

Drawing is the core skill with which designers create, communicate and collaborate. In order to have a commanding presence in interdisciplinary collaborative sessions, the design manager must be proficient in drawing and diagramming in front of a group of people. The result of this proficiency is the emergence of a culture of rapid prototyping as the images produced become 2-D models of a community of ideas. In this course, the focus is on real-time sketching and diagramming among groups in order to enhance right-brain activity; effectively summarize issues; empower and extract ideas from everyone; and foster collaboration through shared imagery. Available via eLearning? Yes

DMGT 710 DESIGN, CHAOS AND COMPLEXITY

This course challenges students to develop a precise understanding of how complex systems work and prepares them to apply design thinking in conjunction with concepts from complexity science to effectively managing change. Complexity is defined as “a great many independent agents that are interacting with each other in a great many ways.” The course prepares students to develop solutions to so called “wicked problems” that involve multiple systems and players, where the design manager is both an agent of change, working to accelerate the diffusion of new ideas and innovation among disparate groups of individuals and entities, and a manager of the change process.
DMGT 720 DESIGN INNOVATION DEVELOPMENT AND MARKETING STRATEGIES

This course presents the principles of project planning and implementation critical to forming a profitable, successful new business entity. Business plan development, technology transfer, offshore sourcing, and alliances with partners and suppliers are integrated into the student’s design skill set toward the end of achieving innovation in the marketplace. Moreover, projects undertaken in this course teach the student to develop original design concepts into commercially marketed and sold products, communications, environments or services. Available via eLearning? Yes

DMGT 732 FACILITATING CREATIVE THINKING

Successful design managers need to be able to create the conditions for creative thinking and innovation within an organization composed of a wide variety of professionals, most of whom are not familiar with design thinking. This course prepares students to lead teams in the envisioning of new ideas and solutions by developing skills in framing, imaging and group interaction as they apply the process of design conceptualization outside of the familiar domain of studio skills. In a series of simulations and group exercises, the students acquire experience in idea facilitation through working successfully with non-design people in a creative mode. Prerequisite(s): IDUS 711. Available via eLearning? Yes

DMGT 740 SUSTAINABLE PRACTICES IN DESIGN

Sustainable practice in industry calls for an end to the notion that commerce and the environment are diametrically opposed to each other. Building off of groundbreaking work that reframes world commerce as the only force large enough to enact change at a global level, this course prepares students to apply design thinking to the greatest of all problems: building a sustainable ecologic, economic and social culture in industry. To this end, design management principles are directed toward the convergence of ideals with reality into a harmonic industry: design. Prerequisite(s): SDES 704 or SUST 704.

DMGT 747 COLLABORATION AT A DISTANCE

Today’s global economy demands that tomorrow’s professionals be able to manage projects with people and organizations all over the world. Bolstered by the trends in outsourcing, particularly to China, management of design, whether in multi-national companies or in local entrepreneurial ventures, demands that students be prepared to communicate explicitly with their partners and counterparts who they may never meet in person. In this course, the students work as a team with partners in international locations to achieve a coordinated resolution to a design project that combines concept exploration, prototyping, production and marketing into a cohesive feasibility model. Prerequisite(s): SDES 704.

DMGT 748 DESIGN MANAGEMENT M.A. FINAL PROJECT

Through a rigorous project in the management of a complex design process, the student demonstrates the mastery of the issues, methods and tools of design management. Based on a topic developed by the student, the outcome of the design process is manifested in a tangible artifact that satisfies the needs of the customer, market, producer and organization. Through documentation and a formal project presentation, students demonstrate their control of the design process and resolution of conflicting issues related to innovation. Prerequisite(s): DMGT 720 and completion of the review for candidacy. Available via eLearning? Yes

DMGT 750 COLLABORATIVE CULTURE IN DESIGN ORGANIZATIONS

This course provides opportunities to learn and apply organizational and design management theory directly to the management of design organizations. In addition, students participate in classroom exercises that emphasize leadership experience, decision-making and communication skills. Prerequisite(s): SDES 704.

DMGT 757 M.F.A. THESIS RESEARCH, DISCOVERY, INSIGHT

Advanced research studies for M.F.A. thesis are conducted in this course. Students learn how to articulate their topic, conduct a literature review, develop rigorous questions and apply design research. Peer critique and knowledge sharing is encouraged. Upon completion, students are prepared to execute an advanced plan that incorporates primary and secondary research methods and makes a significant contribution to their fields. Prerequisite(s): DMGT 720.
DMGT 765 BUSINESS AND DESIGN PRACTICUM

In this course, students are presented with case studies and situational projects that emphasize the analysis of business practice pertaining to the design of products, visual communications, environments or services. Plans and proposals are formulated and subjected to the scrutiny of their potential for sustainable business development, feasibility and contribution to people's well-being. Students acquire the vocabulary and structure of commerce as design. Prerequisite(s): DMGT 720.

DMGT 775 IDEA MANAGEMENT IN BUSINESS

Design managers must work in the context of and in partnership with the business of product development, marketing and engineering. This course introduces the student to a new way of framing, planning and presenting their designed concepts as part of an overall business objective. Students are introduced to the concepts of brand, strategic planning, communication and collaboration. Working with knowledge gained from the industry, partners and mentors bring firsthand knowledge to students as they develop coherent business practices that guide their subsequent design studio work. Prerequisite(s): DMGT 720.

DMGT 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

DMGT 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

DMGT 783 DESIGN FUTURES: TRENDS, FORESIGHT AND INTUITION

This course introduces the student to the nature of trends: their verifiable causes, consequences and implications. Successfully interpreting trends at both the macro and micro level informs the design manager with foresight: fluid alternative images of futures that form the basis for rational intuition, a blend of left and right brain thinking that speeds up the consensus building and decision making in organizations. Through a series of projects and case studies, students develop their own skills in identifying and framing trends that affect the design enterprise. Prerequisite(s): IACT 701 or LXFM 730 or SDES 704.

DMGT 790 DESIGN MANAGEMENT M.F.A. THESIS

All design management M.F.A. students are required to prepare an original thesis that researches an area of their particular focus. The thesis culminates in a comprehensive written document, in conjunction with a conclusive presentation of a design concept, business model and demonstration of an original methodology. Prerequisite(s): DMGT 757 and completion of the review for candidacy.

DRAMATIC WRITING

UNDERGRADUATE

DWRI 101 INTRODUCTION TO DRAMATIC WRITING

Through a measured combination of improvisational, scenario-driven writing exercises, free-writing experiences, collaborative explorations and full-scene/speech assignments, students experience and address the fundamental tools of the dramatic writer. Prerequisite(s): ENGL 123.

DWRI 460 ACTOR/WRITER LABORATORY

Dramatic writing students collaborate with students in performing arts in the development and creation of original material based on the performers’ original character creations. Writers pair with actors, creating original written text and then having material performed by the actors in stand-up and sketch comedy, and other solo performance genres. The course culminates in a public performance. Prerequisite(s): FILM 215.

DWRI 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.
DWRI 495 DRAMATIC WRITING SENIOR PROJECT

A professional portfolio with material suitable for submission to agents and/or production entities is finalized and a career strategy action plan is formalized. Prerequisite(s): FILM 401 or MPRA 375.

DWRI 496 SPECIAL TOPICS IN DRAMATIC WRITING

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of dramatic writing and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

DWRI 708 FORMS IN PLAYWRITING

In this course, students study and analyze theories of dramatic forms and work considered exemplary of those forms. They demonstrate their understanding of dramatic forms by writing work that employs the techniques common to these forms.

DWRI 738 PLAYWRITING

Focused on verisimilitude, this graduate course hones the elements and execution of playwriting to allow students to compose original work for production. Students in this course write a one-act play and two scenarios for full length plays, focusing on realistic dialogue. Prerequisite(s): DWRI 708 or MPRA 728.

DWRI 740 PLAYWRIGHTS, ACTORS AND DIRECTORS LAB

This course is designed to focus on the elements of rehearsal procedures and protocols and the means by which they shape the dramatic writing process. As a practical studio course, students create a dramatic play script within a collaborative process that results in a performance and a subsequent final draft of a new drama. Prerequisite(s): DWRI 708 or MPRA 707.

DWRI 775 DRAMATURGY

This course provides the dramatic writing graduate student insight into the art of writing and producing plays by looking at the role of the dramaturge. Focusing on the techniques of dramatic composition in a holistic sense, students learn the value and importance of their work in the success of a given production within a series of productions. Prerequisite(s): DWRI 708 or MPRA 707.

DWRI 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

DWRI 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

DWRI 790 DRAMATIC WRITING M.F.A. THESIS

Emphasis in this advanced course is on the study and application of the art of playwriting. Working through the writing, rehearsal and editing processes, students develop a full-length play scenario to fulfillment in a produced play. Prerequisite(s): Completion of the review for candidacy.

DRAWING

UNDERGRADUATE

DRAW 100 DRAWING I: FORM AND SPACE

Students learn basic skills and techniques for drawing from direct observation using subjects such as still life, landscape and architecture. The depiction of form, light and spatial depth is emphasized along with accurate proportion and scale. Research tools such as thumbnail sketches, quick studies, sketchbooks and digital resources are used to develop ideas. Analysis of drawings, critiques and classroom discussions build vocabulary and enrich the students’ understanding of drawing. Available via eLearning? Yes
DRAW 101 DRAWING II: COMPOSITION AND MEDIA

This course reinforces and further develops the skills of direct observation established in Drawing I: Form and Space. Research and experimentation are utilized to refine the handling of black-and-white media, expand skills to include the use of color media, and develop drawings that integrate content, concept and composition. Prerequisite(s): DRAW 100.
Available via eLearning? Yes

DRAW 115 GRAPHICS FOR THE BUILDING ARTS

This studio course introduces students to the technical graphic representation techniques of design utilized within the building arts professions, as well as teaches drawing as a tool for thinking. Lectures and studio projects examine the language of three-dimensional form and deal with a wide range of analysis and representation of form, including mechanical drawing, freehand sketching and various means of rendering. Prerequisite(s): DRAW 100.

DRAW 200 LIFE DRAWING I

This studio course addresses the structure and anatomy of the human figure. With this foundation, students render proportion, balance, form and mass of the figure. Drawing skills developed in previous courses are further refined by using a variety of drawing media. Prerequisite(s): DRAW 101.

DRAW 201 LIFE DRAWING II

This course is intended to cultivate appreciation of the figure as a vehicle for expression in drawing and design. While continuing to build from the foundations of Life Drawing I, students work from direct observation to study the complexities and dynamics inherent in the human form. The conceptual and expressive potential of the figure is explored through research to enhance critical and creative thinking abilities. Both traditional and nontraditional materials, methods and surfaces are used to effectively convey visual ideas. Prerequisite(s): DRAW 200.

DRAW 206 DRAWING FOR STORYBOARDING

Students in this course learn basic skills for drawing preproduction storyboards for a variety of motion-based media. Linear perspective, figure construction, lighting, composition and staging are used to effectively communicate ideas for visual stories. Students develop ideas through thumbnail sketches, lighting studies, sketchbooks and digital resources. Analysis of composition in film, video and drawings, examined in conjunction with critiques and classroom discussions, builds vocabulary and enriches the students’ understanding of storyboarding. Prerequisite(s): DRAW 200.
Available via eLearning? Yes

DRAW 207 DRAWING III: CONTENT AND INTERPRETATIONS

This course explores a broad variety of approaches and genres used in the creation of drawn images. Students investigate how artists apply formal aspects and select media to convey meaning in drawing. Building on the mark making and color usage introduced in Drawing I and II, this course explores both traditional and nontraditional materials, methods and surfaces. Class exercises and research are frequently performed to reflect the process of investigation into a specific visual idea. Prerequisite(s): DRAW 101, DSGN 101.

DRAW 210 PORTRAIT DRAWING

In this course, students learn to draw the human head and discover the art of portraiture. Students further develop drawing skills, techniques and traditional approaches to portrait drawing. Prerequisite(s): DRAW 101.

DRAW 230 DRAWING FOR DESIGN

This course introduces students to methods of drawing that can become bridges to the creation of product designs on the computer. Students become familiar with basic geometric solids and how they can be sectioned and reassembled. Units of study focus on manipulations of the box, cylinder, cone and sphere as well as streamlined form. Students design a series of objects based on the forms studied, adding complexity as their knowledge and experience build. Prerequisite(s): DRAW 100.
Available via eLearning? Yes
### DRAW 242 SKETCHBOOK

Through classroom exercises and on-site drawing, students develop their ability to quickly draw visual information within a sketchbook format. In addition to building sketching skills, the course broadens students’ approach to visual research, ideation and concept development to help capture the uniqueness of their artist’s vision. Sketchbook materials are explored. Prerequisite(s): DRAW 101.

### DRAW 250 DIGITAL DRAWING

Drawing with digital technology extends the study conducted in earlier drawing courses while implementing digital drawing techniques. Students create digital images that explore form, surface, color and light from observation, as well as expressive issues. Students use contemporary processes and research formatting practices to inform their work. Prerequisite(s): DRAW 100, DRAW 101.

### DRAW 302 ALTERNATIVE DRAWING METHODS

In this course, students explore drawing within a contemporary art context. Using various techniques and media, students explore diverse and alternative facets of drawing. Exercises in alternative media and nontraditional approaches form the basis for project assignments. Critiques and discussions focused on media exploration encourage students to think in new ways about making art. Prerequisite(s): DRAW 101.

### DRAW 305 DRAWING ON A THEME

Thematic drawing is based upon a commonly shared experience of artists to produce a body of work that is related by idea and/or materials. This course guides students in developing a theme of personal interest and, subsequently, using the span of the term to execute work based upon that theme. Each student is challenged in the development of the conceptual theme, as well as its execution, using a wide variety of materials that fall under the umbrella of drawing. Prerequisite(s): DRAW 101.

### DRAW 310 LANDSCAPE DRAWING

This advanced course considers traditional and contemporary approaches to landscape drawing. The course explores the expressive and conceptual possibilities of urban and natural landscapes for artists and designers. A variety of black-and-white and color media are explored as students build their freehand drawing abilities to process, record and interpret natural and built landscapes. Prerequisite(s): DRAW 101.

### DRAW 312 COLOR DRAWING

This course concentrates on mastering technical skills as students experiment with various wet and dry color drawing media such as crayons, watercolors, colored pencils, pastels, pastel pencils and colored markers. A strong emphasis is placed on the formal aspects of value analysis and the practice of building color gradually. Prerequisite(s): DRAW 101, DSGN 101.

### DRAW 320 NON-OBJECTIVE DRAWING

This course focuses on the development of imagery through a sophisticated use of elements and principles of design, including color and a variety of drawing media. Students research visual concepts and utilize design processes while honing drawing skills and techniques. Prerequisite(s): DRAW 101.

### DRAW 325 ADVANCED PORTRAIT DRAWING

This course develops advanced portrait-drawing abilities used to produce images that express identity and character. Students explore format, media and a range of portrait-drawing approaches to develop a coherent body of work. Prerequisite(s): DRAW 210.

### DRAW 330 LARGE FORMAT DRAWING

Students in this course learn to address the challenges and strategies associated with making large-scale drawings. Students explore techniques and methods required for working with large-format drawings. Critiques and presentations prepare students to develop and analyze large-scale work as it pertains to size, scale and concept. Prerequisite(s): DRAW 101.
DRAW 341 TRAVEL PORTFOLIO

To draw a place is to know a place. In this course, students develop studies of urban contexts, structures, architectural and sculptural elements, interiors, period furniture, and work from historical drawings. A personal focus within the breadth of the portfolio establishes primary motifs, processes and materials. The portfolio is accompanied by related writings and collected materials. Inventive approaches are encouraged. Prerequisite(s): DRAW 101 or DRAW 115.

DRAW 350 CLASSICAL RENDERING

This course trains students in classical rendering techniques. There is a strong emphasis on fully rendered observational drawing (still life and figure) in the classical tradition. Students further develop technical skill acquired in prerequisite classes and attain fluency in the handling of color as well as black-and-white, wet and dry media through exercises, demonstrations, assignments and critiques. Prerequisite(s): DRAW 200.

DRAW 499 SPECIAL TOPICS IN DRAWING

The topic of this course varies from quarter to quarter. Each course focuses on various issues in drawing and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

DRAW 502 DRAWING METHODS STUDIO

This accelerated drawing course covers fundamental considerations of drawing as a form of expression. The objective is to enhance students’ awareness of and skill with technique, materials, composition and aesthetics.

DRAW 602 DRAWING THE ENVIRONMENT

This course builds freehand drawing skills to process, record and interpret the natural and built environment. Designed for students with limited exposure to drawing, the content includes an emphasis on sighting, perspective and composition as a means to understand and record the world around them.

DRAW 708 GRADUATE DRAWING

This independent studio course approaches drawing as a unique fine art medium, as well as a means for building momentum for work in other media. Students explore drawing both as a process through which ideas may be presented and as a finished product with renewed relevance in contemporary art. The course encourages students to establish a working method in drawing unique to their respective studio practice.

DRAW 720 DRAWING: SCALE AND FORMAT

Scale affects meaning and concept in drawing. This course exposes students to a variety of contemporary approaches specific to large-scale drawing. Students formulate strategies associated with making large-scale studio drawing, and then analyze and critique examples of large-scale drawing from a variety of art historical sources, especially contemporary art.

DRAW 780 SPECIAL TOPICS IN DRAWING

The topic of this course varies from term to term. Each course focuses on various issues in drawing and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

ELECTRONIC DESIGN

UNDERGRADUATE

ELDS 205 COMPUTER-AIDED PRODUCT DESIGN

This course introduces students to principles of computer usage related to the product design professions. The course covers the use of network operating systems, operating systems, email, word processing and digital manipulation of scanned images, 2-D drafting and 3-D modeling to communicate product-oriented form.
ELDS 225 ELECTRONIC DESIGN I

This course introduces students to personal computer usage related to the building design professions. It covers the use of network operating systems, operating systems, email, word processing, digital manipulation of scanned images, 2-D drafting and 3-D modeling to communicate building-oriented form. Prerequisite(s): DRAW 115 or FURN 232.

Available via eLearning? Yes

ELDS 306 ELECTRONIC IMPLEMENTATION FOR URBAN DESIGN

This course introduces students to the use of computers for assessment and representation of the environmental landscape, as applied to urban design and development. The geographic information system, ArchiCAD and Form-Z are introduced. Data collection, assessment and synthesis are incorporated as components of the urban design and development process. Prerequisite(s): ELDS 225.

ELDS 325 ELECTRONIC DESIGN II

This course emphasizes managing and communicating design data, tools and presentation information during the three phases of the design process: programmatic design, schematic design and design development. Students utilize several 3-D design tools. In addition, desktop publishing, Web authoring, rendering tools, digital manipulation tools and digital cameras enable students to effectively communicate form and space related to either the building arts or the product-based design professions. Prerequisite(s): ELDS 205 or ELDS 225.

Available via eLearning? Yes

ELDS 330 VISUALIZATION IN ELECTRONIC DESIGN I

This course explores the use of visualization and 3-D design-based software, focusing on their applications within the building arts. Students are expected to gain an in-depth knowledge of effective communication formats such as raster graphics for the presentation of form and space. Prerequisite(s): ELDS 225.

ELDS 335 BIM FOR INTERIOR DESIGN

Students in this course use advanced Building Information Modeling techniques to explore a variety of interior design related issues that build on fundamental tools learned in prerequisite coursework. Emphasis is placed on the design tools, documentation and management of a project to give students an understanding of workflow strategies associated with current software technology. Prerequisite(s): ELDS 225.

ELDS 425 ELECTRONIC DESIGN PRACTICE AND PROJECT MANAGEMENT

This course teaches principles of practice and project management related to product and/or building documentation. Students apply CAD to produce the electronic documentation of product, form and space that is utilized by the building and product design professions for 3-D construction documents. Prerequisite(s): ELDS 225.

ELDS 440 DIGITAL APPLICATIONS FOR BUILDING PERFORMANCE

This course explores advanced Building Information Modeling topics that introduce students to various software applications for digital prototyping and building performance analysis. The course focuses on principles of sustainable practice as they relate to energy use and also investigates the structural behavior of form. Prerequisite(s): ELDS 425.

ELDS 445 DIGITAL PROTOTYPING AND FABRICATION METHODS

This course teaches fundamental principles of digital prototyping and fabrication methods for architecture and building. It focuses on the inherent value of digital prototypes to evaluate the viability and performance of the design intent with respect to material selection and method of assembly. The course also explores techniques of digital fabrication and the implications on assembly. Students use a variety of digital techniques to evaluate, document, fabricate and assemble a series of architectural components at various scales and using different materials. Prerequisite(s): ARCH 241, ARCH 252, ELDS 225, ELDS 425.

ELDS 450 SPATIAL SIMULATION IN ELECTRONIC DESIGN

This course focuses on virtual 3-D design with a variety of representation modes associated with the building arts design process. Topics cover building-related modeling, environment lighting, interior/exterior materials, mapping, rendering, interactive 3-D, and Web publishing for representation and communication. Prerequisite(s): ELDS 225.
ELDS 475 ELECTRONIC DESIGN SIMULATION AND COMMUNICATION

This course explores the methodology involved in applying electronic simulation and communication tools to the design process. Students are expected to learn in-depth techniques for 3-D modeling, applied knowledge on simulation-orientated rendering and animation tools and digital image manipulation tools. Students produce presentations for the three phases of an electronic design process—programmatic, schematic and design development. Prerequisite(s): ELDS 325 or ELDS 425.

GRADUATE

ELDS 704 ELECTRONIC DESIGN

This course initiates advanced study of computer-aided design as it relates to the building design professions. The course covers the advanced application and utilization of network operating systems, the digital creation and manipulation of scanned images, 2-D drafting, and 3-D modeling to visually communicate building oriented form. Available via eLearning? Yes

ELDS 708 COMMUNICATION IN ELECTRONIC DESIGN

This course begins the advanced study of computer aided design through the management and communication of design data, as well as tools and presentation information utilized in the three phases of the design process: programmatic design, schematic design and design development. Students gain experience and proficiency with multiple 3-D digital design, rendering and digital manipulation programs to visually communicate form and space as related to the building design or product-based design professions. Available via eLearning? Yes

ELDS 713 VISUALIZATION IN ELECTRONIC DESIGN I

In this course, students focus on integrating electronic visualization tools to communicate and promote individual design concepts and approaches. The tools applied include imaging, rendering and image manipulations. Students also transfer their designs to different output media. Prerequisite(s): ELDS 704.

ELDS 720 ELECTRONIC IMPLEMENTATION FOR URBAN DESIGN

This course provides experience with the use of computers for assessment and representation of the environmental landscape, as applications to urban design and development through appropriate systems and software. Data collection, assessment and synthesis are incorporated as a component of the urban design and development process.

ELDS 727 ELECTRONIC DESIGN PRACTICE AND PROJECT MANAGEMENT

This course applies the principles of practice and project management related to product and/or building documentation. Students utilize Building Information Modeling (BIM) software to produce documentation of both construction processes and design details utilized within the building and product design practices. Prerequisite(s): ELDS 704.

ELDS 740 DIGITAL APPLICATIONS FOR BUILDING PERFORMANCE

This course explores advanced Building Information Modeling (BIM) topics that introduce students to various software applications that allow for digital prototyping and building performance analysis. The course focuses on principles of sustainable practice as they relate to energy use and also investigate the structural behavior of form. Prerequisite(s): ELDS 727.

ELDS 745 DIGITAL PROTOTYPING AND FABRICATION METHODS

This course teaches graduate students the fundamental principles of advanced digital prototyping and fabrication methods for architecture and building. It focuses on the inherent value of digital prototypes to evaluate the viability and performance of the design intent with respect to material selection and method of assembly. In addition, the course explores higher techniques of digital fabrication and the implications on assembly. Students use a variety of digital techniques to evaluate, document, fabricate and assemble series of advanced architectural components at various scales and with different materials. Prerequisite(s): ELDS 727.
ELDS 750 SPATIAL SIMULATION FOR THE BUILDING ARTS

This course focuses on advanced 3-D simulation processes and products available to the building arts professions. Areas of emphasis include advanced building modeling, environmental concerns such as lighting and fenestration, interior/exterior materials, mapping, and rendering. Projects focus on complex interactive 3-D and virtual reality in the representation and communication of design solutions. Prerequisite(s): ELDS 704.

ELDS 775 ELECTRONIC DESIGN SIMULATION AND COMMUNICATION

This course explores the methodology involved in applying electronic simulation and communication tools to the design process. Students are expected to learn in-depth techniques for 3-D modeling, applied knowledge on simulation-orientated rendering and animation tools and digital image manipulation tools. Students produce presentations for the three phases of an electronic design process—programmatic, schematic and design development. Prerequisite(s): ELDS 704.

ELDS 780 SPECIAL TOPICS IN ELECTRONIC DESIGN

The topic of this course varies from quarter to quarter. Each course focuses on issues in electronic design and allows students to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): ELDS 704.

ENGLISH

UNDERGRADUATE

ENGL 123 COMPOSITION

This course examines written exposition and communication. Assignments include analyzing and composing essays and implementing research skills.
Available via eLearning? Yes
Hybrid delivery? Yes

ENGL 124 COMPOSITION AND LITERATURE

This course provides an introduction to the study of literature. Students are expected to demonstrate understanding and use of essay techniques in the form of literary analysis. Prerequisite(s): ENGL 123.

ENGL 125 LITERATURE OF THE SOUTH

This course looks at the South through its rich literary heritage—Southern folklore, historical accounts and work of Southern authors including Flannery O'Connor, William Faulkner and James Dickey. Various forms of composition are reviewed. Prerequisite(s): ENGL 123.

ENGL 137 SHAKESPEARE

This course explores the life and work of William Shakespeare. Representative examples of his poetry, histories, tragedies and comedies are examined. Prerequisite(s): ENGL 123.

ENGL 139 THE ROMANTIC REVOLUTION

This course analyzes the work of Romantic writers of the late 18th and 19th centuries, such as William Wordsworth, Samuel Taylor Coleridge and Walt Whitman. Students also concentrate on writing essays. Prerequisite(s): ENGL 123.

ENGL 141 ARTHURIAN LITERATURE

Arthurian legend forms an exquisite backdrop for creative expression. Students explore Arthurian traditions over time and across genres by reading medieval texts and modern revisions, tracing themes such as quest, kingdom and courtly love, and evaluating why and how the traditions remain vital. Students also encounter visual and musical adaptations of the material. Prerequisite(s): ENGL 123.
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Humans are storytelling animals. This course helps students answer questions about how stories work across genres and mediums—and what universal qualities all good stories share in common. Students read classic fairy tales, ancient epics, fiction, plays, and the writings of Aristotle and Joseph Campbell and apply classical narrative conventions to produce an original “myth” of their own making. Prerequisite(s): ENGL 123.

Selected writings from Asia, Greece, Rome and medieval Europe form the basis for study in this course. Students read and interpret different forms of poetry, drama and prose; relate the literature to the culture and age in which it was produced; and discuss trends in world literature through various time periods. Prerequisite(s): ENGL 123.

This course examines the work of women writers from diverse backgrounds and cultures and analyzes the influences on their lives. Traditional women’s roles are explored and compared to more contemporary roles. Writers include Virginia Woolf, Toni Morrison, Dorothy Allison, Amy Tan, Eudora Welty and Alice Walker. Prerequisite(s): ENGL 123.

Through the study of modern and contemporary poetics, students experience the various offerings of American poetry, from the first inklings of modern experiment in Walt Whitman’s work to the contemporary poems of Collins. Students gain an understanding of the legacy of the poetics, politics and social conscience of the past and how it influences contemporary poetry and social culture. Prerequisite(s): ENGL 123.

This course introduces students to African-American literature and culture through autobiographies, novels, short stories, poetry, plays and supplementary audiovisual materials. Students are expected to use their analytical skills to write short critical response papers and discuss the assigned texts. Prerequisite(s): ENGL 123. Available via eLearning? Yes

This course examines writers’ responses to nature, urbanization and the Industrial Revolution by analyzing the changing view of human nature during these years. The study of Herman Melville, Nathaniel Hawthorne, Mark Twain, William Dean Howells, Walt Whitman, Emily Dickinson, Henry David Thoreau and Ralph Waldo Emerson introduces students to the great American fiction writers, poets and essayists of the second half of the 19th century. Prerequisite(s): ENGL 123.

This course examines the wealth of creativity in American letters during the early 20th century. Authors may include Kate Chopin, Sherwood Anderson, Sinclair Lewis, Henry James, Theodore Dreiser, Willa Cather, T.S. Eliot, Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, Djuna Barnes and others. Prerequisite(s): ENGL 123. Available via eLearning? Yes

This course examines the powerful array of great writing in the latter part of the 20th century. Authors may include Kurt Vonnegut, John Irving, John Hawkes, John Barth, E.L. Doctorow, Anne Tyler, Flannery O’Connor, Thomas Berger, Thomas Pynchon, John Updike, Eudora Welty, James Dickey, Tennessee Williams, Sam Shepard, Donald Barthelme, Ralph Ellison, James Baldwin, Richard Wright, Walker Percy, Joan Didion, Toni Morrison, Arthur Miller and Bernard Malamud. Prerequisite(s): ENGL 123.

From Jonathan Swift’s “A Modest Proposal” in 1729 to the present, writers have employed satire as the weapon of choice in making social statements. This course examines writers such as Swift, Alexander Pope, Mark Twain, Sinclair Lewis, George Orwell, James Thurber, Flannery O’Connor, Joseph Heller, Kurt Vonnegut, Douglas Adams, Thomas Pynchon, Tom Wolfe, T.R. Pearson, Edward Albee and Samuel Beckett. In addition, satirists such as cartoonists from The New Yorker and sequential artists such as Gary Trudeau may be discussed. Prerequisite(s): ENGL 123.
ENGL 171 WORLD MYTHOLOGY

This course introduces students to the major issues, literature and art of world mythologies, with a primary focus on what is termed “classical mythology.” In addition to Greek and Roman myths, the course content includes tales and legends from Asia, North and South America, Australia and Africa. Prerequisite(s): ENGL 123.

ENGL 176 CLASSICS OF SCIENCE FICTION

This course introduces several classic texts and films in the science fiction genre. Emphasis is given to the social and historical contexts in which the genre has evolved. Prerequisite(s): ENGL 123.

ENGL 179 FRENCH LITERATURE: LOVE, MADNESS AND DEATH

Students read and discuss some of the greatest writers in the history of literature, such as Balzac, Flaubert, Stendhal and more, where jealousy means treason, love meets death, and frustration leads to madness. These great works show us the deepest darkness and the greatest triumph of what it means to be human. Prerequisite(s): ENGL 123.

ENGL 180 WRITING FUNDAMENTALS FOR SCREEN AND STAGE

Artists working in areas including film, performing art, animation and sequential art rely on narrative writing as a means to develop plot, character and story. This course is designed to provide students with exposure to various types of narrative literature, as well as to appropriate software applications for writing narratives for screen and stage. Students master the fundamental mechanics and structure of screenwriting, playwriting and other narrative work. Prerequisite(s): ENGL 123.

ENGL 186 LATIN AMERICAN LITERATURE: MAGIC AND MACHISMO

Students study the evolution of the Latin American short story through the 21st century, with readings and class discussions focused on the close connection of political thought and literary movements in Latin America. Students read major Spanish-American writers, among them Nobel Prize winners Gabriel Garcia Marquez, Mario Vargas Llosa and Octavio Paz, exploring fantastic literary terrain where the supernatural erupts into reality. Prerequisite(s): ENGL 123.

ENGL 188 ASIAN-AMERICAN LITERATURE

Using an interdisciplinary approach, students explore the wealth of Asian-American literature through required readings, multimedia materials and selected social, cultural and historical writings. Students engage in class discussions and critical writings to gain a better understanding of Asian-American literature. Prerequisite(s): ENGL 123.

ENGL 189 WORLD TRAVEL NARRATIVES

This course is a historical as well as theoretical survey of major and minor work, fictional or non-fictional, representing the authors’ personal or cultural experience of the foreign. Starting from the Odyssey and covering some of the medieval narratives of peregrination (Marco Polo in Italy and Ibn Battuta in Morocco), the course concentrates on the 19th and 20th centuries. The travel narratives of these periods are analyzed within the context of colonialism (19th and the first part of the 20th century) as well as within the context of the phenomenon of tourism (roughly the second part of the 20th century). Prerequisite(s): ENGL 123.

ENGL 212 CONTEMPORARY BRITISH WRITERS: BUMS, BUTLERS AND BLOKES

The “High Moderns” of British literature break with past securities while introducing present perplexities. Students study writers such as Virginia Woolf, James Joyce, Samuel Beckett and Ian McEwan, British authors who redefine daily life, ordinariness and the labyrinths of our own thinking. Prerequisite(s): ENGL 123.

ENGL 215 CHINESE LITERATURE IN TRANSLATION

The arrangement of the texts for this course, including poetry, short fiction and essays, provides students with a sense of literary development in China. Important historical and literary background is covered in lectures. Great importance is placed on class discussion and on creating a dialogue of interpretations about the texts. Students learn about the development of Chinese literature and a number of its important contemporary texts. They evaluate literary texts using critical thinking and reading and writing skills while also using these skills to create imitations of their own. Prerequisite(s): ENGL 123.
ENGL 235 DETECTIVE NARRATIVES

This course focuses on the genre of the detective narrative and traces its history by examining important examples from the 19th, 20th and 21st centuries. Students read work by Edgar Allan Poe, Arthur Conan Doyle, Raymond Chandler, Agatha Christie, Dashiell Hammett, Walter Mosley and Ed McBain, and study films, television and radio programs, comic books, graphic novels and games in order to develop a fuller understanding of fictional detectives and crime detection. Prerequisite(s): ENGL 123.

ENGL 242 THE ABSURDIST IMAGINATION

This course explores the work of continental and expatriate writers and dramatists whose work challenges accepted conventions. Writers such as Gertrude Stein, Ernest Hemingway, Franz Kafka, James Joyce, Albert Camus, Thomas Bernhard and Donald Barthelme—together with dramatists in the convention of the Theater of the Absurd (such as Eugene Ionesco, Luigi Pirandello, Samuel Beckett and Tom Stoppard)—are studied. Students are encouraged to make connections between artists of the written word and painters in the Dadaist and Surrealist traditions. Prerequisite(s): ARTH 207.

ENGL 266 THE BIBLE AS LITERATURE

This course invites students of all faiths and worldviews to explore the Bible as a literary artifact. By investigating this central text of Western culture and history, students explore how the books of the Old and New Testaments were constructed and how the literary forms of the Bible have influenced popular culture in films, music, literature, superhero narratives, video games and more. Prerequisite(s): ENGL 123.

ENGL 278 ANGELHEADED HIPSTERS: THE BEAT WRITERS

Students read and analyze the work of major Beat writers such as Jack Kerouac, Allen Ginsberg and William S. Burroughs, along with other significant contributors. In addition, students explore how the Beats integrated influences from the visual arts, Buddhism and jazz into their writings. Prerequisite(s): ENGL 123.

ENGL 280 CARIBBEAN LITERATURE IN ENGLISH

This course introduces students to some of the major voices in the Caribbean literary canon written in English. Accessing multiple genres, students explore the various representations of Caribbean people and places in terms of ethnicity, race and gender and social, political and economic histories. The fiction, poetry, drama and creative nonfiction work of Caribbean writers enable students to experience the means by which writers from the Caribbean participate in shaping not only their worldview(s) but also the perceptions of those looking into the Caribbean space. Prerequisite(s): ENGL 123.

ENGL 300 MEMOIR AND THE ART OF MAKE-BELIEVE

This course invites students to explore what many consider the defining literary genre of our time: memoir. Students read some of the funniest and strangest memoirs of the recent and distant past, investigating how writers “remember” details so vividly, how memories are shaped into stories, and how life can be made into art. Students also learn to turn their own memories into stories that reveal something true about what it means to be human. Prerequisite(s): ENGL 123.

ENGL 302 GREEK AND ROMAN DRAMA

This course examines the culture of Ancient Greece with respect to the birth of Western drama. Selected tragedies and comedies are studied and analyzed. Prerequisite(s): ENGL 123.

ENGL 310 MODERN EUROPEAN DRAMA 1870–1920

Students study the writers, work and aesthetic movements that shaped modern drama from 1870 to 1920. Writers and work are examined in their historical and cultural contexts, and their influences on subsequent drama are investigated. Prerequisite(s): ENGL 123.

ENGL 340 HISTORY OF LITERARY THEORY AND CRITICISM

Within an overview of the history of literary criticism from ancient Greece to the 21st century, students study major movements and theorists that have shaped various schools of criticism and the methods by which people read, understand and respond to literature and other texts. Representative movements and critical perspectives may include Poetics, Formalism, Marxism, Queer Studies, Psychoanalysis, Race and Ethnic Studies, New Historicism, Feminism, Reader-response, Postcolonialism, Structuralism, Gender Studies, Cultural Studies and Post-structuralism. To demonstrate their understanding of various critical theories, students apply theoretical models to the analysis of various texts. Prerequisite(s): ENGL 124, ENGL 145.
ENGL 363 HARDBOILED: THE NOIR LITERARY TRADITION
Course readings focus on major writers who originated noir conventions such as the suspense-thriller plot, the femme fatale and the immobilized hero. Analyses of representative texts explore how the aesthetic arrangements of noir fiction engage contemporary social issues and offer incisive depictions of moral ambiguity, civic disorder and class conflict. Prerequisite(s): ENGL 123.

ENGL 425 AMERICAN RADICAL: JACK LONDON
Students read, analyze and discuss the fiction, nonfiction and biography of Jack London (1876—1916). Focusing primarily on the author’s major works, the course readings explore the biographical foundations and cultural contexts that shaped London’s depictions of his working class life, socialist politics and seafaring voyages, as well as his travels as a tramp, prospector, correspondent and adventurer. His writings are considered in regard to the cultural-intellectual revolutions wrought by Darwin, Nietzsche, Marx and Freud and in relation to more recent theoretical paradigms such as race and ethnic studies, post-colonialism, gender theory and animal studies. Prerequisite(s): ENGL 123.

ENGL 432 WRITING LITERARY HUMOR: SAD IS EASY, FUNNY IS HARD
Students explore and analyze the funniest writers of the 20th and 21st centuries—they also learn to assemble their own strange amphibians of literature, works that are funny and frightening, sad and sarcastic. By studying the great works of literary humor, students discern how writers get the laughs they want on the way to getting something even better: the Truth. Prerequisite(s): ENGL 123.

ENGL 495 SPECIAL TOPICS IN ENGLISH
The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of English and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

ENGL 730 WOMEN’S WRITING AND RHETORICAL DISCOURSE
Students critically analyze texts by and about women, surveying the field of women’s rhetorical discourse concerning various intersections of race, faith, voice, gender roles, theory, health and work. Selected authors may include Paula Gunn Allen, Judith Butler, Hélène Cixous, bell hooks, Luce Irigaray, Trinh T. Minh-ha, Rosaura Sánchez, Gayatri Chakravorty Spivak, Gertrude Stein and Virginia Woolf.

ENGL 732 ADVANCED TECHNIQUES FOR WRITING HUMOR: SERIOUSLY FUNNY
In this class, students delve into the meaning of George Saunders’ well-known maxim that “Humor is what happens when we’re told the truth quicker and more directly than we’re used to.” Students learn to tell the truth with lightning speed by reading some of today’s funniest writers and studying how these authors create humor by mining our anxiety, our anger, and a rich vein of proven literary techniques. Students then apply those techniques to write funny stories, essays and other short works of their own.

ENGL 733 HISTORY OF RHETORIC
Through close reading of selected writers, students investigate the history of rhetoric, exploring diverse definitions of rhetoric(s) and studying the theoretical practices in several contexts that include public and academic spaces. A sampling of rhetoricians could include Gloria Anzaldúa, Aristotle, Mary Astell, James Berlin, Kenneth Burke, Edward P.J. Corbett, Jacques Derrida, Elisabeth Schussler Fiorenza, Michel Foucault, Margaret Fuller, Susan Jarratt, Fredrich Nietzsche, Sojourner Truth, Giambattista Vico and Richard Weaver. Available via eLearning? Yes

ENGL 780 SPECIAL TOPICS IN ENGLISH
This course examines topical issues in English. Issues vary from term to term. Prerequisite(s): Varies according to topic.
EQUESTRIAN STUDIES

UNDERGRADUATE

EQST 110 FUNDAMENTALS OF HORSE CARE

This introductory course focuses on the care and maintenance of horses in a safe and secure environment. Students acquire an overview of all fundamental aspects associated with the care and the provisions necessary for the equestrian professional. Fundamental skills, including food and nutrition, proper use of equipment and common preventative measures for equine ailments, are introduced.

EQST 115 ADVANCED HORSE CARE AND MANAGEMENT

This course introduces advanced horse care concepts, including infectious disease control and emergency care. Students gain experience caring for horses as individuals and athletes with respect to their specific discipline orientation and prepare horses for the competition arena. Additionally, students are introduced to the concepts and principles of stable/herd management and record keeping. Proper assessment, response and management of emergency situations are emphasized. Prerequisite(s): EQST 110.

EQST 205 PRINCIPLES AND THEORIES OF RIDING AND TRAINING HORSES

Students receive a strong foundation in the basic theories of riding as well as the fundamental principles of horses in sport. In this lecture setting, students discuss the evolution of the horse from worker to athlete and the physical capabilities of horses, such as longitudinal and lateral work, jumping, driving and dressage, and their strengths and weaknesses. Students also explore the rider’s aids, position, balance, control and learning methodologies as they relate to the horse and rider and the respective disciplines.

EQST 215 PRINCIPLES AND APPLICATIONS OF TRAINING HORSES

Students apply the practices of modern-day trainers and their techniques as well as the methods and use of various training tools and equipment. Emphasis is placed upon working horses from the ground and learning to influence the horse through an increased understanding of the horse’s psychology and physiology. In addition, students develop a personal philosophy toward training and gain practical experience in applying these principles through conditioning, timing, lunging, long-lining, working in the round pen and learning to start a young horse correctly. Prerequisite(s): EQST 205.

EQST 220 BARN CONSTRUCTION, DESIGN AND FACILITY LAYOUT

In this course, students explore the design and construction of barns, indoor and outdoor arenas and other barn-related structures with attention given to the layout of an equine property and the proper use of available acreage as it relates to the goals of that facility and the needs of the horse. The course includes discussion of land selection, site consideration, topography and natural amenities, financial considerations, permits and building code regulation requirements, and potential environmental issues. In addition, students gather a basic understanding of the various types of structures, materials, foundations, and fencing needs and options.

EQST 305 PRINCIPLES OF EQUINE ANATOMY

A thorough understanding of equine anatomy is crucial for the proper care and training of the performance horse. By examining the complex interaction of bones, muscle groups and internal organs in the equine athlete, students understand the importance of maintaining the delicate balance of internal and external structure while at the same time enabling the horse to achieve the peak of its performance abilities. Prerequisite(s): EQST 115.

EQST 315 EQUINE BUSINESS MANAGEMENT

This course is a vital component in understanding professional practices in equestrian management, with the focus on the student learning effective skills to manage clients, regulatory bodies and legal offices. Students learn about contracts and understand the major legal implications throughout the industry. Students also develop a small business plan appropriate to the equestrian industry and use small business tools to create an effective marketing campaign in the equestrian business. Prerequisite(s): EQST 110.
Students study the systems of the horse including cardiovascular, respiratory, nervous, endocrine, gastrointestinal, etc. Normal signs of health and body function are discussed so that the student can begin to recognize abnormalities as they relate to these body functions. Advanced first-aid techniques are also introduced. In-depth discussions include a study of bone structure, tendons, ligaments, circulation and related lameness. Students discuss the importance and administration of the proper medications for basic lameness and other disorders. Emphasis is placed on detection and early treatment of ailments. Prerequisite(s): EQST 110.

This course is designed to expose students to organizations such as the United States Equestrian Federation, the United States Hunter Jumper Association and the Fédération Équestre Internationale that organize and govern the world of the sport horse. Students are exposed to the philosophies, rules and regulations that govern the various aspects of showing horses, from licensing to violations and penalties, to drugs and medications, to conduct and sportsmanship, and to the class specifications of various disciplines and divisions. This course prepares students to understand their potential role as a trainer, rider, barn manager, exhibitor, licensed official or show manager in the horse industry. Prerequisite(s): EQST 205.

This course introduces students to both classical and modern theory and practice of equestrian instruction. Students learn a systematic approach and style of teaching riding. Focus is placed on the investigation of basic teaching methodologies and the psychology of teaching, relative to influencing both human and equine behavior. There is an emphasis on legal and academic issues unique to equestrian instruction. Prerequisite(s): EQST 215, RIDE 300 or RIDE 301.

This course examines the principles of equine law and ethics necessary to own and operate a business in the equine industry. Students study case law emphasizing liability laws as they relate to horses, contracts associated with equine business, organizational taxes, ethical issues, equine care requirements, disease regulation law, transport, farm management and equine insurance to better prepare them for a career in the equine industry. Prerequisite(s): EQST 205.

This course provides the student with an understanding of how to evaluate and select horses for sale and performance and judge the horse and/or rider’s performance in competition. Students develop criteria for judging in the disciplines of hunters including conformation, hunter seat equitation and jumpers. The criteria are based upon a formulation of a subjective ideal model for use in rating performance and quality based upon the rules outlined by the United States Equestrian Federation or other appropriate governing bodies. The technical rules and regulations for judging different classes and divisions also are determined. Students are made aware of the procedure and the requirements necessary to become a licensed official and are expected to spend a minimum of two divisions at a recognized horse show “learner” judging. Prerequisite(s): EQST 340.

In this course, the artistry of designing courses for competition horses in the disciplines of hunters, jumpers and hunter seat equitation is explored in terms of potentialities, limitations and hazards. Students discuss the technical regulations that govern course design in the United States as well as in some international (FEI) venues. Emphasis is placed on designing and setting level-appropriate courses that result in a safe and dynamic jumping environment for the horse. In the context of each discipline, students learn about the various types and sizes of obstacles, striding and related distances, combinations, appropriate tracks, footing, site evaluation and arena size as well as the impact of weather and safety concerns. Prerequisite(s): EQST 205.

This seminar is designed to guide students through their professional development as they refine aspects of their specializations and prepare for successful lifelong careers. Emphasis is placed on such topics as self-management, teamwork, time management and learning styles that are necessary for success in the workplace. Students concentrate on career options, building a quality résumé and interviewing techniques. Prerequisite(s): EQST 215.
EQST 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

EQST 495 SPECIAL TOPICS IN EQUESTRIAN STUDIES

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of equestrian studies and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

EXHIBITION DESIGN

UNDERGRADUATE

EXHI 200 EXHIBITION DESIGN FUNDAMENTALS

While being exposed to an overview of the field of exhibition design, students develop an understanding of the communicative power of form and graphics. Students are required to turn in two small design projects and one large project, which culminate in presentation boards and models. Prerequisite(s): DSGN 102.

EXHI 210 SMALL-SCALE EXHIBITION DESIGN

This course continues to develop the concepts introduced in Exhibition Design Fundamentals. Students expand their understanding of strategies used in designing for small-scale exhibition and trade show booths. Issues surrounding the effective use of computer renderings and presentation skills are emphasized. Various issues ranging from space rental to drayage facilitation are discussed as business practices specific to the trade show and exhibition design industry. Prerequisite(s): EXHI 200.

EXHI 220 LARGE-SCALE EXHIBITION DESIGN

In this course, students become familiar with various issues associated with the design and development of large-scale exhibitions. General logistical concerns surrounding the successful planning and installation of large-scale exhibitions in trade halls are addressed, including budgeting, scheduling, communications, materials and construction, crating, planning for electrical needs, setup, and installation. Prerequisite(s): EXHI 200.

EXHI 311 DESIGN FOR PERMANENT INSTALLATION

This course addresses the specific development and design of a themed environment for permanent installation. Topics discussed include the special issues of architectural blueprint reading, interaction with general contractors and traffic flow. Designs evolve through an understanding of the information being delivered and the specific purpose of the environment. Prerequisite(s): EXHI 200.

EXHI 321 DESIGN FOR EDUCATIONAL EXHIBITION

In this course, students are exposed to the informational requirements of educating and informing the viewer on a specific topic. Emphasis is placed on research, organization and methods of delivering information, as well as storyboarding, directing of traffic through the exhibition, model-making and presentation for this specialized area. Prerequisite(s): EXHI 200.

EXHI 331 POINT-OF-PURCHASE MERCHANDISING

This course introduces the student to the world of point-of-purchase merchandising, from self-packs to permanent merchandizing units. Students explore the materials, techniques and design strategies that make for successful merchandising displays. Design problems allow students to explore the marketing and sales requirements of retail displays while refining rendering, presentation and model-making skills. Prerequisite(s): EXHI 200.
FASHION
UNDERGRADUATE

FASH 100 FASHION TECHNOLOGY

In this studio course, students are introduced to professional standard sewing techniques and apparel
construction. Through assignments, the techniques are applied to produce finished garments.

FASH 105 INTRODUCTION TO TEXTILES

This lecture/studio course introduces students to the qualities and properties of fashion fabrics. By investigating
the fibers, quality, construction, care and finishing of textiles, students learn the basics of fabric identification
and specific uses in the fashion industry. The course requires studio projects and provides demonstrations of
basic methods of textile design development, weaving, printing and dyeing.

FASH 110 INTRODUCTION TO FASHION DESIGN

This studio course addresses the basic elements of fashion design. Assignments introduce the design processes
of trend and fabric research, storyboarding compiling, color story, design innovation and the 2-D to 3-D
development of creative ideas. Prerequisite(s): DRAW 101, DSGN 101.

FASH 210 ADVANCED FASHION TECHNOLOGY

This course explores the application of advanced sewing technology across a range of fashion products.
Emphasis is placed on producing a reference sample book by using various fashion materials. Prerequisite(s):
FASH 100.

FASH 215 APPAREL DEVELOPMENT I: INTRODUCTION TO DRAPING

This studio course explores the development of basic level apparel styles through the application of the draping
principles on the three-dimensional dress form. Students study the process from initial design concept through
first sample. Prerequisite(s): FASH 100, FASH 110.

FASH 219 INTRODUCTION TO FASHION SKETCHING

This course introduces fashion sketching techniques to communicate the ideas, concepts and details of
garments by visually interpreting fashion apparel, including the body proportions and garment fit used in basic
fashion sketching. Prerequisite(s): DRAW 200, FASH 110.

FASH 220 ADVANCED FASHION SKETCHING

This course introduces a fashion drawing technique to communicate the ideas, moods and details of garments
by visually interpreting fashion apparel, including the body proportions used in basic fashion drawing. Drawing
techniques integrate the use of croquis and the concept of flat specification. As students create various croquis
bodies for individual portfolios, they are expected to develop their own personal style and flat specification
drawing skills. Prerequisite(s): FASH 110, FASH 219.

FASH 230 SUSTAINABLE FASHION DESIGN

In this lecture course, students are exposed to a variety of topics contributing to environmental, social,
ethical and economical aspects of sustainable design. Through assignments and a final project, students gain
knowledge and apply what they learn to sustainable design and marketing development.

FASH 247 HISTORY OF FASHION

This course presents a visual history of fashion from ancient Egypt to the present, with particular emphasis on
recent history from the mid-19th through the early 21st centuries. Students discuss and analyze historical periods
and their influence on contemporary fashion. Prerequisite(s): ACCE 205 or FASH 110, ARTH 110.
Available via eLearning? Yes

FASH 300 COMPUTER-AIDED FASHION DESIGN

This course provides the opportunity for students to integrate their fashion design development with computer-
aided systems. The emphasis is on fashion innovation and concept design exploration enhanced by computer
applications. Prerequisite(s): CMPA 100 or CMPA 110, FASH 220.
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**FASH 303 THE BUSINESS OF FASHION**
This course is directed toward the commercial and professional elements of fashion. Students are expected to analyze all aspects of merchandising and marketing within fashion and its related industries. Prerequisite(s): FASH 220, FASH 300.

**FASH 315 APPAREL DEVELOPMENT II: INTERMEDIATE PATTERN DEVELOPMENT**
This studio course explores the development of intermediate level apparel styles through the application of pattern drafting principles. Students draft and execute professional standard patterns through flat pattern methods, measurements and rub-off. Students study the process from initial design concept through first sample. Prerequisite(s): FASH 215.

**FASH 317 CAD PATTERNMAKING**
Performing a variety of functions in the organization, storage and retrieval of patterns within a CAD system, students in this course are introduced to and develop skills for the application of current CAD/ CAM technologies for apparel production, including computer-aided design for apparel patternmaking, pattern alterations and made-to-measure patterns. Prerequisite(s): CMPA 100 or CMPA 110, FASH 315.

**FASH 322 FASHION ILLUSTRATION**
This course explores many aspects of fashion illustration, from drawing basic fashion figures to producing finished professional illustrations in color. The course addresses fashion illustration from the perspectives of both fashion designers and fashion illustrators and examines the role of fashion illustration in different areas of the fashion industry. Prerequisite(s): FASH 220.

**FASH 333 KNITWEAR DESIGN FOR FASHION**
Students are introduced to the processes of creating fully-fashioned knitwear. Assigned projects support the development of a knitwear sample book, and students explore various techniques and processes needed to create finished apparel. Prerequisite(s): FASH 315.

**FASH 335 DECORATIVE SURFACES**
In this study of fabrics, students manipulate fabrics and textures to produce special decorative effects for detailing fashion apparel at all levels of the marketplace. Prerequisite(s): FASH 315.

**FASH 336 MENSWEAR DESIGN I**
This studio course explores the fashion menswear market. Focus is on trend identification, silhouette and style, portfolio presentation of trend boards and design developments. Prerequisite(s): FASH 110.

**FASH 337 ACTIVE SPORTSWEAR**
This studio course introduces students to working with stretch fabrics, particularly Lycra and Spandex, and developing lines, including flats, patterns and illustrations, for the activewear market. Emphasis is placed on developing the technical skills to successfully produce garments in Lycra fabric. Prerequisite(s): FASH 315.

**FASH 341 MENSWEAR CONSTRUCTION**
This course is designed for students who are interested in the concept of innovative menswear design and in understanding the components and techniques of production that inform design. Prerequisite(s): FASH 100.

**FASH 360 MENSWEAR PATTERNMAKING I**
This course is for students who are interested in the concept of innovative menswear design. Students gain a clear understanding of the construction and cutting skills that inform the designer while acquiring the skills necessary for the construction of menswear blocks and patterns. Prerequisite(s): FASH 315.

**FASH 366 MENSWEAR DESIGN II**
This course is for students who are interested in the concept of innovative design. Students acquire a clear understanding and the necessary experience of generating, developing and realizing a wide variety of creative menswear ideas. Prerequisite(s): FASH 336.
FASH 370 MENSWEAR PATTERNMAKING II

This course is designed for students who are interested in the concept of innovative menswear design, which requires a clear understanding of the construction and cutting skills that inform the designer. Prerequisite(s): FASH 360.

FASH 399 FASHION DESIGN: CONCEPT DEVELOPMENT

This required junior year course prepares students for the rigorous Senior Collection I, II and III series. The course enables students to develop a personal design ideology through exploration, experimentation and problem-solving. Prerequisite(s): FASH 219, FASH 247, FASH 315.

FASH 415 APPAREL DEVELOPMENT III: ADVANCED APPAREL DEVELOPMENT

This studio course explores the development of advanced apparel styles through the application of pattern drafting and draping principles. This course exposes the student to the design process, from initial concept and muslin sample development to final execution of the finished garments. Prerequisite(s): FASH 315.

FASH 417 ADVANCED DRAPING

This course presents the skills necessary to create advanced shapes and designs directly on the dress stand rather than by using basic blocks or slopers. Students work with three different fabric types to learn the use and manipulation of fabric and three different models to learn the variations in fitting procedures. They then develop the pattern from which the final garments are made. This course is highly recommended for undergraduate students preparing for their senior projects and for graduate students who want to augment their patternmaking skills. Prerequisite(s): FASH 315.

FASH 418 EVENING WEAR

This course introduces students to the skills and discipline of the specialized area of evening wear. Researching occasions for the different applications of formalwear, students develop a series of designs suitable to tailoring techniques and select fabrics that explore color, texture and pattern. In consultation with a visiting industry professional, students execute a collection of suitable evening garments for professional review. Results may range from the traditional to the avant-garde. Prerequisite(s): FASH 415.

FASH 419 CURRENT TRENDS AND FORECASTING

This course focuses on current fashion trends in the international market. Through group discussion and analysis of current videos and published fashion materials, students produce reports on their own observations of the trends and how these trends relate to personal design developments. Prerequisite(s): FASH 415 or FASM 245.

FASH 420 SENIOR COLLECTION I: RESEARCH AND DESIGN DEVELOPMENT

This is the first in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2-D collection specializing in a major area of design. Students explore identifying customer profiles, researching major areas of specialization, sources of inspiration and fabrication selection. The student develops portfolio-ready technical sketches, illustrations, flats, storyboards, color storyboards and fabric swatches in preparation for the Senior Collection II course. Prerequisite(s): FASH 399, FASH 415, 3.0 major GPA.

FASH 421 ADVANCED COMPUTER APPLICATIONS FOR FASHION

This studio provides students an opportunity to integrate the fashion industry’s computer-aided design tools and applications to develop fashion collections and visual presentations. Emphasis is placed on both technical and aesthetic mastery of computer applications that are specific to the ever-changing needs in the fashion industry. Prerequisite(s): CMPA 100 or CMPA 110, FASH 300.

FASH 422 FASHION PORTFOLIO PRESENTATION

This course gives students the opportunity to develop a personal portfolio of creative work. Students identify their specified career goals and prepare their portfolios accordingly. Prerequisite(s): ACCE 415 or FASH 415 or FASM 420.
FASH 424 ADVANCED TAILORING

This course introduces students to advanced tailoring techniques specific to classic tailoring. Students gain knowledge and acquire necessary skills with regards to working properties of fabrics, construction processes, assembly procedures, hand-stitching, detailing and finishing techniques for tailored garments. Prerequisite(s): FASH 370 or FASH 415.

FASH 430 SENIOR COLLECTION II: 3-D PROTOTYPE AND DEVELOPMENT

Students in this course develop skills necessary to create advanced sample garments. The emphasis is on the production of the first sample muslin or prototype through the application of advanced draping and pattern drafting techniques. Students work with fit models to learn the various fitting procedures used in the industry. Pattern alterations and manipulations are demonstrated in class to show how alterations are processed and corrected on the paper pattern. Presentation of final muslins is critiqued prior to the development of final garments. Prerequisite(s): FASH 420.

FASH 440 SENIOR COLLECTION III: FINAL COLLECTION

This is the last in a three-course sequence where students produce a final collection in selected fabrics. Industry-standard construction techniques are applied in the execution of the student’s final collection. Portfolio-quality presentation boards support the collection. Prerequisite(s): FASH 430.

FASH 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

FASH 495 SPECIAL TOPICS IN FASHION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of fashion and offers students opportunities to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

FASH 501 FASHION DESIGN AND DEVELOPMENT

This course gives incoming graduate students an understanding of the creative process of design development as it relates to the fashion industry, and includes projects focused on ideation, visual research and communication skills, sketching, and design presentation.

FASH 502 FASHION AND ACCESSORY SKETCHING AND ILLUSTRATION

This course both explores and evaluates the student's understanding of how sketching is used to communicate ideas, concepts and details of garments and accessories by visual interpretation through drawing and illustration. It includes proportion, fit, technical representation, fabric and surface rendering, and professional portfolio development, as used in the fashion apparel and accessory design industries. Students work in various media and explore communication and drawing techniques.

FASH 503 FORECASTING AND BUSINESS TRENDS

This course is directed towards the global fashion marketplace. Students analyze business practices and market trends. Aspects of marketing and merchandising within the fashion industry are explored. Available via eLearning? Yes

FASH 710 FASHION MATERIALS AND STRUCTURES

This course develops students’ investigative approaches to fashion materials, creative processes, and the working relationship between fashion design and related technology. This course provides an opportunity for students to explore and experiment with three-dimensional development and realization techniques to inform their individual design identity. Available via eLearning? Yes
FASH 713 DRAWING AND ILLUSTRATION FOR THE FASHION DESIGNER

This course develops students’ ability to communicate creative fashion designs in two dimensions. Projects focus on the exploration of media, proportion and line in developing an individual illustrative style that expresses their unique identity as a brand.
Available via eLearning? Yes

FASH 715 MULTIMEDIA COMMUNICATION FOR FASHION

This course furthers the students’ research into visual media through the conceptualization and realization of multimedia presentations. Projects are formatted to encourage the cross-disciplinary exploration of advanced applications, such as drawn media, computer-based techniques, photography and film. Prerequisite(s): FASH 713.
Available via eLearning? Yes

FASH 716 FASHION STUDIO PRACTICE I

In this intensive studio course, students design and produce a collection based upon an industry-led brief. Emphasis is placed on the development of students’ creative and technical skills. Prerequisite(s): FASH 710.
Available via eLearning? Yes

FASH 721 COMPUTER-ENHANCED FASHION DESIGN

This course enables students to integrate computer-aided design tools and applications in the creative process of developing fashion collections and visual presentations. Emphasis is placed on mastery of the computer applications that are specific to the fashion industry. Prerequisite(s): BUSI 710 or FASH 715.
Available via eLearning? Yes

FASH 725 FASHION STUDIO PRACTICE II

Within the context of cross-disciplinary collaborations, students in this course are expected to produce original design work, making a unique and innovative contribution to fashion. Students design and produce a collection in an area of their choice that demonstrates the mastery of both technical and aesthetic skills. Prerequisite(s): FASH 716.

FASH 727 FASHION: CONTEXT AND CULTURE

Fashion emerges as an identifier of modernity, illuminating historical transitions and intersections of rich global cultures through social, economic and political change. This course provides students with a comprehensive and essential foundation of contemporary fashion from the 20th and 21st centuries and will serve to inform students’ personal design practice by examining the seminal figures and movements that have influenced fashion and design.

FASH 730 CLASSIC TAILORING

This course introduces students to advanced tailoring techniques specific to classic tailoring. Students gain knowledge and acquire necessary skills with regards to working properties of fabrics, construction processes, assembly procedures, hand stitching, detailing and finishing techniques for tailored garments. Prerequisite(s): FASH 710.

FASH 749 FASHION M.A. FINAL PROJECT

Fashion M.A. students are required to develop and complete a final project that represents the culmination of their academic program. Prerequisite(s): FASH 716 and completion of the review for candidacy.
Available via eLearning? Yes

FASH 763 FASHION PROMOTION

Students explore this expanding area of the fashion industry through a series of modular workshops. These include, but are not limited to, visual merchandising, fashion advertising and professional practices in marketing. Available via eLearning? Yes

FASH 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
FASH 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FASH 781 FASHION M.F.A. THESIS I: DIRECTED STUDIES

This course is phase one of the three-step thesis series. Students research and develop their concept for a final collection. In this first phase, students develop prototypes (muslins) that reflect their material selection and silhouette exploration. Prerequisite(s): FASH 725, completion of the review for candidacy.

FASH 782 FASHION THEORY

This course is an advanced study of the mechanisms that promote fashion change. Topics include color, textile and style forecasting. The course promotes discussion of fashion as a psychological and sociological phenomenon of temporary style preferences. Through methods of consumer research and sales forecasting, students identify and analyze the connection between consumer preferences and product. Prerequisite(s): ARTH 701. Available via eLearning? Yes

FASH 791 FASHION M.F.A. THESIS II: COLLECTION DEVELOPMENT

In this course, phase two of the thesis series, students refine their concepts and articulate their design methodology within an approved eight-piece final collection. Students finalize their materials and fabrications to begin constructing the collections. Prerequisite(s): FASH 781.

FASH 792 FASHION M.F.A. THESIS III: EXHIBITION AND DOCUMENTATION

This course constitutes the culmination of the students’ thesis series. Fashion M.F.A. candidates develop and prepare an original exhibition, accompanied by a written component that documents their design process, research and development. Prerequisite(s): FASH 791.

FASHION MARKETING AND MANAGEMENT

UNDERGRADUATE

FASM 210 DIGITAL PRESENTATION TECHNIQUES

Industry-standard presentation requirements are addressed in a seminar/studio format course. This course prepares students to execute digital presentation techniques required in future courses and prepares students for portfolio development. Prerequisite(s): ACCE 205 or FASH 110, CMPA 100 or CMPA 110.

FASM 215 FASHION AESTHETICS AND STYLE

This course introduces students to the theories of dress, aesthetic norms, color, perceptions, body concerns, personality expression and context. Students demonstrate the ability to effectively combine design elements and principles through creative design projects. Prerequisite(s): FASH 110.

FASM 220 FASHION MERCHANDISING, PLANNING AND CONTROL

Through an understanding of the concepts and calculations necessary for successful merchandising, this course introduces students to the terminology of operating statements, retail method of inventory, planning seasonal purchases, methods of calculating markups, turnover, stock-sales ratios, open-to-buy, markdowns and terms of sale. Prerequisite(s): BUSI 101, any MATH course or SAT math score of at least 560 or ACT math score of at least 24.

FASM 245 RETAIL BUYING SIMULATION

Students analyze the buying function and the differences of buyers’ responsibilities in various types of merchandising organizations as a means of studying the principles, procedures and techniques practiced by merchandisers of fashion goods in determining what assortments to buy and which resources to select. Prerequisite(s): ENGL 123, FASM 210, FASM 220.
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<td>FASM 310</td>
<td>Private Label Product Development</td>
<td>This course introduces the concepts and methods by which retailers and wholesalers create special, store-branded merchandise for targeted customer segments. The process of product development, from research to production to distribution, is studied. Prerequisite(s): FASM 210, FASM 245.</td>
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<td>FASM 311</td>
<td>New Media Methods for Retail and Digital Spaces</td>
<td>This course presents an in-depth look at advanced digital presentation techniques available for fashion marketing and retailing. Students learn strategy, language and tools to create cutting edge consumer experiences across digital and mobile platforms, including video content, digital portfolios and 3-D visual retailing. Furthermore, students gain a framework of approaching innovation that enables them to remain competitive in the evolving digital landscape. Prerequisite(s): FASM 210.</td>
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<td>FASM 400</td>
<td>Contemporary Issues in Fashion Merchandising</td>
<td>This course concentrates on industry issues in retail apparel. Discussions focus on product development, manufacturing, promotion, visual merchandising, special events marketing and the general consumer lifestyle. Students understand contemporary issues in fashion and gain the experience and leadership skills necessary to make merchandising and marketing decisions through both competitive classes and guest speakers’ lectures. Prerequisite(s): FASM 245.</td>
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<td>FASM 410</td>
<td>Retail Management</td>
<td>This course addresses the principles of personal selling techniques, presentation skills, the art of persuasion, negotiating and account-building in the wholesale markets. These concepts are developed through lectures and workshops. Students also learn the effects of an organization’s culture on the management process, including decision-making, planning, structure, leadership and defining control, and how these are viewed from a global perspective. Prerequisite(s): BUSI 265, FASM 245.</td>
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<td>FASM 415</td>
<td>Non-Traditional Retailing</td>
<td>This course presents a comprehensive overview of the direct marketing industry. Through the use of cases and/or assignments, students learn about strategic merchandising plans. Students are also introduced to the various electronic vehicles currently used in this ever-changing industry. A comprehensive study of the growing Internet business and its dramatic impact on the retail industry is presented. Prerequisite(s): BUSI 265, FASM 310.</td>
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<td>FASM 420</td>
<td>Global Sourcing and Import Buying for Fashion</td>
<td>Students in this course analyze important factors in developing import programs, distribution of products, market sources, financing, and aspects associated with apparel and other imported products. The impact of imports on domestic apparel businesses is examined. Prerequisite(s): BUSI 265, FASM 310.</td>
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<td>FASM 425</td>
<td>Visual Merchandising Communication for Fashion</td>
<td>This course investigates merchandise presentation, analysis, experimentation, and field research. Through in-depth investigation, technological advances in exhibition design are introduced and utilized to produce a visual outcome for exhibition purposes. Theory and practical applications of visual merchandising techniques in the fashion industry are studied. The course examines the development of design concepts, fixture, layout and presentation for retail. Prerequisite(s): BUSI 265, FASH 219, FASM 310.</td>
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<td>FASM 430</td>
<td>Professional Portfolio Practices</td>
<td>Current marketplace requirements are addressed in a seminar/studio format course, allowing students to be better prepared to enter the workforce. Projects and discussion topics like formatting of projects, how to pitch an idea, the elevator speech, interview techniques and creation of a physical and digital portfolio are explored in this dynamic course. In addition, students are asked to develop a comprehensive project from concept to client, tapping all areas of the fashion marketing business. Prerequisite(s): BUSI 265, FASM 210, FASM 245, FASM 310.</td>
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<tr>
<td>FASM 435</td>
<td>Fashion Market Seminar</td>
<td>Students conduct research regarding diverse global fashion markets. Students examine and evaluate emerging fashion markets, consumer-driven needs, evolving marketing strategies, and how these components present challenges and opportunities in the fashion marketing and business sectors. Critical thinking, creative problem-solving skills, teamwork and industry interaction are some of the many components comprising this seminar. Prerequisite(s): Permission of the department chair.</td>
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</table>
FASM 440 VISUAL COMMUNICATION IN FASHION

Current fashion-related topics and industry-standard requirements are addressed in a studio format course, allowing students to be better prepared to enter the workforce. Projects expose students to a variety of visual presentation approaches and techniques, developing important skills sets that allow students to pitch ideas through the use of visuals in a more effective manner. This course prepares students to produce portfolio potential projects. Prerequisite(s): BUSI 265, FASM 210, FASM 310, FASM 400.

FASM 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

FASM 495 SPECIAL TOPICS IN FASHION MARKETING AND MANAGEMENT

This course provides an opportunity for students to focus on issues that cross disciplines. Faculty, course content and prerequisites vary each time the course is offered. Depending on the topic, the course can include lectures, discussions, individual or collaborative projects and critiques. Prerequisite(s): Vary by topic.

FIBERS

UNDERGRADUATE

FIBR 102 INTRODUCTION TO FIBERS FOR NON-MAJORS

Fibers, an inherently interdisciplinary practice, is grounded in exploration and research of material, process, culture, tradition, sustainability and innovation. Students are exposed to the facilities, equipment and opportunities within the department. A broad overview of surface, structure, and color techniques and applications is explored. Prerequisite(s): DRAW 100, DSGN 100.

FIBR 160 FIBERS STUDIO: DRAWING AND DESIGN DEVELOPMENT

This course focuses on the development of basic competencies and methodologies necessary to explore options in surface. The course has a particular focus on drawing and composition skills, through the exploration of different techniques and materials and observational exercises. Students also explore methods for research, ideation and problem-solving through dialogue, critique and writing. Prerequisite(s): DRAW 101, DSGN 100.

FIBR 170 FIBERS STUDIO: TEXTILE STRUCTURES, MATERIALS AND TECHNIQUES

This introductory course focuses on textile structures, materials and techniques to build a strong foundation for contemporary practice in fibers. Students explore methods for research, ideation and problem-solving through discussion, drawing and material investigations. Prerequisite(s): DRAW 101, DSGN 102.

FIBR 190 FIBERS STUDIO: COLOR RESEARCH AND PROCESSES

This course explores color as it relates to the field of fibers. Drawing from historic and contemporary models, students expand upon previously learned color theory in the material application of both traditional and non-traditional coloring techniques. Critical research, writing and discussion inform these explorations. Prerequisite(s): DRAW 101, DSGN 101, FIBR 160.

FIBR 201 WEAVING I: INTRODUCTION TO WOVEN STRUCTURES

This course introduces the floor loom as a tool for design and personal expression. By weaving samples and finished fabrics, students gain experience selecting yarns, making warps, dressing the loom, and designing and producing a variety of cloth structures. Prerequisite(s): FIBR 170.

FIBR 205 FIBERS STUDIO: SEWING TECHNOLOGY FOR FIBERS

Students strengthen their technical skills and build toward creative careers in this course dedicated to sewing for fibers. By working with a sewing machine, students develop textiles into professionally finished pieces and learn vital stitching and structural techniques. The end result is a highly marketable skill set, applicable to both fine art and functional objects. Prerequisite(s): ACCE 110 or FASH 100 or FIBR 170.
FIBR 221 HISTORY OF TEXTILES

In this course, a study of historic textiles and basic textile techniques becomes the source for individual studio projects. Prerequisite(s): ARTH 110, FIBR 160, FIBR 170.

FIBR 276 DIGITAL APPLICATIONS IN FIBERS

This course explores a more in-depth use of Adobe Creative Suite as a means to create art and design concepts related to the field of fibers. Students gain applied knowledge and skills necessary to effectively assemble and present their creative process. Focus is placed on the integration of hand and digital compositions to serve fine art and design applications. Prerequisite(s): CMPA 100 or CMPA 110, FIBR 160 or FIBR 190.

FIBR 308 INTERMEDIATE STRUCTURE FOR FIBERS

This course is designed to build upon the ideas and techniques introduced in previous structure courses. Students pursue in-depth explorations of fibers structures and processes. They examine the possibilities of working with these processes as sculptural forms to define or construct space. Prerequisite(s): FIBR 170.

FIBR 310 INTERMEDIATE SURFACE AND COLOR FOR FIBERS

Through in-depth exploration of dyes and resists, students expand color and surface design techniques and applications. Traditional techniques and contemporary variations are explored as methods to develop meaningful surfaces that incorporate image, pattern and surface texture. Prerequisite(s): FIBR 190.

FIBR 312 SCREEN PRINTING

This course focuses on the development of the creative and technical skills necessary to print fabric for a diversity of outcomes. Various printing media and techniques are explored through both traditional hand processes and contemporary technology. Special focus is placed on the production of lengths of registered repeat designs and the various creative techniques available for the production of imagery. Transparent and opaque pigments and hand-cut, direct and photomechanical stencils are all explored. Students are encouraged to be experimental and inventive in their approach to the media and processes. Prerequisite(s): FIBR 160, FIBR 190.

FIBR 315 COMPUTER-AIDED WOVEN DESIGN

This course is designed to give students experience designing and producing woven fabrics using AVL dobby looms and software designed specifically for woven design. Students study woven structure and drafting and produce fabrics for a specified end use. Portfolio preparation and design for industry is emphasized. Prerequisite(s): CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225, FIBR 201, FIBR 276.

FIBR 318 COMPUTER-AIDED SURFACE DESIGN

Students use imaging software to produce surface designs for commercial textiles. This course emphasizes industry standards of production while covering all phases of the design process—contextual research, pattern/color development and texture mapping. Special focus is placed on scanning original artwork, creating repeating and non-repeating patterns, and producing color printouts. Prerequisite(s): CMPA 100 or CMPA 110, FIBR 276.

FIBR 321 WEAVING II: EXPLORATION OF COLOR AND PROCESS IN WOVEN STRUCTURES

This course provides an intermediate-level study of the loom as a design tool. Particular emphasis is placed on loom-controlled weave structures; weave drafting; and manipulation of warp, weft and woven fabric through dyeing and other weaver-controlled methods. Prerequisite(s): FIBR 190, FIBR 201.

FIBR 328 TEXTILE RENDERING

This course addresses all aspects of commercial textile design production, including textile rendering techniques, production printing standards and terminology, and professional practices. Students are expected to develop a work methodology to design flat patterns from conceptual evolution to final presentation. Emphasis is placed on developing technical skills. Prerequisite(s): FIBR 190.

FIBR 333 STITCH DIARY

The focus of this course is the development of working methodologies for students traveling and recording the experience through incorporating stitching with multimedia processes. Stitching, drawing, painting, monoprinting and collage are employed as techniques to capture the experience of a new landscape. Students draw upon the experience of creating their stitch diaries as a basis on which to develop textiles, textile design or textile product. Prerequisite(s): FIBR 160, FIBR 170.
FIBR 334 LOCAL CLOTH, LOCAL COLOR
This course focuses on the investigation of local resources to examine textiles, processes, environment and media of the area. Students incorporate digital photography, drawings and textile sampling to create a “touch book” to record the local experience that is unique to the regions explored and visited and to develop a personal point of view. Students develop a body of work for critique based on that point of view. Prerequisite(s): FIBR 170, FIBR 190.

FIBR 336 EXPERIMENTAL BOOKMAKING
This course challenges the conceptual and aesthetic boundaries of the book as a structure for creative expression and visual communication. The course examines historical forms as well as contemporary and nontraditional approaches to bookmaking. Technical information and practical application are presented to stimulate innovative design. Students develop basic bookmaking skills by designing and producing one-of-a-kind books. Prerequisite(s): DSGN 102.

FIBR 340 NATURAL DYES AND DYEING
This course investigates the use of various natural dyestuffs, mordants and materials through the immersion and direct application processes. Research of the traditional, historic uses of natural dyes and contemporary practice within a design, fine art and studio production context also are covered. Prerequisite(s): DSGN 101, FIBR 190.

FIBR 342 EMBELLISHED SURFACES
This course focuses on altering fabric surfaces and structures by using traditional and nontraditional media and techniques. Applied surface, manipulated structural and constructed surface techniques are examined as tools and as language to build surfaces for commercial, functional or fine art fabrics. Prerequisite(s): FIBR 170, FIBR 190.

FIBR 344 THE ART QUILT
This course examines quilt-making as a source and form in contemporary fiber work. Drawing from historical perspectives and contemporary examples, the course investigates technical and conceptual aspects of quilt-making. Prerequisite(s): FIBR 190.

FIBR 345 STUDIO PRODUCTION
This course explores the design and production of a line of handmade objects. The course covers fabrication techniques and efficient methods of producing multiples. Many facets of promoting and marketing the work are investigated, including developing product identity, targeting a market and locating optimum sales venues. Prerequisite(s): FIBR 170, FIBR 190.

FIBR 346 BEADED SURFACES AND STRUCTURES
This course explores the connections between historical traditions of beadwork and the application of beadwork in contemporary art and design in fibers. Students are expected to develop technical skills in beaded embroidery, loomed beadwork and off-loom beaded structures, investigating both 2-D and 3-D forms. Emphasis is placed on conceptual development of metaphorical possibilities relating to studio craft objects, design for industry and fine art applications. Prerequisite(s): DSGN 100, FIBR 160 or FIBR 170, junior or senior status.

FIBR 401 FIBERS SENIOR STUDIO I: RESEARCH AND CONCEPT DEVELOPMENT
This senior-level studio is devoted to the pursuit of individual areas of interest. The primary focus is on developing a strong body of work, with additional emphasis on research, discussion and critique as adjuncts to studio work. Prerequisite(s): FIBR 201, FIBR 221, FIBR 315 or FIBR 318.

FIBR 403 FIBERS SENIOR STUDIO II: INNOVATION AND PRODUCTION
This senior-level studio is devoted to the pursuit of individual areas of interest. Continued development of a strong body of work started in Fibers Senior Studio I is the primary focus, with additional emphasis on research, discussion and critique as adjuncts to studio work. Prerequisite(s): FIBR 401.

FIBR 406 FIBERS SENIOR STUDIO III: PROFESSIONALIZATION AND PORTFOLIO
This course emphasizes developing a body of work directed toward a specific career goal and toward the many areas of professional practice in the fibers field. Topics include artists’ statements, résumés, cover letters and contracts. Emphasis is placed on professionalism in presentation and documentation. Students also investigate marketing and self-promotion techniques. Prerequisite(s): FIBR 403.
FIBR 410 ADVANCED STRUCTURE FOR FIBERS
This course expands on the ideas and techniques gained in previous structure courses. Students pursue in-depth explorations of a particular fibers process and/or application, allowing them to develop more technically and conceptually refined work. Prerequisite(s): FIBR 308.

FIBR 415 COMPUTER-AIDED JACQUARD DESIGN
Using specially designed software and an electronic Jacquard hand loom, students explore the technical, functional and aesthetic considerations necessary to successfully design Jacquard-woven fabrics. In addition to creating their own Jacquard designs for furnishings and apparel, students are expected to analyze existing Jacquard samples and become familiar with a variety of woven structures used in Jacquards. Prerequisite(s): FIBR 201, FIBR 318.

FIBR 416 DIGITAL TEXTILE PRINTING
Through working with a digital fabric printer as the output for their designs, students learn the vernacular of this new technology. Students use various software applications to design and print fabric samples and yardages for a variety of end-uses. Technical considerations and design possibilities are explored. Prerequisite(s): CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225, FIBR 190, FIBR 276.

FIBR 418 ADVANCED COMPUTER-AIDED SURFACE DESIGN
This advanced course explores the uses of computer programs in producing digital textile designs. Through advanced training and a focus on industry compatibility and design development, students are expected to gain the knowledge and skills necessary for success in all facets of the digital textile design industry. Special focus is placed on using different software programs to create industry-compatible design for both printed and woven fabrics. Prerequisite(s): FASH 300 or FIBR 318.

FIBR 419 DIGITAL STRUCTURES
Exploring the relationship between digital tools and structure, students in this course create 3-D textiles, craft schematic drawings for project proposals and master flat-pattern development. In this endeavor, students excel through advanced training and a focus on industry compatibility and outsourcing. They also utilize 2-D vector-based and 3-D modeling programs to develop innovative designs for digital output devices, such as laser, water jet and 3-D printing. Prerequisite(s): ANIM 250 or FIBR 315 or FIBR 318 or ITGM 236 or MOME 401 or VSFX 210.

FIBR 441 ADVANCED TRAVEL STUDIO IN FIBERS
This course is for the advanced student who wishes to participate in travel abroad while developing the senior portfolio requirement. Through travel, research and investigation, students widen the scope of their knowledge of working artists and designers within a new cultural context. Students create work for their portfolios based on the research and travel experience. Prerequisite(s): Permission of the department chair.

FIBR 457 ADVANCED SCREEN PRINTING
This course further develops and explores advanced techniques and processes of screen printing on cloth through traditional, industry-based and conceptual applications. Students expand their technical proficiency in printing with dyes, pigments and other materials to become familiar with advanced industry-level color registration processes. Research and information prepare students to establish their own screen printing studios. Prerequisite(s): FIBR 312.

FIBR 479 UNDERGRADUATE INTERNSHIP
Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

FIBR 495 SPECIAL TOPICS IN FIBERS
The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of fibers and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.
## GRADUATE

### FIBR 502 MATERIALITY AND MEANING IN FIBERS

Through a series of workshops, material and process explorations, and independent research, students work on building a foundation to begin a design or studio practice. The course explores ways that artists and designers develop ideas and focuses on strengthening skills in materials and process research, drawing and writing.

### FIBR 704 SURFACES AND STRUCTURES

This course introduces graduate-level work in fibers. Each student's work is analyzed in order to determine a strategy for technical and aesthetic development. An experimental approach to the creation of surfaces and structures is stressed.

### FIBR 707 FABRIC HISTORY AS SOURCE

Students investigate historical and ethnographic fabrics and their construction as a source for contemporary fiber artists. Emphasis is on the application of personal research to individual studio work.

### FIBR 716 FIBER AND FABRIC EXPLORATION

Students investigate a range of traditional and nontraditional fiber media and processes. Interdisciplinary and collaborative approaches to studio work are encouraged. The course also includes research and discussion about artists important to the contemporary fibers field.

### FIBR 720 DIGITAL STRUCTURES

Students explore the relationship between digital tools and structure in the creation of both 3-D textiles as well as schematic drawings for project proposals and flat-pattern development. Through advanced software training, with a focus on industry compatibility and outsourcing, students gain the skills to utilize 2-D vector-based and 3-D modeling programs to develop innovative designs for digital output devices. Laser, water jet and 3-D printing are explored. This exploration results in a refined collection of innovative material samples and completed work specific to individual graduate research.

### FIBR 723 GRADUATE STITCH DIARY

The focus of this course is the development of working methodologies for students traveling and recording the experience through incorporating stitching with multimedia processes. Stitching, drawing, painting, monoprinting and collage are employed as techniques to capture the experience of a new landscape. Students draw upon the experience of creating their stitch diaries as a basis on which to develop work to complement their current graduate work and research. Prerequisite(s): FIBR 704.

### FIBR 724 DIGITAL SURFACE DESIGN STUDIO I

Students use textile design software and Adobe Photoshop to produce repeat pattern designs for commercial textiles. This course emphasizes industry standards while covering all phases of the design-process conception, pattern creation and presentation. Special focus is placed on using design input methods, including digital color mixing and digital color output to create industry compatible designs. The final project relates back to students' areas of concentration.

### FIBR 726 DIGITAL DOBBY DESIGN STUDIO

This course is designed to give students experience designing and producing woven fabrics using AVL dobbby looms and software specifically designed for woven design. Students study woven structure and drafting, and produce fabrics for a specified end use. Students are encouraged to apply their individual artistic and design directions to their design of dobbby fabrics.

### FIBR 728 STRUCTURAL MATERIALS AND PROCESSES

Students explore technical and conceptual issues in the construction of three-dimensional fiber structures. Innovative uses of materials and processes are emphasized. Students are introduced to contemporary and historic three-dimensional fiber forms and analyze the context in which the work was produced.
FIBR 730 GRADUATE LOCAL CLOTH, LOCAL COLOR

This course focuses on the investigation of the local resources to examine textiles, processes, environment and media of the area as an adjunct to studio work and research. Graduate students incorporate digital photography, drawings and textile sampling to create a "Touch Book" to record the local experience that is unique to the regions explored and visited and to develop a personal point of view. Students further the investigation in a study of trend forecasting and mood development for textiles, textile design and fine art. Students develop a body of work for graduate critique based on that point of view. Prerequisite(s): FIBR 704.

FIBR 731 SPECIAL TOPICS IN FIBERS

This studio course focuses on a particular area of the fibers field. Demonstrations, lectures and critiques are designed to provide technical information and introduce new ideas to each student's evolving body of work.

FIBR 732 DIGITAL FABRIC PRINTING STUDIO

Through working with a digital fabric printer as the output for their designs, students learn the vernacular of this new technology. Students use various software applications to design and print fabric for a variety of end-uses. Technical considerations and design possibilities are explored. Projects can be interpreted for inclusion in the fine art, studio production or design portfolios. Prerequisite(s): FIBR 724.

FIBR 733 DIGITAL JACQUARD DESIGN STUDIO I

Using specially designed software, students explore the technical, functional and aesthetic considerations necessary to design successful Jacquard woven fabrics. In addition to creating their own Jacquard designs, students analyze existing Jacquard samples and study a variety of woven structures used in Jacquards. Students are encouraged to apply their individual artistic and design directions to their design of Jacquard fabrics. Prerequisite(s): FIBR 724.

FIBR 736 THE BOOK AS ART: NEW CONCEPTS IN BOOKMAKING

This course examines the increasingly important role of the book as a means of developing a fine art practice and personal vision. Through exploration of traditional and nontraditional structural processes and techniques, students develop book forms, structures and narratives that articulate personal concepts and ideologies.

FIBR 738 CONTEMPORARY THEORY IN FIBERS

In this course, current issues, theories and polemics pertinent to the fibers field, the nature of art, and mass culture create a context to explore each student's investigation of studio work and ideology. Critical dialogue, workshops, presentations and lectures inform the development of a personal artistic vision. Prerequisite(s): FIBR 704.

FIBR 743 DIGITAL JACQUARD DESIGN STUDIO II

This course is an advanced exploration of Jacquard design focusing on complex weave structures. Students design and weave fabrics for textile design and/or fine arts applications, according to individual areas of interest. Prerequisite(s): FIBR 733.

FIBR 744 DIGITAL SURFACE DESIGN STUDIO II

This advanced course further explores the uses of specialized and off-the-shelf software in producing digital textile designs. Through advanced training and a focus on industry compatibility and design development, students are expected to gain the knowledge and skills necessary for success in all facets of the digital textile design industry. Special focus is placed on using different software programs to create industry-compatible design for both printed and woven fabrics. Prerequisite(s): FIBR 724.

FIBR 745 STUDIO ISSUES IN FIBERS I: RESEARCH AND DEVELOPMENT

In this studio course, students focus on a particular area of interest in fibers through a series of related projects. Development of individual direction is emphasized. Individual and group critiques focus on development of form and content. Prerequisite(s): FIBR 716, FIBR 738.
FIBR 746 PATTERN, MOTIF AND IMAGE

This course focuses on the study of repeating motif and image systems in textile pattern design. Students explore traditional repeat systems, indigenous and cultural pattern motifs, and motif/image generation and stylization. An emphasis on the study and analysis of pattern as metaphorical language, as well as critical study of pattern as cultural and social indicators augment the investigation of pattern in textiles as well as in contemporary art and design applications.

FIBR 747 STITCH: LANGUAGE AND OBJECT

This course focuses on the stitched surface in fine art, functional studio objects and contemporary design. Students learn hand and machine embellishing techniques, quilting and piecing as processes to develop decorative surfaces as well as surface language and metaphor on fabrics. Particular emphasis is directed to the study and making of stitched textile objects, both functional and nonfunctional, and their relationships to contemporary culture.

FIBR 748 PROFESSIONAL PRACTICES IN FIBERS

This course is a forum to identify, discuss and prepare for professional practices in the fibers field. Topics include artists' statements, résumés, grants and business plans. Professionalism in presentation and documentation is emphasized. Prerequisite(s): FIBR 716.

FIBR 749 FIBERS M.A. FINAL PROJECT

All M.A. students in fibers are required to develop and complete a final portfolio project that represents the culmination of their program. The professional portfolio focuses on print or woven design and should reflect an advanced level of complexity and competence. Prerequisite(s): FIBR 716 and completion of the review for candidacy.

FIBR 765 SEMINAR IN FIBERS

This seminar course addresses current issues in the fibers field. Students discuss readings, investigate a topic that supports their studio work, and prepare a paper and presentation based on that research. Prerequisite(s): FIBR 738.

FIBR 772 STUDIO ISSUES IN FIBERS II: ANALYTIC PRACTICE

In this course, students continue to explore issues related to fibers. Emphasis is on further development of personal vision through individual instruction. Prerequisite(s): FIBR 74 FIBR 775 Studio Issues in Fibers III: Synthesis
Students continue to explore issues related to fibers. Emphasis is on further development of personal vision through individual instruction. Prerequisite(s): FIBR 772.

FIBR 775 STUDIO ISSUES IN FIBERS III: SYNTHESIS

Students continue to explore issues related to fibers. Emphasis is on further development of personal vision through individual instruction. Prerequisite(s): FIBR 772.

FIBR 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FIBR 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FIBR 790 FIBERS M.F.A. THESIS

All fibers M.F.A. students are required to develop and prepare an original exhibition, accompanied by a written component. Prerequisite(s): Completion of the review for candidacy.
FILM AND TELEVISION

UNDERGRADUATE

FILM 100 INTRODUCTION TO FILM AND VIDEO PRODUCTION

This course is an introduction to digital video production and the tools used to tell a story cinematically. Students learn basic story structure, production, editing and field sound recording, while developing an expressive use of the medium.

FILM 101 INTRODUCTION TO VIDEO PRODUCTION

This course introduces students to basic video production techniques and provides an overview of film and television theory and criticism. By combining theory and hands-on exercises, students are expected to develop the technical, analytical and critical foundations necessary in the video preproduction, production and postproduction phases. Students may acquire the conceptual abilities needed to plan and execute a variety of video projects.

FILM 105 PREPRODUCTION

This course explores all aspects of preproduction planning for both film and television. Students assume the role of producer, developing production companies to take the concept from inception to completion through the development phase of the video and filmmaking process. Prerequisite(s): ENGL 123, and FILM 100 or MPRA 103.

FILM 106 INTRODUCTION TO SCREENWRITING

In every facet of filmmaking, storytelling skills are critical. This course explores the elements essential to developing those skills, from concept development to story structure and character development. Special emphasis is placed on the use of visual imagery in the storytelling process. Prerequisite(s): ENGL 123.

FILM 132 LIGHTING AND FIELD PRODUCTION TECHNIQUES

This course examines the theoretical and practical application of the production process. Students gain field production experience in lighting, filming and audio recording and also assume various roles on the production team. Field trips are conducted to a variety of locations, encompassing as many different environments as possible. Prerequisite(s): ANIM 250 or FILM 105 or ITGM 236 or VSFX 210, FILM 100.

FILM 205 LANGUAGE OF CINEMA

In this course, students study films in order to comprehend the language of image and montage, the relationship between form and content, text and subtext. Students participate in screenings and discussion of the work of master filmmakers and innovators like D.W. Griffith, Jean Renoir, Alfred Hitchcock, Akira Kurosawa, Francis Ford Coppola, Martin Scorsese, von Trier and many others, including less well-known filmmakers. Screenings and discussion of scenes from seminal documentaries and work that were created from a fusion of cinematic techniques and/or a mix of genres foster an examination of contrasting styles through a range of analytical approaches and cultural influences.

FILM 210 POSTPRODUCTION TECHNIQUES

This course emphasizes both the technical and theoretical aspects of video editing. Students are provided with hands-on training and are required to produce various editing exercises, exploring many editing techniques in both narrative and nonlinear narrative contexts. Prerequisite(s): FILM 105, FILM 132.

FILM 215 SCREENWRITING

Students in this course are exposed to the core elements in screenwriting such as dramatic structure, film language, story and character development and techniques for writing effective dialogue for the screen. Additionally, students analyze and discuss successful screenplay mechanics as well as write their own series of short screenplays. Prerequisite(s): DWRI 101 or FILM 106.

FILM 224 SURVEY OF FILM

A survey of classic cinematic offerings demonstrates how aesthetic choices (narrative structure, editing, acting performances, lighting, set design, etc.) give films meaning. This course not only examines how these classic films were made, but why and to what effect. Prerequisite(s): ARTH 110.
FILM 302 PRODUCTION PRACTICUM

This hands-on studio workshop is designed to expose students to the daily preproduction operation and expectations of the producer for a small scale film and television project from its inception to its completion. The Production Practicum course functions as a tangible production office where each student has the opportunity to take on the role as producer for senior level student projects. Prerequisite(s): FILM 105.

FILM 304 COMMERCIAL PRODUCTION

This course is designed to help students understand the art of advertising and the television commercial production process. Students are introduced to writing, producing and directing both local and national television spots. Prerequisite(s): SNDS 201, FILM 210.

FILM 310 TELEVISION COMEDY WRITING

An analysis of historic and current trends in network and cable television comedy serves as a foundation for students to create original material, either in the comedy sketch format, the hour or the half-hour situation comedy format. Prerequisite(s): FILM 215.

FILM 311 TELEVISION DRAMA WRITING

Students analyze current trends in the television drama and then apply that knowledge to create a spec script for a current television drama. Prerequisite(s): FILM 215.

FILM 312 PANTHER DOLLY SEMINAR

This course experiments with basic camera moves inherent in the Panther Dolly system and introduces students to how the choreography of the camera and actors can be integrated. The ultimate goal is to encourage and facilitate a varied use of space, camera angles and composition, thereby stretching the limits of the film and television frame. Prerequisite(s): FILM 132.

FILM 313 ADVANCED LIGHTING

This course advances and expands on video and film lighting techniques and establishes a correlation between lighting for film and television. Also covered are the technical considerations and aesthetics of lighting in both media. Students are introduced to the collaborative role of the director of photography through analytical and hands-on applications of lighting and film/electronic cinematography. Prerequisite(s): FILM 132.

FILM 315 ADVANCED SCREENWRITING

This course explores longer narrative forms, the documentary and experimental story structure. Emphasis is placed on understanding commercial viability, character development, alternative concepts and treatments for narrative, shooting and revision of scripts, shot analysis, and molding an artistic vision for feature film and television productions. Prerequisite(s): FILM 215.

FILM 316 STEREOSCOPIC FILMMAKING

Students are introduced to the conceptual, theoretical and technical elements of stereoscopic filmmaking. Issues addressed include how this technology is used to successfully enrich the filmic experience, rigs, camera set-ups, technical, aesthetic and conceptual parameters and the principle methods of achieving the stereoscopic image. Prerequisite(s): FILM 210.

FILM 320 DIRECTING THE NARRATIVE

This course combines hands-on exercises, screenings and demonstrations of the fundamental directing skills required for visual storytelling. Students are introduced to plot development, scene continuity, dramatic motivation of talent, the main narrative models and the language of various narrative structures. Prerequisite(s): FILM 106, FILM 210, MPRA 314, SNDS 201.

FILM 322 ADVANCED POSTPRODUCTION

This course explores current postproduction techniques, analyzing various editing styles and examining current video technology. The philosophy of edit decisions and the management of edit decision lists are developed through exercises and assignments. Specific issues relating to the aesthetics of editing, such as editing dialogue, parallel editing and Brechtian distanciation and reflexivity, are also discussed. Prerequisite(s): FILM 210, SNDS 201.
FILM 323 ART VIDEO

The technological and conceptual concerns of video art reflect, and are incorporated into, contemporary culture. This course introduces students to a vast range of video artists and explores the theoretical and/or political underpinnings of their work. Prerequisite(s): FILM 210, SNDS 201.

FILM 326 CREATING THE TELEVISION PILOT

Using the latest trends in television programming, students create and write the pilot and series bible for a new television series. Prerequisite(s): FILM 215.

FILM 330 AESTHETICS OF FILM EDITING

This course addresses the discipline as an art that requires a historical perspective, a knowledge of contemporary aesthetic trends and practical experience. It also covers the technical aspects of industry-standard hardware and software. This course addresses these issues in a studio setting where students screen and analyze scenes from seminal work as well as scenes of their own choosing. Scenes from an Oscar-winning film are supplied for the editing projects. Prerequisite(s): FILM 210.

FILM 337 DIRECTING THE DOCUMENTARY

Through critical analysis and hands-on experience, students are expected to grapple with the art of documentary production. The course examines the techniques and conceptualizations of established and self-made directors. Production assignments explore documentary techniques so that students develop an understanding of nonfiction objectivity with a critical eye for, and appreciation of, a genre's implicit subjectivity. Prerequisite(s): FILM 210, SNDS 201.

FILM 365 EXPERIMENTAL FILM AND INSTALLATION

The course is an investigation of alternative processes in the conceptualization, production and exhibition of time-based media. By experimenting with both traditional and innovative methods, students approach working with the moving image as a means of artistic expression. Conceptual and theoretical issues, aesthetics and installation-based venues of presentation are realized through the production of student work. Prerequisite(s): FILM 210.

FILM 366 PRODUCTION FOR ALTERNATIVE DISTRIBUTION

Students in this course create original work for methods of distribution other than those traditionally used by cinema and television. Special attention is given to analyzing new trends in time-based media distribution via the Internet, mobile handheld devices such as cellphones and the iPod, and other emerging technologies. Prerequisite(s): FILM 210.

FILM 367 DIRECTING AND PRODUCING THE MUSIC VIDEO

Using industry-standard music video production equipment, as well as preproduction, production and postproduction techniques, this course is an exploration of music video production techniques and an overview of music video theory and criticism. By combining theory and hands-on exercises, students are expected to develop the technical, analytical and critical foundations necessary for all music video preproduction, production and postproduction phases. Students acquire the conceptual abilities needed to plan and execute a professional music video. Prerequisite(s): FILM 132.

FILM 393 DIGITAL CINEMATOGRAPHY

Through various exercises, students learn how digital cinematography techniques are utilized in current film and television productions. Students explore and evaluate digital image capture as executed by digital cinematographers, and develop necessary digital moving image techniques essential for digital image capture. Prerequisite(s): FILM 132.

FILM 401 DIRECTING ACTORS

This course explores the theoretical and practical considerations of the director in relationship to the multiple facets of directing actors. The course is an in-depth workshop involving casting, mounting and realization of a sequence from a screenplay emphasizing characterization and shot design. Students are introduced to basic techniques in film, television and theater acting; script and character analysis (text vs. subtext); the director’s breakdown; casting actors; special skills in rehearsals; improvisation; pacing the actor’s performance; and navigating multiple film performances from the ensemble perspective. Prerequisite(s): FILM 132 or MPRA 204.
FILM 403 CINEMATOGRAPHY
This course builds on students' knowledge of video production and applies their skills to film. Students are expected to learn to load film magazines, operate film cameras and light for film. Topics of discussion include careers in film and television and the aesthetic of working with film. Students develop expertise in film processing and printing the film to tape transfer, film stocks and double system sound recording. Prerequisite(s): FILM 132.

FILM 408 STEADICAM
This advanced production course focuses on the Steadicam, a stabilizing system designed to have the mobility and flexibility of a hand-held camera while dramatically increasing image stability. Prerequisite(s): FILM 132.

FILM 412 SHOT DESIGN
Students learn to communicate more effectively and aesthetically through shot design by deconstructing and evaluating scenes from films. Students have the opportunity to critically explore the planning, composition and execution of a scene in order to better understand the artistic role of the director. Emphasis is placed on how decisions regarding camera, color, light and location affect the storytelling of a scene. Prerequisite(s): FILM 320.

FILM 420 THE DISTRIBUTION REVOLUTION
Special attention is given to analyzing the new trends in film distribution via the Internet and mobile hand held devices. This course examines from a practical application and contemporary perspective the rapidly changing landscape of content distribution in the global marketplace. Topics include theatrical distribution, cable and television sales, simultaneous global distribution, the impact of the Internet on the production, marketing and distribution of film and the future of content distribution in all media. Prerequisite(s): FILM 215 or FILM 224.

FILM 421 ENVIRONMENTAL FILMMAKING
This course explores the unique challenges of the environmental filmmaker, including natural history storytelling, capturing wildlife behaviors on camera and filming in outdoor locations such as marine environments. Students gain valuable hands-on experience through the creation of environmental films while learning how to achieve professional success in a rapidly growing field. Prerequisite(s): FILM 337.

FILM 425 ADVANCED PRODUCTION PRACTICUM
This course is a hands-on studio experience designed to build upon previously learned preproduction and production skills in order to expose students to the advanced aspects of small to mid-scale film and television production from inception to completion. Advanced Production Practicum is offered when specific projects are in need of what the course can offer a client, and functions as a tangible production office where each student has the opportunity to take on the role of producer or department head. Prerequisite(s): FILM 320.

FILM 431 FILM AND TELEVISION SENIOR PROJECT I: PREPRODUCTION
Students define the preproduction, production and postproduction stages of their senior projects. Emphasis is placed on analyzing the script, preparing a budget, determining a schedule, casting, identifying the target audience and deciding on a method of distribution. Students are expected to focus on very specific career goals, setting expectations and creating strategies. Prerequisite(s): FILM 320 or FILM 337.

FILM 432 FILM AND TELEVISION SENIOR PROJECT II: PRODUCTION
In this course, students concentrate on the physical production of their senior project, applying their acquired knowledge of the filmmaking process and focusing on the completion of the filming component in advance of postproduction work. Experience in preproduction, scriptwriting and research, lighting, camera techniques, audio, directing, computer graphics, and postproduction is utilized. Prerequisite(s): FILM 431.

FILM 433 FILM AND TELEVISION SENIOR PROJECT III: POSTPRODUCTION
This course represents the third phase of the senior project. Students focus principally on the postproduction of the final project, as well as on preparing their sample reels, solidifying career goals and determining strategies to reach them. Prerequisite(s): FILM 432.
FILM 450 OFF-CAMPUS: LOS ANGELES

With a faculty member of the film and television department, students travels to Los Angeles and meet with a variety of industry professionals. Before the trip, students write a résumé, create a business card and develop a portfolio that highlights their strengths as filmmakers. Upon the student's return, he/she formulates a specific follow-up strategy with the industry contacts that is designed to maximize his/her relationships with them and facilitate the student's entry into the job market. Prerequisite(s): FILM 210.

FILM 453 INTERNATIONAL VIDEO SEMINAR

This course allows students to produce a video, utilizing the architectural backdrops of Provence as a stimulus for creating unmatched footage for a sample reel. Prerequisite(s): Permission of the department chair.

FILM 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

FILM 495 SPECIAL TOPICS IN FILM AND TELEVISION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of film and television and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

FILM AND TELEVISION

GRADUATE

FILM 501 TECHNICAL ELEMENTS OF FILM PRODUCTION

Students are introduced to the technical components necessary for film and television production. Students learn basic skills (appropriate to a graduate level) in lighting, professional video, field audio recording and postproduction while developing an expressive use of digital video for creative storytelling.

FILM 502 CONCEPTUAL ELEMENTS OF FILM PRODUCTION

This course is an exploration of the conceptual elements of filmmaking. Students learn the importance of story structure, film text and form, the essential elements of an effective screenplay, and the necessary procedures to film a narrative script.

FILM 503 PRACTICAL ELEMENTS OF FILM PRODUCTION

In their roles as directors and producers, students learn how to bring a screenplay from development to the screen through scheduling, budgeting, casting and location scouting. Students learn how to direct by creatively transforming a screenplay into a film through previsualization, shot design and directing actors.

FILM 704 PRODUCING FOR FILM AND TELEVISION

This course examines the creative, organizational and managerial roles of the producer in narrative and non-narrative genres. Special attention is given to the challenges that face producers, directors, writers and production managers. Topics include feature filmmaking, independent production, television programming, financing and distribution, and the collaborative process. Students are expected to break down, schedule and budget a feature film.

FILM 706 SCREENWRITING: THE SHORT FORM

Students explore the process of writing a short screenplay or screenplays suitable for production as a graduate thesis film. Lectures and writing exercises introduce students to basic script format and the principles of story creation, character evolution, dialogue and plot construction. Students apply these principles as they pitch, develop and write a short script.
FILM 707 SCREENWRITING

This course is a study of the traditional feature-length narrative screenplay. Students explore the principles of story creation, character development, plot construction, dialog and visual storytelling as it applies to the three-act structure of feature films. Students pitch, develop their stories with a detailed beat outline, and then adapt that outline to a screenplay.

FILM 708 DESIGNING SHOTS

Students learn to master the creation of visually compelling and emotionally powerful images in a studio setting, where they choreograph the camera with the actor. Effective and eloquent shot listing is developed to correspond with blocking a scene for performance. Emphasis is placed on the aesthetics of cinematic design.

FILM 710 FILM AND DIGITAL MEDIA PRODUCTION TECHNOLOGY

Students in this course acquire an understanding of the role of picture capture in regard to the entire filmmaking process, and experience the full collaborative process of making movies, including film and digital cameras, lighting for film and video, and recording location sound. In addition, focus is placed on the aesthetics of the image.

FILM 717 POSTPRODUCTION

This course explores current postproduction techniques, combining analysis of editing styles with an examination of editing technology. The philosophy of edit decisions and the management of edit decision lists are developed through a series of exercises and assignments. Emphasis is placed on editing for maximum time and budget efficiency.

FILM 726 THE SCREENPLAY ADAPTATION

The adaptation of source material for the narrative feature is a staple of both mainstream Hollywood and independent films. Source material is identified, analyzed and restructured for the needs of a three-act feature screenplay. Students write a treatment and the first act of a feature film. Material to be adapted must be discussed with the professor prior to the quarter in which the course is taken. Prerequisite(s): FILM 707.

FILM 728 THEORY OF MOTION PICTURE EDITING

The theory of motion picture editing is analyzed through both historic and contemporary films. Students screen and analyze scenes from this seminal work and apply that knowledge by editing the dailies from an award-winning film. This course is an in-depth investigation of the theory of editing and is designed to impart a greater understanding of the art of the motion picture editor. Prerequisite(s): FILM 717.

FILM 729 DIRECTING FOR FILM AND TELEVISION

This course focuses on the theoretical and aesthetic challenges faced by the director. Students screen and discuss selected films, analyzing specific issues related to framing, screen direction and camera placement. Strategies for preparing actors, character development and casting are addressed through a survey of various schools of acting theory. Workshops provide students with practical experience in staging dramatic narrative scenes. This hands-on experience emphasizes dialogue analysis, dramatic script content and shot design. The course is conducted in a collaborative environment to reflect the director-actor working relationship. Prerequisite(s): FILM 710, FILM 717.

FILM 732 FIELD PRODUCTION

An in-depth examination of field production techniques, this course combines hands-on shooting experience with analysis of in-class screenings. Students are expected to solve creatively and effectively the common problems of scheduling, budgeting and managing personnel in a variety of field production situations. Emphasis is placed on developing a personal directing style.

FILM 747 GRADUATE SEMINAR IN FILM AND TELEVISION

This special topics course examines issues critical to the film and television profession. The focus of the course varies each term.

FILM 748 FILM AND TELEVISION M.A. FINAL PROJECT

All M.A. students in film and television are required to develop and complete a final, comprehensive project. The project represents the culmination of the student’s progress throughout the program and must constitute a mature and professional body of work. Prerequisite(s): Completion of the review for candidacy.
FILM 750 OFF-CAMPUS: LOS ANGELES

Graduate students travel to Los Angeles under the supervision of a faculty member to meet with a variety of industry professionals. Students develop a portfolio that highlights their strengths as filmmakers and formulate a strategy that uses that work to follow up with the industry contacts to facilitate an entry into the job market. Prerequisite(s): FILM 717 and completion of the review for candidacy.

FILM 757 ADVANCED POSTPRODUCTION

Students focus on advanced postproduction techniques and theories with a unique chance to use Avid Symphony and Avid Unity Media Network nonlinear editing systems. The students understand the workflow of a high-end postproduction facility and learn to use their advanced editing skills for creative, dramatic and artistic purposes. Prerequisite(s): FILM 717, SNDS 701.

FILM 759 ADVANCED PRODUCTION TECHNOLOGIES

This advanced production course focuses on different areas of production technology, such as using a Steadicam and dolly. Prerequisite(s): FILM 710, FILM 717, SNDS 701.

FILM 762 WRITING FOR TELEVISION

This in-depth analysis of writing for television is designed to increase competence in media literacy through the analysis of television writing styles and practice in the script writing process.

FILM 763 WRITING FOR TELEVISION: COMEDY

Students examine current comedy trends on network and cable television and apply that knowledge to create spec comedy material, including sketch comedy and a script for an established television series. Prerequisite(s): FILM 707.

FILM 767 GRADUATE DIGITAL CINEMATOGRAPHY

This course enhances the collaboration between the director and digital cinematographer. Particular topics of emphasis are lighting and composition of the digital moving image, visual storytelling, and unification of the film and digital video. Prerequisite(s): FILM 710.

FILM 768 DIRECTING ACTORS

This course emphasizes a variety of topics relating to facets of the art and craft of directing actors. Through individual projects, academic research and screenings of renowned screen, stage and television directors’ work, this in-depth practicum allows students to accomplish the casting, mounting and realization of a sequence from a feature screenplay focusing on character, sequence and their relationship to the camera composition. Prerequisite(s): FILM 729.

FILM 769 THE TELEVISION PILOT

In this course, students are introduced to the design and creation of the television pilot. They study the latest trends in TV programming, both network and cable, and survey the history of network and cable television. Drama, comedy and reality genres are analyzed. As the culmination of the course, students create and write a television pilot. Prerequisite(s): FILM 707.

FILM 770 FILM AND TELEVISION PROFESSIONAL DEVELOPMENT

This course provides the opportunity for film and television students to develop and design publicity materials, including program descriptions, publicity stills and news releases to publicize various accomplishments. Students develop an understanding of distribution practices, various computer networks and service providers, and publicity and professional advancement opportunities. Prerequisite(s): FILM 717, FILM 732, SNDS 701.

FILM 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FILM 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
FILM 780 SPECIAL TOPICS IN FILM AND TELEVISION

This elective course provides an opportunity for students to focus on particular issues in the field of film and television or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

FILM 787 FILM AND TELEVISION M.F.A. THESIS PREPRODUCTION

This course focuses on the preparation phase of film and television thesis work; it is designed to guide graduate students through the stages of preproduction, including concept pitching, story development, scriptwriting, budgeting, scheduling, storyboarding, photo-scripting, crewing, casting and advanced production planning.

FILM 790 FILM AND TELEVISION M.F.A. THESIS

As the culmination of the M.F.A. experience in the film and television department, the thesis is designed to demonstrate a mastery of the skills required to produce professional film and television programming. The visual component of the thesis consists of a completed film and television program, accompanied by appropriate supporting material as outlined in a written contractual agreement between the student and the thesis adviser. Prerequisite(s): Completion of the review for candidacy.

FIRST YEAR EXPERIENCE

UNDERGRADUATE

FSYR 101 FIRST YEAR EXPERIENCE

This course is designed to aid the transition to college and to prepare students for academic success and professional careers. A variety of success strategies, college policies and information regarding major and career options are addressed through group and individual exercises, projects and lectures. The First Year Experience is required of all first year students during their first quarter at SCAD.

FRENCH

UNDERGRADUATE

FREN 101 FRENCH I: BASIC GRAMMAR AND VOCABULARY

This course allows students to learn and use basic vocabulary and structures, and understand social elements of the target language. Students in this course learn to appreciate the diversity of French culture and its contribution to global events.

FREN 202 FRENCH II: GRAMMAR AND CONVERSATION

This course allows students to learn and use additional vocabulary and structures, and further understand social elements of the target language. Students in this course continue to learn about French culture and history. Prerequisite(s): FREN 101.

FREN 303 FRENCH III: INTERMEDIATE GRAMMAR, READING AND WRITING

This course builds on and further develops language skills learned in FREN 202, specifically introducing vocabulary pertaining art and architecture. Students taking this course acquire fundamental translation and interpretation skills of art related topics and materials. Prerequisite(s): FREN 202.

FURNITURE DESIGN

UNDERGRADUATE

FURN 200 MATERIALS AND TECHNIQUES I

This course focuses on the integration of design and fabrication skills necessary to complete an original project. The course covers the properties and working characteristics of hand tool use, joinery techniques and safe machine operations in the use of materials appropriate to furniture design. Prerequisite(s): DSGN 102.
FURN 201 DESIGN STUDIO: INTRODUCTION TO FURNITURE

This course introduces students to the field of furniture design. Through lectures, class discussions and exercises, students develop and apply creative problem-solving skills as well as formulate, communicate and present a sound basis for their ideas. Prerequisite(s): DSGN 102.

FURN 232 VISUAL COMMUNICATION FOR FURNITURE DESIGN

In this course, students are expected to develop the drawing skills and 2-D presentation techniques used to convey design ideas required in the furniture design profession. Prerequisite(s): DRAW 115 or DRAW 230.

FURN 236 MATERIALS AND TECHNIQUES II

In this course, students synthesize their design and fabrication skills. The course explores the conceptual, aesthetic and structural issues involved with the design and construction of a project utilizing a range of techniques and commonly used furniture materials. Prerequisite(s): FURN 200.

FURN 238 DESIGN STUDIO: FURNITURE AND SPATIAL COMPOSITION

Understanding the composition and quality of spaces in which humans work, interact, play, live and utilize their furniture is the basis of this course. Lectures, exercises and case studies provide students an appreciation of the complexities and nuances of the built environment towards a more meaningful and responsible furniture design process. Prerequisite(s): FURN 201, FURN 232.

FURN 302 MATERIALS AND PROCESSES

Through lectures, studio assignments and research, students explore traditional and contemporary materials and manufacturing methods unique to the furnishings industry as well as those common in other fields. Students are introduced to the technical and practical considerations that influence the choices of material and production. Emphasis is placed on the relationship between the designer and manufacturer. Prerequisite(s): FURN 201.

FURN 303 DESIGN STUDIO: MARKET CONTEXT AND FURNITURE DESIGN

Through a series of lectures and seminars, this course enables students to identify, challenge and explore new concepts and design competencies within the parameters of markets and opportunities. The course also addresses trends and forecasting, patterns of domestic competition, practices in international import and export, packaging and transport of products. Students are exposed to case studies covering customer buying systems and hierarchies of needs, behavioral tendencies, cultural diversities, price determinants and market cost factors. Prerequisite(s): FIBR 201 or FURN 201 or IDUS 250 or INDS 210 or MTJW 255.

FURN 304 SOLUTIONS FOR STORAGE AND ORGANIZATION

Through directed assignments or a project, students explore their creativity to develop design solutions that pertain to storage and organization. An emphasis is placed on original concepts and solutions and the importance of effective design communication. Prerequisite(s): FURN 236 or FURN 238.

FURN 305 DESIGN STUDIO: FURNITURE DESIGN FOR THE MARKET

The complex process of furniture design for the market is examined and explored, addressing issues of function, structure, aesthetics, context and culture. The use of 2-D and 3-D visualization tools is instrumental as students develop and resolve their design solutions. Prerequisite(s): FURN 236 or FURN 238.

FURN 306 FURNITURE PRACTICES: METHODS IN PLASTICS

This course is an introduction to plastics as a material for design and manufacture. Through lectures, demonstrations and small-scale exercises and projects, students become familiar with the vocabulary of plastics and plastics design. The course covers basic design principles, issues in plastics, design protocols, key manufacturing processes and fabrication techniques specific to designing for plastics. Prerequisite(s): ACCE 205 or FIBR 160 or FIBR 170 or FIBR 190 or FURN 200 or IDUS 212 or MTJW 102.
FURN 307 HISTORY OF FURNITURE DESIGN
This course gives the students an understanding of specific design proponents, movements and historical trajectories relevant to furniture design, in a manner that informs and complements their design process. The course draws upon historical lineage and identifies the predominant civilizations throughout history and the contribution they have made to furniture design. This course seeks to trace the dominant furniture paradigms and historical shifts that have occurred from prehistory up to the 21st century. Specific emphasis is placed on theoretical and ideological developments surrounding the age or era in which such developments occurred, and study is focused on the effects of such historical events, shifts and consequences. Prerequisite(s): ENGL 123.

FURN 309 ELECTRONIC DESIGN AND VISUALIZATION
Through this course, students become proficient in industry-standard modeling software applications, and how they allow for quick, accurate and transformable visualization of designs to provide a tool to facilitate communication between designer, engineer and client. Prerequisite(s): DRAW 115.

FURN 311 METHODS OF WOOD BENDING
In this course, students synthesize their design and fabrication skills. The course explores the conceptual, aesthetic and structural issues involved with the design and construction of a project utilizing various wood bending techniques. Prerequisite(s): FURN 236.

FURN 312 ADVANCED ELECTRONIC DESIGN
This course focuses on advanced modeling and production. Through industry-standard software, students develop design ideas and execute prototypes using tech-based machinery. Students explore techniques for visualization through modeling and rendering, integrating these creative images within presentations. Prerequisite(s): FURN 309 or IDUS 213.

FURN 320 ACCESSORIES FOR LIVING
This course explores design, construction and packaging issues associated with the production of accessories for the living environment. Students design, develop and fabricate a product with a focus on efficient production strategies and appropriate integration of assembly processes, including the potential use of various rapid prototyping technologies. Prerequisite(s): FURN 302 or permission of the department chair.

FURN 321 UNIVERSAL DESIGN
Through lectures, readings, discussions and exercises, students explore universal design as an integrated process. Students examine the sphere of human activity and its impact on design. The synthesis of contextual research, user needs and technical and functional requirements in the design development is stressed. Students develop and execute design solutions based on the fundamental principles of universal design. Prerequisite(s): ELDS 205 or ELDS 225 or FURN 309.

FURN 323 PROTOTYPE FABRICATION
Students practice the appropriate fabrication techniques necessary to complete a previously designed original project. The course covers the properties and working characteristics of materials appropriate to the projects and emphasizes hand tool use, joinery techniques and safe machine operations. Prerequisite(s): FURN 200.

FURN 324 VISUAL PRESENTATION
This course focuses on advanced presentation techniques using creative problem-solving, concept building, visualization and research. Through lectures, discussions and exercises, students develop, document and present professional quality project materials that broaden their portfolios. Prerequisite(s): FURN 232.

FURN 330 EXPLORATION IN SOFT FURNISHINGS
Through a series of lectures, demonstrations, assignments and projects, students gain knowledge and experience with the materials, equipment and techniques involved in the production of soft furnishings for a variety of functional and aesthetic purposes. The students are exposed to sewing technology, patternmaking, structural design and upholstery techniques that provide the parameters for students to conceptualize, explore, design and produce a full scale prototype. Prerequisite(s): FURN 236.
FURN 331 HOT METAL FORMING

This course explores the history, modern manufacturing significance and practical application of hot metal fabrication techniques. Through discussion of the evolution of metals as used in human society, as well as hands-on experience with forging and forming techniques, students gain a broad understanding of the role of metal in society and design. Prerequisite(s): DSGN 102.

FURN 333 FURNITURE PRACTICES: WELDING

This course introduces the theory and technique required to perform welding and joining operations on various common metal alloys. Students are expected to develop a working knowledge of specific alloys and their relevance to furniture design and manufacturing industry standards. Prerequisite(s): DSGN 102.

FURN 335 CREATIVE FURNISHINGS DEVELOPMENT

Through semi-open ended assignments, students explore and develop creative solutions to functional and aesthetic design problems in furnishings. Students identify, refine and communicate the conceptual underpinnings of their projects as expressed in the discipline of furniture design. Emphasis is placed on original concepts, identifying personal aesthetic, providing solutions and the importance of effective self-direction. Prerequisite(s): FURN 236 or FURN 238.

FURN 360 PROFESSIONAL PRACTICES IN FURNITURE DESIGN

This course prepares students to enter the career field of furniture design. Topics include developing professional contacts, interviewing skills, portfolios and refined résumés. Prerequisite(s): FURN 303, and FURN 270 or FURN 309 or FURN 312.

FURN 405 DESIGN STUDIO: DIRECTED PROJECT

Research, design and preparation for prototyping are the focus of this course. It is intended to provide students with the opportunity to create the necessary documents and visual communication, making prototype execution feasible. Students generate concepts within the context of a directed project and prepare the necessary documents for execution of a prototype in later courses. Prerequisite(s): FURN 303, FURN 305.

FURN 410 DESIGN STUDIO: ADVANCED FURNITURE DESIGN

While applying their accumulated experience, knowledge and skills in a directed design project, students demonstrate their command of the design process, process documentation and presentation of a design project. Prerequisite(s): FURN 305, FURN 360.

FURN 425 DESIGN STUDIO: SENIOR FOCUS

This course provides the student the opportunity to propose and manage a faculty approved self-initiated design project with appropriate focus, inquiry, documentation, execution and presentation. Prerequisite(s): FURN 410.

FURN 440 ADVANCED METAL PROTOTYPING

This course is an opportunity for students to expand and apply skills learned in introductory metal-related courses. Using machining and welding skills, students develop and fabricate a fully functional and finely fashioned furniture prototype. The course focuses on efficient engineering construction decisions, precise and appropriate fabrication methods, and the production of professional quality metal furniture prototypes. Prerequisite(s): FURN 200.

FURN 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.
FURN 495 EXPERIENTIAL FURNITURE DESIGN

This course focuses on sponsored projects with the SCAD furniture design program and various industry partners. Students are exposed to the challenges of working for real clients to solve current problems in the furniture design field. Students employ both traditional and digital tools while working within a team environment to create solutions to meet project objectives and exceed client needs within this project-driven studio. Prerequisite(s): Permission of the department chair.

FURN 499 SPECIAL TOPICS IN FURNITURE DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of furniture design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

FURN 706 EXPLORATION IN PLASTICS

Plastics and plastics processes are covered in the context of a wide range of applications and within a variety of industries. Through lectures, case studies, demonstrations, and small-scale exercises and projects, students become familiar with the vocabulary of plastics and plastics design. Criteria for the design of plastic components and identification of processing methods are discussed and applied.

FURN 708 3-D COMPUTER-AIDED DESIGN FOR FURNITURE

Through this course, students become proficient in industry-standard modeling software applications and how they allow for quick, accurate and transformable visualization of designs as a tool to facilitate communication between designer, engineer and client.

FURN 709 MATERIALS, PROCESSES AND APPLICATION

A broad familiarity of furniture and accessory materials, processes and application is important for the designer. Materials and manufacturing methods unique to the furnishings industry as well as those common in other fields are covered in this course. Students learn and apply technical and practical considerations influencing the choice of material and production methods for furnishings. The role and influence of the designer are examined in the context of manufactured products.

FURN 710 ISSUES IN FURNITURE DESIGN

Through reading, writing and discussion, students explore the value of design and the role of furniture in our culture. With subtopics approaching sustainability, design methodology and ethics, among others, students examine contemporary discourse and establish their own design philosophy.

FURN 715 METHODS IN FURNITURE FABRICATION

Safe and proper use of studio fabrication equipment specific to and essential in the construction of furniture is covered in this course. Skills acquired in this course are instrumental to the effective production of furniture forms whether for testing, evaluation, presentation or exhibition. Students become familiar with and experience key processes involved in fabricating furniture artifacts large or small, providing the foundation for success in subsequent studios.

FURN 718 FURNITURE STUDIO: CONCEPTUAL STUDIES

Through a series of proposals and design briefs, students exercise their conceptual skills in solving complex, open-ended design problems that challenge their imaginative capabilities. By developing an awareness of the higher order of cognitive processes and connecting to their individual creative spark, students are encouraged to enhance their potential to substantially contribute to the field of furniture design.

FURN 721 WOOD BENDING METHODS

In this course, students acquire and integrate the knowledge and practice of bending wood as it applies to furniture and accessories. Prerequisite(s): FURN 715.
FURN 732 EVOLUTION OF FURNITURE DESIGN

Presented in a manner that informs and complements their design intentions, innovative interventions and creative intelligence, this course provides students an understanding of major design proponents, movements and historical trajectories relevant to furniture design. The course draws upon the historical lineage of furniture design and identifies the predominant breakthroughs, materials and techniques throughout history, with specific emphasis on theoretical and ideological developments and the effects of such historical events.

FURN 738 FURNITURE STUDIO: DESIGN AND IMPLEMENTATION

Students focus on a design project that considers the human experience with furniture in the built environment. The student applies acquired skills and knowledge toward solving a multifaceted furniture design problem of either a predetermined or proposed context. Students develop comprehensive documentation of sources, analysis and synthesis that supports the intended design solution and demonstrates an understanding of material, functional and aesthetic requirements in the execution of the course project. Prerequisite(s): FURN 715.

FURN 742 DIRECTED RESEARCH IN FURNITURE DESIGN

As the result of extensive research, students demonstrate the ability to pursue an inclusive concept development process, including the core components of research methodology, analysis and material integration. The process culminates in a written statement for presentation to the M.F.A. 45-hour review and a narrative draft to accompany a body of work. Prerequisite(s): FURN 738.

FURN 748 FURNITURE STUDIO: PROCESS AND Prototype

Students focus on a design project integrating research, content and the iterative process as applied toward the furniture form and its role in the built environment and market. Students create thorough documentation supporting and advancing design solutions and their feasibility relative to established design goals. Considerations of function and the material and technical requirements suggested by the design are addressed. Prerequisite(s): FURN 715.

FURN 749 FURNITURE DESIGN M.A. FINAL PROJECT

All M.A. students in furniture design are required to complete a final portfolio project that represents the culmination of their academic program. Prerequisite(s): FURN 738 and completion of the review for candidacy.

FURN 754 DIRECTED STUDIES I: THESIS RESEARCH, APPLICATION AND DESIGN

Application of learned research methodologies and demonstration of in-depth knowledge on furniture design form the basis for this course. Students plan and undertake the first phase of the intended body of work for their graduate project, leading to fully realized forms and the accompanying support documentation. Prerequisite(s): FURN 742 and completion of the review for candidacy.

FURN 760 EXPERIMENTAL METAL FABRICATION

This course teaches advanced procedures in the exploration of metal manipulation, machine safety and fabrication. Proper use of hand tools, metal identification and cold assembly techniques are addressed.

FURN 762 EXPERIMENTAL WOOD FABRICATION

This course is an intensive learning exploration centered on woodworking techniques where the ideation process and fabrication method examines the intrinsic properties of wood and the challenges extended by the variety of wood-working tools and machines. Students enrolled in the program also develop research and critical thinking skills, learn the effective use of visual and verbal presentation medium, and understand the integration of concept, human dimension requirements, technical considerations and necessary safety procedures in fabrication. Prerequisite(s): FURN 715.

FURN 764 DIRECTED STUDIES II: THESIS DEVELOPMENT, EXECUTION AND EXHIBITION

Evaluation, refinement and focus of the topic investigation provide opportunities for the student to build on the first phase of the graduate thesis project. Deeper analysis, investigation and understanding are reflected in the execution, presentation and documentation of the second phase of the graduate project and exhibit planning. Prerequisite(s): FURN 754.
FURN 767 FURNITURE DESIGN MERCHANDISING

Through a series of lectures and seminars, this course enables students to identify, challenge and explore new concepts and design competencies within the parameters of markets and opportunities. The course also addresses trends and forecasting, patterns of domestic competition, practices in international import and export, packaging and transport of products. Students are exposed to case studies covering customer buying systems and hierarchies of needs, behavioral tendencies and cultural diversities, price determinants and market cost factors.

FURN 769 SOFT FURNISHINGS

Students acquire knowledge of sewing technology, patternmaking, structural design and upholstery techniques. Students conceptualize, develop, design and execute a soft furnishing ensemble constructed from available and alternative materials applicable to varied aesthetic and functional purpose.

FURN 770 PROFESSIONAL PRACTICES IN FURNITURE DESIGN

In this course, students prepare to enter their career field. Topics include developing professional contacts, interviewing skills, portfolio and refined résumés. Graduate students develop a comprehensive package to prepare for employment, based on improved skill sets and capabilities. In-class learning is augmented by visiting furniture manufacture and design facilities in the area.

FURN 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FURN 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

FURN 783 FURNITURE DESIGN EXPERIENCES

This course focuses on sponsored projects with the SCAD furniture design program and various industry partners. Graduate students are exposed to the challenges of working for real clients to solve current problems in the furniture design field. Students employ both traditional and digital tools while working within a team environment to create solutions that meet project objectives and exceed client needs within this project driven studio. Prerequisite(s): Permission of the department chair.

FURN 790 FURNITURE DESIGN M.F.A. THESIS

All furniture design M.F.A. students are required to develop and prepare an exhibition of an original, cohesive body of work. Students must showcase four to six pieces supported by a written component. Prerequisite(s): Completion of the review for candidacy.

GRADUATE STUDIES

GRADUATE

GRAD 795 CONTINUING GRADUATE RESEARCH

Continuing Graduate Research is for graduate students who wish to take a quarter off to do independent work on projects and/or research but who need access to the library, to their MySCAD account and to their departmental buildings. The course does not satisfy requirements for continuous enrollment, so while students may enroll in GRAD 795 multiple times, they do need to be aware of their status regarding continuous enrollment. GRAD 795 is a zero credit course. Students registered in this course maintain a valid SCAD ID. Students should be aware that preference for studio space or other graduate student facilities is given to full-time graduate students. Students in GRAD 795 should obtain written permission of the department chair for use of studio space, departmental computer labs, or other graduate student space.
GRAPHIC DESIGN

UNDERGRADUATE

GRDS 201 INTRODUCTION TO GRAPHIC DESIGN

This course combines studio work with classroom instruction. Fundamental components of design theory and typography are incorporated with problem definition to provide students with valuable experience in the ideation, research, execution and presentation of projects. Lectures and visual media provide a broad introduction to the visual communication professional field. Prerequisite(s): DRAW 101, DSGN 101.
Available via eLearning? Yes

GRDS 205 TYPOGRAPHY I: ANATOMY, FORM AND SPACE

Students are introduced to typography and its role in the visualization of language, historically and presently through an assortment of transmedia applications. Creative thinking is encouraged, along with prescribed techniques for the appropriate media. Prerequisite(s): ADVE 130 or GRDS 201 or ITGM 130 or MOME 130.
Available via eLearning? Yes

GRDS 229 HISTORY OF GRAPHIC DESIGN

This course surveys the pivotal events and achievements that led to the current state of graphic communication. The uniquely human pursuit to give form to ideas is traced from the pictographs painted on cave walls to the latest imaginative designs. Through lectures, videotapes, discussions, presentations and research, students are introduced to the creative thinkers, important innovations and breakthrough technologies that have shaped the evolution of visual communication. Prerequisite(s): ARTH 110.
Available via eLearning? Yes

GRDS 233 VECTOR AND RASTER GRAPHICS

This course provides students with skills needed to produce vector and raster-based graphics. Students gain a thorough understanding of the nature of vector and raster-based digital file development, as well as an in-depth study of the applications used to create them. Projects and assignments focus on an exploration and understanding of the applications, applying color, tools, techniques and printing options.
Available via eLearning? Yes

GRDS 243 DIGITAL PAGE AND WEB GRAPHICS

In this course, students focus on making pages, both for print and Internet environments. Correct usage of the appropriate software tools, terminology and theory of page layout are emphasized and covered in sufficient detail to understand the differences between the two layout strategies. Multiple-page documents/ websites, media incorporation, output and publishing techniques for the two environments are the core concepts of this course. Readings, exercises and assignments focus on the acquisition of these skills. Prerequisite(s): GRDS 205.
Available via eLearning? Yes

GRDS 285 GRAPHIC DESIGN MEDIA MANAGEMENT

Students explore the technical processes vital to developing and managing complex design projects across a variety of media. Covering topics including image manipulation, vector graphics, typography for print and screen, hand-held devices, augmented reality, e-pubs, and more, students apply creative solutions to diverse media and are prepared to excel in the dynamic graphic design industry. Prerequisite(s): ADVE 207 or GRDS 205.
Available via eLearning? Yes

GRDS 320 INTRODUCTION TO TYPEFACE DESIGN

This course explores the domain of typeface design from a calligraphic, contemporary and deconstructive context, giving students the opportunity to develop their own design. The typefaces created are based on research into contemporary serial-type families and the historical influence of calligraphy and lettering on type design. Prerequisite(s): GRDS 205, GRDS 285.

GRDS 348 GRAPHIC DESIGN STUDIO I: IDEA VISUALIZATION

Through hands-on implementation of professional concepts, students are introduced to the designer’s role in visualizing complex projects across multiple media. Students build upon professional design methods and strategies of problem-solving as they learn to visualize dynamic ideas. Prerequisite(s): GRDS 285.
Available via eLearning? Yes
GRDS 353 TYPOGRAPHY II: INFORMATION AND MEDIA

In this advanced typography studio, students explore contemporary applications of letterform. Coursework addresses type and image and their role in creating meaning, as well as the role of style in establishing cultural relevance. Students are introduced to readability, legibility, color and appropriate application in both traditional and new media. Prerequisite(s): GRDS 348.
Available via eLearning? Yes

GRDS 358 PRODUCTION FOR PRINT AND DIGITAL ENVIRONMENTS

This course focuses on technical proficiency and the business components of production for print and digital output. Students create production-ready files for print and mobile devices using industry-standard software and project management protocols. Prerequisite(s): GRDS 348.
Available via eLearning? Yes
Hybrid delivery? Yes

GRDS 360 ART OF POSTER DESIGN

Posters are designed to be both informative and influential tools of communication. This course introduces students to the many forms of poster design via content research and development, the creation of the conceptual image, hierarchy and typographic manipulations and the combination of these elements into a cohesive and powerful design. Prerequisite(s): GRDS 353, GRDS 358.

GRDS 370 INFORMATION DESIGN

This course addresses visual problem-solving and emphasizes methods of translating complex data into clear, visually dynamic solutions. Topics include: corporate communication systems, publication, way-finding, interaction design, etc. Prerequisite(s): GRDS 358 or permission of the department chair.

GRDS 372 CORPORATE IDENTITY

Creative, ideational, image-making design, digital and traditional skills are necessary in this course to meet rigorous conceptual/visual standards pertinent to creating a brand and/or a company’s identity. Through a few complex projects and numerous graphic design formats and applications, all major aspects of visual identity are emphasized and developed: logotypes, typographic sets, color palettes, photographic and illustration styles and appropriate project presentation formats. Prerequisite(s): GRDS 358.

GRDS 374 PUBLICATION GRAPHICS

This course examines the graphic designer’s role in the layout and design of publications. Lectures and studio work cover historical as well as current practices and technologies used to produce multi-page publications. Students produce visualizations for several publications using the elements of layout with typography and art. Prerequisite(s): GRDS 358.

GRDS 376 BUSINESS PRACTICES FOR GRAPHIC DESIGN

Through lectures, demonstrations, research and studio work, this course presents an in-depth study of the business aspects of the graphic design profession. Common design problems are emphasized, including pricing, estimates, invoices, client relations and professional business conduct. Prerequisite(s): GRDS 358.
Available via eLearning? Yes

GRDS 378 TRADEMARK AND LOGO DESIGN

Through examination of corporate identity creation, this course focuses on the criteria for an effective logotype and how design firms attach meaning to a single word through typography and color. These issues are explored through a series of assignments totally devoted to the design of effective trademarks and logotypes. Students are also introduced to the major identity firms through research and written analysis. Prerequisite(s): GRDS 358.

GRDS 380 ALTERNATIVE DESIGN APPROACHES

This course challenges students to address unusual design problems through conceptual and artistic innovation. Alternative uses of new media and traditional techniques are explored. Prerequisite(s): GRDS 358.
Available via eLearning? Yes
GRDS 382 DESIGN FOR MULTIMEDIA
This course concentrates on educating students in the development of effective interfaces for electronic media employing theories and techniques of multimedia, interaction design and graphic design. Students explore the use of sound, motion, video and kinetic typography in their solutions. Prerequisite(s): GRDS 285.

GRDS 384 WEB DESIGN
Concentrating on the design, development, implementation, testing and updating of effective interfaces, this course emphasizes principles of graphic design, interactivity and usability. Students learn about a variety of visual, navigational and structural approaches to CSS, navigation systems, visual hierarchy, basic animations, image preparation and file transferring protocols. Vital coursework and career preparation highlight conceptual development and structure, interactivity, and design aesthetics. Prerequisite(s): GRDS 285.
Available via eLearning? Yes

GRDS 385 RESPONSIVE DESIGN FOR FLEXIBLE LAYOUTS
Utilizing practices related to flexible Web design, students create designs for the Web and its various screen formats (laptops, large desktop monitors, televisions and tablets) and orientation style-shifts. Projects focus on producing design solutions that emphasize the principles of Web design and Web-based typography in elastic and liquid layouts. Prerequisite(s): GRDS 384 or ITGM 267 or ITGM 357.

GRDS 386 PACKAGE DESIGN
In this course, students explore 3-D form and surface graphics by designing containers for a variety of products and constructing 3-D prototypes. Prerequisite(s): GRDS 358.

GRDS 387 INTERFACE DESIGN
Effective interfaces rely on principles of graphic design, interactivity and usability for design, development, implementation, testing and updating. This course introduces students to a variety of visual, navigational and structural approaches to these stages of the interface-building process. Topics covered include CSS, navigation systems, visual hierarchy, basic animations, image preparation and file transferring protocols. Emphasis is placed on conceptual development and structure, interactivity, and design aesthetics. Prerequisite(s): GRDS 384 or ITGM 267 or ITGM 357.
Available via eLearning? Yes

GRDS 388 INTERACTIVE WEB ANIMATION
This course focuses on educating students to develop complex graphical user interfaces and animation. Students explore that software and its ActionScript programming language while working with navigational elements, animated graphics and rich multimedia content, including sound and video. Current and future directions of Web interactivity and Web animations are addressed, with a focus on cross-platform development, dynamic content integration, browser compatibility, bandwidth limitations and the online distribution of interactive Web content. Prerequisite(s): ANIM 304 or ELDS 325 or GRDS 384 or ITGM 267 or ITGM 357.

GRDS 390 WEB SITE MANAGEMENT
This course is designed to educate students in the development and management of large, complex websites. Information architecture, site mapping and navigational development are introduced, with an emphasis on managing dynamic Web content. Among topics covered are application development, content management systems, cross-platform compatibility, online transactions, Internet security and the online distribution and updating of Web content. Prerequisite(s): ELDS 325 or GRDS 384 or ITGM 267 or ITGM 357.

GRDS 392 EXHIBITION AND ENVIRONMENTAL GRAPHICS
Students explore the ways in which exhibition and environmental graphics enhance the experience of the user community through interactivity with form and space. Working individually and in teams, students design and build scale models of their concepts for assigned projects. Prerequisite(s): GRDS 353, GRDS 358.

GRDS 394 DESIGN AND TECHNOLOGY: CONTEMPORARY ISSUES IN VISUAL COMMUNICATION
This course explores the technological, theoretical, cultural, social, political and economical issues currently affecting the field of graphic design. Students analyze the current state of the field of graphic design as a means of visual communication to employ effective design solutions for issues and topics relevant to contemporary design culture. Prerequisite(s): GRDS 229, GRDS 353.
GRDS 395 GRAPHIC DESIGN ENTREPRENEURSHIP

This course presents an in-depth study of new business ideas driven by design and brought about by changing technologies in the graphic design industry. Students learn why collaborative thinking is the new competitive advantage in global business. Moreover, students discover how to make use of the latest communication tools to streamline their business models, from financing and giving the elevator pitch to marketing and manufacturing. Prerequisite(s): GRDS 358.

GRDS 400 GRAPHIC DESIGN STUDIO II: SYSTEMS VISUALIZATION

This studio course addresses the designer’s role in visualizing complex, integrated systems. Through the independent exploration of key principles in visual systems design, students develop strategies for managing design solutions across multiple communication media outlets. Prerequisite(s): GRDS 358. Available via eLearning? Yes

GRDS 402 DESIGN FOR SOCIAL ISSUES

This course addresses the designer’s role in shaping the public narrative on social issues, causes and other needs-based topics. Students examine contemporary cultural, political and societal issues around the world that have an impact on our daily lives. They also learn how to design communication strategies that increase awareness, motivate, inspire or incite action from specific or broad audiences. Prerequisite(s): GRDS 353, GRDS 358.

GRDS 408 GRAPHIC DESIGN PORTFOLIO

Career development strategies are honed with preparation through lectures, demonstrations and studio work. Existing projects are analyzed, refined and gaps in the student’s body of work are filled with new, systematic outcomes. All work must meet professional standards with emphasis on quality and job-related subject matter. Prerequisite(s): GRDS 400. Available via eLearning? Yes

GRDS 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

GRDS 495 SPECIAL TOPICS IN GRAPHIC DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of graphic design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

GRDS 502 VISUAL COMMUNICATION HISTORY, RESEARCH AND DISCOURSE

This course fosters the development of ideational, analytical, rhetorical and writing skills necessary for graduate-level research into the contemporary and historical aspects of visual communication. The focus is on art and design discourse and visual artifacts as reflective of personal, cultural, social and political contexts of interpretation. Available via eLearning? Yes

GRDS 503 TYPOGRAPHIC COMMUNICATION

Through readings, writing assignments, lectures and studio projects, students explore advanced and sophisticated typographic solutions in a wide range of visual communication. Students explore the rules and aesthetics of typography as both a message and a means of visual expression in communication. Emphasis is placed on clear and effective communication, style, trends, current events and historical references. Available via eLearning? Yes

GRDS 504 INTEGRATED DESIGN MEDIA

Through writing, research, historical reference, strategic analysis and final execution, students increase their understanding and practical application of the design process. Available via eLearning? Yes
GRDS 701 GRAPHIC DESIGN SEMINAR: METHODOLOGIES

In this course, students discuss communication design strategies pertaining to creative, collaborative, practical and research methodologies. Through readings, discussion and personal investigation, students explore multiple methodological constructs relevant to contemporary graphic design practices.

Available via eLearning? Yes

GRDS 702 GRAPHIC DESIGN STUDIO: METHODOLOGICAL PRACTICE

Through individual and group visual explorations, students implement communication design strategies pertaining to creative, collaborative, practical and research methodologies. Students also create visual solutions using multiple methodological strategies relevant to contemporary graphic design practice.

Available via eLearning? Yes

GRDS 705 DESIGN METHODOLOGIES

This course focuses on developing creative problem-solving methodologies for graphic design. Students explore the relationship between theoretical constructs of creativity and the pragmatics of client identified parameters. The course facilitates student development of a personal visual communication style through rapid visualization techniques.

Available via eLearning? Yes

GRDS 709 TYPOGRAPHY STUDIO I

Students explore and utilize a diverse range of typographic principles and theories within the framework of various print-related applications. Critical analysis of message, meaning, form and context directs students in their creation of innovative print-based typographical explorations.

Available via eLearning? Yes

GRDS 715 PRINT STUDIO I

This course explores the theories, strategies and processes of developing a print-based brand image. Through lectures, independent research and studio work, students implement complex design systems created to provide a unified and unique presentation of image-building content. Prerequisite(s): GRDS 709.

Available via eLearning? Yes

GRDS 717 SUSTAINABLE GRAPHIC DESIGN PRACTICES

Emerging cultural attitudes and trends in consumer awareness have changed the ways in which graphic designers think and act in their role as social arbiters. In this course, students explore holistic design strategies and discuss established frameworks for sustainable design. Prerequisite(s): ADVE 705 or GRDS 701 or GRDS 702.

GRDS 718 CONTEMPORARY MEDIA PRODUCTION TECHNIQUES

This course addresses the presentation of information to multicultural and multi-generational audiences, and explores issues of readability, orientation, navigation, interaction, accessibility and user profiles as they apply to the design of information architecture and wayfinding for screen-based devices.

GRDS 720 WEBSITE DESIGN AND MANAGEMENT

This course provides a comprehensive review of current online practice and theory as it relates to communication efforts for screen and handheld devices. In addition, it provides a thorough course of study in the technical and aesthetic challenges of dynamic site design, building and management. Database usage as it relates to dynamic page building is a major topic and students are expected to be familiar with HTML, XHTML and industry-standard Internet design authoring and imaging applications.

Available via eLearning? Yes

GRDS 723 GRAPHIC DESIGN SEMINAR: MEDIA STRATEGY

This course focuses on contemporary media theories as applied to the field of graphic design in the 21st century. Students review and critique multiple media applications from cultural, informational, aesthetic, ethical, design, experiential and functional perspectives. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes
GRDS 724 GRAPHIC DESIGN STUDIO: MEDIA PRACTICE

Through independent research and studio work, students implement complex design systems and visual narratives to create unique and unified outcomes across multiple media formats. Strategies and processes used to develop visual communications across print and screen-based media are also addressed. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes

GRDS 726 THE ROLE OF GRAPHIC DESIGN IN SOCIAL AWARENESS

This course examines the vital role of visual communication within the dialog of a society, specifically regarding issues that affect the well-being of its cultural integrity. Ethical considerations of the graphic design discipline are explored through lectures, independent research and the creative development of bodies of work that attempt to address the morals that inform, guide and shape a culture. Prerequisite(s): ADVE 709 or SUST 704, or GRDS 701 and GRDS 702.

Available via eLearning? Yes

GRDS 727 INFORMATION VISUALIZATION

Through readings, lectures, research and assignments, students explore the role information serves in the praxis of design. Assignments range from traditional print applications to the role of interaction in the access of user-based information. Students also explore the role information serves in society, and the necessity for clarity in presentation as it enables informed decision-making for the advancement and/or evaluation of an idea, proposal or societal agenda. Prerequisite(s): GRDS 701, GRDS 702.

GRDS 730 3-D GRAPHICS STUDIO

Students explore theoretical and practical applications of experience and interaction design through projects addressing form, physical space and tactile response. Course content consists of readings, lectures and assignments, which interpret, involve and transform human engagement with the 3-D realm. Projects evolve from conceptual origins and progress to constructed physical objects. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes

GRDS 733 GRAPHIC DESIGN SEMINAR: TYPOGRAPHIC STRATEGY

Students explore and analyze a diverse range of typographic principles and theories in the dissemination of information to cultural communities of interest. Critical analyses of message, meaning, form and context are positioned within the framework of historic and contemporary technological advances and their impact on written communications. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes

GRDS 734 GRAPHIC DESIGN STUDIO: TYPOGRAPHIC PRACTICE

Through studio practice and experimentation, students apply a variety of typographic principles in traditional and emerging contexts. Letterform anatomy and design, proportion systems, layout, and measurement principles are addressed. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes

GRDS 748 GRAPHIC DESIGN M.A. FINAL PORTFOLIO

This studio course explores various ways in which designers can best promote their talents. All possible vehicles including portfolio, résumé and promotional materials are addressed with the result being a substantial body of work to be used as a job-seeking tool. Experimentation and unique approaches are encouraged during this process, but clarity of message and technical proficiency are the top priorities. Prerequisite(s): Any two 700-level GRDS electives and completion of the review for candidacy.

Available via eLearning? Yes

GRDS 753 GRAPHIC DESIGN SEMINAR: VISUAL INFORMATION STRATEGY

Students are introduced to the theoretical principles applied when transforming random data into effective information systems. The course addresses information comprehension through interaction and experience as information is transferred to specific communities of interest. Prerequisite(s): GRDS 701, GRDS 702.

Available via eLearning? Yes
GRDS 754 GRAPHIC DESIGN STUDIO: VISUAL INFORMATION PRACTICE

Covering both traditional and emerging media, this course explores information presentation through the application of theoretical and formal principles regarding the effective transformation of random and complex data sets into information delivery systems. Prerequisite(s): GRDS 701, GRDS 702.
Available via eLearning? Yes

GRDS 755 TYPOGRAPHY STUDIO II

This course focuses on the integration of kinetic media and typographic values. Topics such as sequencing, rhythm, color, texture, space and sound are explored and applied to visual communication projects. Contemporary and historical forms, as well as kinetic theories are analyzed and studied. Prerequisite(s): GRDS 705, GRDS 709.
Available via eLearning? Yes

GRDS 758 PUBLICATION DESIGN

Within the exploration of the history and methods of publication design, students examine the processes involved in coordinating images and typography through both verbal and visual content across multiple and emerging media. The role of the designer throughout the publication industry is examined through projects, lectures and class discussions.

GRDS 759 PRINT STUDIO II

By creating and marketing a consumer product, students focus on establishing product identity, promoting and building a brand through print advertising, outdoor and commercial photography, art buying, and package design. The course emphasizes personal development and exposure to team building as students explore creative partnership with fellow classmates and other departments such as photography and illustration. Prerequisite(s): GRDS 705, GRDS 715.
Available via eLearning? Yes

GRDS 760 POSTER DESIGN

Students explore the specific skills necessary to design posters as a unique means of communication. Working with large formats, advanced students develop skills in critical thinking, research, development of concepts and content, analysis and editing, and technical execution.
Available via eLearning? Yes

GRDS 761 THESIS PREPARATION

Students identify, develop, articulate and defend a working direction for their M.F.A. thesis through research, ideation and exploration. Prerequisite(s): GRDS 701, GRDS 702, any 700-level GRDS course.
Available via eLearning? Yes

GRDS 763 DIGITAL STUDIO II

Focusing on the theories and principles of human and computer interaction and interface design, this course also includes the practical application thereof. Students explore the relationships between form, content and function as well as develop media-rich interactive presentations for Internet and intranet delivery. Prerequisite(s): GRDS 715, GRDS 720.
Available via eLearning? Yes

GRDS 765 TYPEFACE DESIGN I

Exploring the realm of typeface design from a historical and contemporary perspective, students have the opportunity to develop their own designs. The created typefaces are based on research into the history and cultural, social, political, cognitive, ethical and aesthetic contexts of typography. Prerequisite(s): GRDS 701, GRDS 702.
Available via eLearning? Yes

GRDS 771 TYPEFACE DESIGN II

This course continues the development of typeface design. Students complete a 52-character alphabet, numerals, punctuation, ligatures and ornament in three different fonts and implement them for use in digital platforms. In addition, students research contemporary typeface design applications in both print and interactive media and perform analyses of postmodern typeface design. Prerequisite(s): GRDS 765.
GRDS 773 PORTFOLIO DESIGN
This studio course explores various ways in which designers can best promote their talents. All possible vehicles including portfolio, résumé and promotional materials are addressed with the result being a substantial body of work to be used as a job-seeking tool. Experimentation and unique approaches are encouraged during this process, but clarity of message and technical proficiency are the top priorities. Prerequisite(s): GRDS 759.
Available via eLearning? Yes

GRDS 779F GRADUATE FIELD INTERNSHIP
Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

GRDS 779T GRADUATE TEACHING INTERNSHIP
Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

GRDS 780 SPECIAL TOPICS IN GRAPHIC DESIGN
Working with a faculty adviser, students pursue a graphic design project of particular interest and significance. Students must present a proposal supported by research for approval. The course involves group instruction and critiques as well as individual projects.

GRDS 783 GRAPHIC DESIGN SEMINAR: USER EXPERIENCE STRATEGY
This course focuses on theories and practices relating to the creation of graphic environmental and virtual user experiences. Students evaluate theories of cognition, gestalt, aesthetics and perception, and analyze their applicability through written assignments. Prerequisite(s): GRDS 701, GRDS 702.
Available via eLearning? Yes

GRDS 784 GRAPHIC DESIGN STUDIO: USER EXPERIENCE PRACTICE
This course focuses on the application of theories and practices involved in the creation of environmental graphic and virtual user experience solutions. Students employ current analytical theories of cognition, gestalt, aesthetics and perception to create effective environmental and virtual user experience solutions. Prerequisite(s): GRDS 701, GRDS 702.
Available via eLearning? Yes

GRDS 791 GRAPHIC DESIGN M.F.A. THESIS
The M.F.A. thesis/discourse focuses on the formulation of the theoretical research and rhetoric regarding the M.F.A. candidate’s interest and thematic. The written treatise of the pre-approved subject is emphasized. All M.F.A. candidates are required to complete this final course and participate in the final M.F.A. thesis formal discussion. Prerequisite(s): Completion of the review for candidacy.
Available via eLearning? Yes

GRDS 792 GRAPHIC DESIGN M.F.A. VISUAL THESIS
This final visual M.F.A. thesis course fosters significant research that results in the development of the M.F.A. candidate’s visual constructs. Through the creation of a substantial body of work, students offer informative and enriching solutions in support of the proposed and approved M.F.A. thesis topic. Prerequisite(s): GRDS 791 and completion of the review for candidacy.
Available via eLearning? Yes

HISTORIC PRESERVATION
UNDERGRADUATE

HIPR 101 INTRODUCTION TO HISTORIC PRESERVATION
This course introduces students to the story of historic preservation and the importance of preservation in our own times. Class lectures and guest speakers discuss the interdisciplinary nature of the profession. Study trips and site visits give students the opportunity to learn preservation philosophies and observe methods of preservation practice. Prerequisite(s): ARTH 100, ENGL 123.
HIPR 202 RECORDING AND INTERPRETATION FOR HISTORICAL BUILDINGS

This course introduces students to professional field techniques employed in the recording of historical buildings and related resources. Students study selected structures and identify significant features, prepare relevant survey material and complete effective visual records using sketching, drafting and computer modeling to professional standards. Prerequisite(s): DRAW 115.

HIPR 203 PRESERVATION RESEARCH

This course introduces students to sources and methods of investigation used by historic preservation professionals. Effective research techniques are highlighted in short exercises and through a comprehensive term project. All assignments enable students to address thematic and site-specific research problems similar to those they might expect when working in the field. Prerequisite(s): HIPR 101.

HIPR 307 PRESERVATION TECHNOLOGY I

This course provides an introduction to the physical problems encountered in historic structures. Classroom lectures and site visits address the history of building technology and illustrate the ongoing processes of material deterioration. Students gain experience working with tools and processes utilized in restoration projects. Prerequisite(s): HIPR 101.

HIPR 308 PRESERVATION TECHNOLOGY II

This course continues themes from Preservation Technology I, addressing the study of conservation and preservation of materials found in the built environment. Students practice hands-on repair and stabilization methods using traditional and contemporary techniques within a studio environment. Prerequisite(s): HIPR 307.

HIPR 310 MATERIAL CULTURE

This course introduces the history, theory and method of material culture study—the study of objects as a means of interpreting past human activity. Students are introduced to the parameters of the field and the various methods of analyzing artifacts. The course focuses on analyzing the American home and its furnishings, stylistic evolution and the changes in historic interiors. European influences, religion and technology are addressed through classroom activities, presentations, guest lectures and site visits. Prerequisite(s): HIPR 101 or MUSM 201.

HIPR 312 DIGITAL COMMUNICATION FOR HISTORIC PRESERVATION

This course explores digital technology that supports historic preservation research, analysis and communication. Lectures and readings highlight digital innovations and real-world projects enable students to implement a variety of digital tools for laser scanning, modeling, information systems and data base design. Prerequisite(s): ELDS 225, HIPR 101.

HIPR 313 PRESERVATION LAW

This course examines the history of preservation legislation in the United States and abroad. Students focus on fundamentals of legal protection and on the regulation of historic cultural resources. Legal issues in historic preservation are addressed in light of political systems and changing attitudes that influence how we advocate and support the protection of our historic environments. Prerequisite(s): HIPR 101.

HIPR 322 PRESERVATION ECONOMICS

This course addresses the economic underpinnings with the continued use of historic buildings and sites as well as principles to be considered before undertaking preservation related projects. Class discussions consider social and cultural factors influencing financial approaches and ethics for preservation projects and initiatives. Prerequisite(s): HIPR 101.

HIPR 323 HISTORIC PAINT ANALYSIS

This course provides students with a working understanding of the conservation of wall paintings and their decorative reproduction as well as the process of paint analysis. Students are introduced to the mechanics of paint and associated materials as applied to the field of wall paintings and wood graining. Prerequisite(s): HIPR 101.

HIPR 331 PRESERVATION CONSTRUCTION

This hands-on course addresses the contractor’s relationship to the historic structure and its potential use. The course includes field trips, classroom lectures, projects and on-site work at a university-sponsored preservation work in progress. Prerequisite(s): HIPR 307.
HIPR 360 INTERNATIONAL PRESERVATION TECHNOLOGY

This course is traditionally offered as part of a travel study program and is designed to give students a global perspective of historic preservation and conservation practices. Students are introduced to methodologies utilized by the international community to conserve the built environment. This course addresses the broader issues of preservation theory and planning, as well as the details of analysis and technical intervention. Students meet preservation professionals and participate in a hands-on practical preservation project. Field trips add additional perspective. The course culminates in written documentation of the international preservation experience. Prerequisite(s): Permission of the department chair.

HIPR 400 ARCHITECTURAL GLASS PRESERVATION TECHNIQUES

Combining site visits with the use of lab and workshop facilities, this studio course takes students through the various forms of architectural glass. Students study common preservation challenges encountered with architectural glass and apply appropriate techniques for its conservation. Prerequisite(s): HIPR 307.

HIPR 402 PRESERVATION PLANNING

This course includes both field and class experiences in preservation planning. Students develop sample preservation plans that address small town or rural issues and the challenges of an urban setting. Prerequisite(s): HIPR 101, HIPR 203.

HIPR 404 PRESERVATION MANAGEMENT: NONPROFIT

This course focuses on the processes for successful nonprofit historic preservation organizations. Students are introduced to organizational management skills, including the roles and responsibilities of the director, the executive committee, the board of directors and other committees. Prerequisite(s): HIPR 101, HIPR 203.

HIPR 407 ADAPTIVE REHABILITATION

This course enables students to address historic preservation methods to a specific historic structure in need of rehabilitation. Students utilize research and assessments to support feasibility studies and design solutions. Particular emphasis is given to the guidelines and financial incentives established by governmental agencies. Prerequisite(s): HIPR 203, HIPR 307, HIPR 322.

HIPR 409 CONSERVATION SCIENCE AND PRESERVATION TECHNOLOGY

Buildings materials are subject to decay and deterioration at different rates for different reasons. Understanding what factors contribute to the decay and deterioration of building materials is the first step in slowing, arresting or altering that process. This course presents a fundamental overview of the history, evolution and use of a range of historic building materials. Students build on this knowledge to examine the interaction between materials and mechanisms of decay and deterioration and to explore methods for arresting, abating or altering this process. Prerequisite(s): HIPR 101.

HIPR 410 TOPICS AND TECHNIQUES IN HISTORIC LANDSCAPE PRESERVATION

This studio course explores various topics and techniques in historic landscape preservation, with an emphasis on applying the Secretary of the Interior’s Guidelines for the Treatment of Cultural Landscapes to selected sites. Lectures, readings, class discussions and presentations, graphic exercises, site visits and field trips illustrate the issues. Prerequisite(s): HIPR 101.

HIPR 425 DOWNTOWN REVITALIZATION

This course provides a holistic analysis of the process by which downtown areas can be revitalized. The course explores the Main Street Four-Point Approach that combines organization, design, promotion and economic restructuring to accomplish sustainable revitalization of downtowns. The course also considers the effects of current trends in development, such as smart growth and New Urbanism, on the process of downtown revitalization. The course uses lectures to explain concepts and case studies to emphasize concepts. Prerequisite(s): HIPR 313.

HIPR 440 PROFESSIONAL COLLABORATION IN HISTORIC PRESERVATION

This course focuses on projects between the SCAD historic preservation program and various external partners. Students learn the value of collaboration as a tool for successful careers. They are exposed to the opportunities of working with clients as they address issues related to historic preservation practice. Students employ research, analysis and critical thinking to determine appropriate responses to specific challenges. Prerequisite(s): Permission of the department chair.
HIPR 445 EMERGING ISSUES IN HISTORIC PRESERVATION

Historic preservation does not exist in isolation. Like any field, it is impacted by social, technological and political issues. Practicing preservation in this rapidly changing world can be immensely challenging. This seminar course helps prepare students to meaningfully address those challenges by providing students an environment for analysis and discussion of contemporary issues affecting the preservation profession. Students explore theoretical and practical solutions that have been utilized locally, in the United States and abroad. Prerequisite(s): HIPR 307.

HIPR 446 CEMETERY PRESERVATION FIELD TECHNIQUES

Cemeteries are complex historic sites requiring the preservationist to be able to treat a variety of materials (from marble to cast iron) in a variety of forms (from headstones to fences). Through a combination of lectures, laboratory and field work, students in this course learn to apply conservation techniques toward the preservation of historic cemeteries. Prerequisite(s): HIPR 307.

HIPR 450 PRESERVATION OF THE RECENT PAST

This course introduces students to the timely and controversial topic of the preservation of our more recent heritage. Through lectures, site visits, readings and discussions, students explore the myriad challenges associated with the preservation of these resources and learn about national and international efforts to address their preservation. Students then apply this knowledge to their final project, which focuses on an issue related to preserving the recent past. Prerequisite(s): HIPR 101, HIPR 202.

HIPR 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 60 credit hours, 2.5 overall GPA.

HIPR 480 HISTORIC PRESERVATION SENIOR PROJECT

This required course emphasizes the production of a meaningful historic preservation philosophy to be included in a portfolio produced to professional standards. Students participate in intensive critiques of historic preservation projects, written work, and oral and digital presentations as they prepare themselves for opportunities in the historic preservation profession. Prerequisite(s): HIPR 407.

HIPR 499 SPECIAL TOPICS IN HISTORIC PRESERVATION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of historic preservation and allows students to pursue individual research projects related to the topic of the course. Prerequisite(s): Vary according to topic.

GRADUATE

HIPR 501 COMMUNICATION FOR THE PRESERVATIONIST

This course delves into the communication challenges demanded of graduate students in historic preservation. Students strengthen their skills in visual literacy by sketching and drawing the built environment. Communication skills in writing and public speaking are also reinforced through classroom exercises and critiques. Available via eLearning? Yes

HIPR 502 THE TECHNOLOGY OF HISTORIC STRUCTURES

This course provides an overview of the materials and technology of the built environment. The student explores the context, materials, methods and technical protocols of buildings and structures. This course encompasses building technology from prehistory to the present from the perspective of the preservationist. Available via eLearning? Yes

HIPR 700 INTRODUCTION TO INTERNATIONAL PRESERVATION

Through the study of a range of World Heritage sites, students explore what these resources represent to various cultures and arguments for why they should be the subject of effective and sustained preservation efforts. Topics include identifying cultural heritage, tangible and intangible heritage, and intercultural encounters.
HIPR 701 PRESERVATION HISTORY AND THEORY

This course is designed to provide graduate students with an understanding of the history, methodology and practice of historic preservation. Practical, legal and philosophical issues are examined through lectures, discussions and site visits.

Available via eLearning? Yes

HIPR 703 PRESERVATION LAW AND ADVOCACY

This course examines the evolution of historic preservation laws at the federal, state and local levels. It begins with an understanding of the legal system in the United States and how laws are made and then explores specific laws that apply to historic preservation and cultural resources, including provisions of the U.S. Constitution. Topics include the Historic Preservation Act of 1966, the Department of Transportation Act of 1966 and the Environmental Policy Act of 1969 as well as more recent and more specific federal and state laws. Specific attention is paid to local land use planning and local historic district control as well as to national mechanisms for the protection of historic and cultural resources. Evolution and application of the Secretary of the Interior’s Standards are considered, and the legal basis for the National Register of Historic Properties and National Historic Landmarks is considered. This course also exposes students to historic preservation and cultural resource advocacy groups, their areas of concern and their effect on historic preservation and cultural resource laws. Prerequisite(s): HIPR 701 or permission of the department chair.

Available via eLearning? Yes

HIPR 704 PRESERVATION ECONOMICS AND DEVELOPMENT

This course examines the economic effects of historic preservation activities and strategies for achieving economic viability for rehabilitated historic buildings. The course begins with examination of basic economic concepts that affect the cost of and return from rehabilitated historic buildings, and then allows students to apply those concepts to theoretical rehabilitation projects. The course also explores economic incentives that have special application to historic properties, including tax credits and conservation easements. Topics include valuation of historic properties, financing of historic properties and marketing of historic properties. Prerequisite(s): HIPR 701

Available via eLearning? Yes

HIPR 706 PRESERVATION RESEARCH AND SURVEY

This course is designed to give students a thorough understanding of research and survey. Students apply research skills to general and specific research projects and develop historic resource survey skills by examining underlying principles of survey.

Available via eLearning? Yes

HIPR 709 CONSERVATION SCIENCE AND PRESERVATION TECHNOLOGY

This course presents a fundamental overview of the materials found in the make-up of historic structures—their composition, application and function. The history and evolution of materials, the remedial abatement of deterioration and long-term maintenance are also addressed.

Available via eLearning? Yes

HIPR 712 DIGITAL COMMUNICATION FOR HISTORIC PRESERVATION

This course initiates advanced study of digital technologies that historic preservation professionals utilize in support of their research, analysis and communication. Students gain experience with laser scanning, geographic information systems, modeling and database design. Lectures, discussions and readings highlight how technology is used in the field and projects enable students to learn how to apply these tools. Prerequisite(s): HIPR 701.

HIPR 714 MATERIAL CULTURE PRESERVATION AND INTERPRETATION

This course introduces the history, theory and method of material culture study—the study of objects as a means of interpreting past human activity. Students are introduced to the parameters of the field and the various methods of analyzing artifacts. The course focuses on analyzing the evolution and the changes in historic interiors. Cultural influences, religion and technology are addressed through classroom activities, presentations, guest lectures and site visits.
HIPR 716 BUILDING ASSESSMENT STRATEGIES I

This course presents methods for the analysis and interpretation of historic building resources. Identification, research, documentation, analysis and interpretation skills are developed through field application and projects. This course is required for the Master of Arts and Master of Fine Arts degrees. Prerequisite(s): HIPR 709.

Available via eLearning? Yes

HIPR 717 PRESERVATION OF THE CULTURAL LANDSCAPE

The cultural landscape is the tangible and intangible impression made by humans on their environment. In this course, students examine the relationship between the cultural landscape and the built environment. Topics include whether or not to preserve a cultural landscape in a changing world - and how to meet the challenge.

HIPR 718 INTERNATIONAL HERITAGE PROTECTION

International heritage protection relies on cooperative agreements or conventions that address the protection of cultural resources. Several international organizations have as part of their mission the identification, documentation and protection of cultural resources. This course explores the international agreements intended to protect cultural resources, considers how those agreements operate and evaluates their effectiveness. Students investigate the workings of international organizations that deal with the protection of cultural resources.

HIPR 720 HERITAGE TOURISM

Heritage tourism is a significant part of the economy of many places in the world. It can be an important vehicle for cultural exchange, providing a personal experience not only of what has survived from the past but of the contemporary society. Heritage tourism can also overwhelm an area and contribute to the decline and near destruction of a culture. This course examines the phenomenon of heritage tourism and considers its benefits, its burdens and how it may be managed.

Available via eLearning? Yes

HIPR 721 PRESERVATION PLANNING IN THE BUILT ENVIRONMENT

This course acknowledges linkages between rural and urban preservation and addresses issues and planning strategies common to both settings. Through readings and extended project work, students are introduced to the philosophy, problems and practical solutions of preservation planning. Prerequisite(s): HIPR 703.

Available via eLearning? Yes

HIPR 726 REVITALIZING DOWNTOWNS

This course incorporates concepts of law, economics and planning to provide a holistic analysis of the process by which downtown areas can be revitalized. The course explores the Main Street Four-Point Approach that combines organization, design, promotion and economic restructuring to accomplish sustainable revitalization of downtowns. The course also considers the effects of current trends in development, such as Smart Growth and New Urbanism, on the process of downtown revitalization. The course uses lectures to explain and case studies to emphasize concepts.

Available via eLearning? Yes

HIPR 729 INTERNATIONAL PRESERVATION SEMINAR

International preservation organizations, techniques and relationships evolve and change. This course provides an opportunity for students to observe the changes that are occurring in the field of international preservation as well as focus on topical issues. This course also serves as the beginning of the students’ formulation of their topic and research methodology for the final project. Prerequisite(s): HIPR 700.

HIPR 730 HISTORIC PAINT AND DECORATIVE FINISH ANALYSIS

This course introduces the methodology of historic paint and decorative finish analysis. On-site and laboratory examination of historic finishes are accomplished using traditional accepted technologies. Students also recreate and remediate damaged finishes. Color analysis in this course is standardized using the Munsell® color system.

HIPR 732 THE CULTURAL LANDSCAPE OF PETROLEUM

This seminar course introduces students to landmark texts and readings relevant to the impact of petroleum in our cultural landscape. Readings and discussions explore the cultural influences behind our conscious and unconscious reliance on petroleum. Coursework is aimed at offering differing approaches to identifying the depth of oil’s influence on our culture and the possible solutions for sustainable communities.
HIPR 733 PRESERVATION OF THE RECENT PAST

This dynamic seminar course introduces students to the timely and controversial topic of the preservation of our more recent heritage. Through lectures, site visits, readings and discussions, students explore and analyze the myriad challenges associated with the preservation of these resources. The impact of previous and current national and international initiatives is evaluated. Students then apply this knowledge to a project that focuses on developing innovative, practical, philosophically-grounded and replicable solutions to address the many challenges of preserving the recent past.

HIPR 734 PRESERVATION REHABILITATION

In this course, students undertake and complete a rehabilitation plan for a specified structure, making use of skills acquired in historic preservation and addressing the needs of commercial viability. Prerequisite(s): HIPR 701, HIPR 706, HIPR 709, HIPR 716.
Available via eLearning? Yes

HIPR 736 HERITAGE CONSERVATION AND THE CREATIVE CITY

This course is designed for students who are passionate about the cities and places where we live, work and play. This course explores the role of historic preservation in creative city-making across the globe. Students analyze nontraditional and creative ways to improve the urban cultural environment, while addressing issues such as globalization, technology, transportation, gentrification and poverty. Students analyze the impact that the creative city-making, shrinking cities and megaregions have upon historic structures and culture and discuss the implications for the future of historic preservation. Prerequisite(s): HIPR 701.

HIPR 739 INTERNATIONAL PRESERVATION TECHNOLOGY

The techniques that are used to preserve cultural heritage vary according to the resource itself. Other influences include the spatial and temporal contexts in which they were created, and the current conditions under which they exist. This course examines the wide range of preservation techniques from around the world as they apply to specific resources, and considers how those techniques might provide insight into addressing preservation issues from other areas. Prerequisite(s): HIPR 700.

HIPR 741 HISTORIC PRESERVATION COLLABORATIVE EXPERIENCES

This elective course focuses on sponsored projects between the SCAD historic preservation program and various partners. Students embrace the challenge of working with real clients to address issues related to historic preservation practice. Students employ primary and secondary research as well as critical thinking and analysis to determine appropriate responses to specific challenges. Prerequisite(s): Permission of the department chair.

HIPR 742 PRESERVATION MANAGEMENT FOR THE NONPROFIT

This course focuses on the processes for successful nonprofit historic organizations. The course provides information about roles and responsibilities of the director, the executive committee, the board of directors and committees. Prerequisite(s): HIPR 701.

HIPR 745 EMERGING ISSUES IN HISTORIC PRESERVATION

This seminar course provides students an environment for analysis and discussion of contemporary issues affecting the preservation profession. Theoretical and practical approaches to such issues as social, technological and political changes are analyzed for their impact on historic preservation and heritage stewardship locally, nationally and internationally.

HIPR 746 ARCHITECTURAL GLASS PRESERVATION TECHNIQUES

Taking a comprehensive approach to the treatment of historic architectural glass, students learn its various forms, common deterioration challenges and ethical procedures for the application of conservation techniques. Site visits and demonstrations are combined with hands-on opportunities for students in this studio course. Prerequisite(s): HIPR 709.

HIPR 747 CONSERVATION IN HISTORIC CEMETERIES

Preservationists working in historic cemeteries must have a comprehensive approach to conservation. This course offers a range of experiences (classroom, laboratory and field) for the student to learn methods for conserving monuments and enclosures in such materials as wood, stone and metal. As a cultural landscape, the cemetery’s history, form and meaning are addressed in treatment. Prerequisite(s): HIPR 709.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIPR 749</td>
<td>HISTORIC PRESERVATION M.A. FINAL PROJECT</td>
<td>This course focuses on the development and completion of a final, comprehensive M.A. project. Projects may be research or site based and must be conducted at an advanced level of complexity and challenge. Prerequisite(s): HIPR 704 and completion of the review for candidacy. Available via eLearning? Yes</td>
</tr>
<tr>
<td>HIPR 751</td>
<td>BUILDING ASSESSMENT STRATEGIES II</td>
<td>This course is second in a two-course sequence. The course provides a comprehensive assessment of historic building resources. Prerequisite(s): HIPR 716.</td>
</tr>
<tr>
<td>HIPR 755</td>
<td>PRESERVATION PHILOSOPHY AND CRITICISM</td>
<td>This course analyzes critically the cultural and technical basis of the built environment. Based on this analysis, students examine the repertoire of preservation philosophies, both historic and current. Prerequisite(s): HIPR 701, HIPR 706.</td>
</tr>
<tr>
<td>HIPR 757</td>
<td>PRESERVATION RESTORATION</td>
<td>This course examines the appropriate application of restoration standards in historic buildings. Emphasis is placed on significant structures worthy of total restoration and practical restoration of building fabrics. Restoration standards in this course follow those established by the Secretary of the Interior. Prerequisite(s): HIPR 701, HIPR 706, HIPR 716.</td>
</tr>
<tr>
<td>HIPR 765</td>
<td>PRESERVATION SEMINAR</td>
<td>This second-year graduate lecture series prepares students for entry into the field of historic preservation. Classroom activities are augmented by guest lectures by professionals and field trips to successful preservation organizations in the Southeast. Prerequisite(s): HIPR 701, HIPR 706, HIPR 709.</td>
</tr>
<tr>
<td>HIPR 779F</td>
<td>GRADUATE FIELD INTERNSHIP</td>
<td>Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.</td>
</tr>
<tr>
<td>HIPR 779T</td>
<td>GRADUATE TEACHING INTERNSHIP</td>
<td>Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.</td>
</tr>
<tr>
<td>HIPR 780</td>
<td>SPECIAL TOPICS IN HISTORIC PRESERVATION</td>
<td>This course examines topical issues in preservation. Issues vary from term to term. Prerequisite(s): Varies according to topic.</td>
</tr>
<tr>
<td>HIPR 791</td>
<td>HISTORIC PRESERVATION M.F.A. THESIS I: RESEARCH AND ANALYSIS</td>
<td>This course serves as the first part of a two-course sequence dedicated to the development and production of the historic preservation thesis and the culmination of the M.F.A. course of study. Following committee approval of the thesis proposal, research begins on the integral concerns of the thesis, including problem definition, process inquiry, critical thinking synthesis and communication with the advice and guidance of faculty. Emphasis is placed on a high degree of complexity and challenge within the thesis project. Prerequisite(s): HIPR 765 and completion of the review for candidacy.</td>
</tr>
<tr>
<td>HIPR 792</td>
<td>HISTORIC PRESERVATION M.F.A. THESIS II: DEVELOPMENT AND PRESENTATION</td>
<td>This course serves as the second part of a two-course sequence dedicated to the development and production of a major historic preservation thesis as the culmination of the graduate student's course of study. Students continue the thesis through the conventional phases of problem identification, research, synthesis and problem resolution. Prerequisite(s): HIPR 791 and completion of the review for candidacy.</td>
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</tbody>
</table>
ILLUSTRATION

UNDERGRADUATE

ILLU 150 INTRODUCTION TO SCIENTIFIC ILLUSTRATION

Scientific illustrators use observational, technical and aesthetic skills to portray a subject accurately. Accuracy and communication are essential. In this course, students learn to render forms both known and imagined, observed and unobservable, from the micro to the macro using a range of rendering techniques and learn of the scientific illustration masters through history to the present. Prerequisite(s): DRAW 101.

ILLU 170 PHOTOGRAPHY FOR SCIENTIFIC ILLUSTRATION

This course introduces students to the photographic tools available that can support and further their development as scientific illustrators. The capture and study of varieties of light on natural forms are particularly emphasized. Prerequisite(s): DRAW 101.

ILLU 200 DRAWING AND DESIGN FOR ILLUSTRATORS

The aim of this course is to understand how drawing can lead to strong and effective illustration. Drawing and design skills are extended by placing the emphasis on communication. Assignments, lectures and demonstrations explore commonly employed illustrative components such as observation, perspective, light and shadow, construction of form, composition and the interpretation of the subject as well as the style of drawing. The use of photo reference is considered, and students are introduced to the professional process of creating thumbnail sketches, roughs and finished sketches. Prerequisite(s): DRAW 101 or DRAW 200.

ILLU 205 ILLUSTRATION MATERIALS AND TECHNIQUES

Various traditional and nontraditional skills and techniques are used to produce illustrations. This course applies composition and design, color and conceptualization to a range of materials and techniques. Prerequisite(s): ILLU 200.

ILLU 213 INTRODUCTION TO ILLUSTRATION

This course explores illustration as a means of communicating ideas. Classes are designed around a series of problems and illustration experiences for which there are no pre-established solutions. Various materials and techniques are explored. Prerequisite(s): DSGN 101, ILLU 205.

ILLU 215 EXPLORATION OF MEDIUMS

In this course, students explore and practice with mixed media on created surfaces. Various media, including acrylics, oils, watercolor and gouache, are combined with other materials, such as pastel, colored pencil and charcoal. Students complete traditional and nontraditional assignments and are encouraged to develop and explore individual techniques. Prerequisite(s): ILLU 213, ILLU 229.

ILLU 217 EDITORIAL ILLUSTRATION

This course addresses concepts in illustration and seeks to expand students’ capability to solve visual problems with creative, individual and expressive imagery. Assignments provide the context for this exploration and challenge students to enter new territory in their search for unique and provocative ideas. Editorial illustration embraces strong conceptual approaches to picture making and is fertile ground for creativity and expression. Prerequisite(s): ILLU 205.

ILLU 225 DIGITAL ILLUSTRATION AND TECHNIQUES

Students use Adobe Photoshop to enhance traditional work and acquire important knowledge in the digital domain. Idea development within real-world parameters, originality, aesthetics and technical proficiency are emphasized. Prerequisite(s): CMPA 100 or CMPA 110, ILLU 205, ILLU 213.

ILLU 229 SURVEY OF ILLUSTRATION

Students focus on illustration and its historical relationship to both fine arts and commercial applications. Illustration is directly linked to ever-changing social and political trends, fine art movements and technological advances in the field of publishing. Through the use of videos, slides, book references and lectures, students explore a variety of images and concepts regarding past and present illustration markets. Prerequisite(s): ARTH 110, ILLU 200.
ILLU 240 DRAWING FOR SCIENTIFIC ILLUSTRATION

This course introduces students to the process of careful study and analysis of natural forms, systematic record keeping of field and studio studies, and the application of these studies in the development of formal illustrations. Prerequisite(s): DRAW 101.

ILLU 304 ADVERTISING ILLUSTRATION

This course addresses practical illustration problems encountered in creating advertising art, posters, CD covers, books, packaging and other art forms. Various materials and techniques are explored, and unique approaches to problem solving are encouraged. Prerequisite(s): ILLU 215.

ILLU 305 CHILDREN'S BOOK ILLUSTRATION

This course introduces children's book illustration, with an emphasis on creating a professional package that may be sent to publishers. Students are introduced to the world of traditional and modern children's book illustration through lectures, demonstrations and analyses of several nationally and internationally successful books. Prerequisite(s): ILLU 215.

ILLU 306 BOOK ILLUSTRATION

This course develops students' skills in interpreting a manuscript or story and creating a visual image. Students explore the application of various materials and techniques. Emphasis is placed on unique solutions and perspectives to expand students' imagination and develop a personal viewpoint. Prerequisite(s): ILLU 215.

ILLU 311 THE PORTRAIT IN ILLUSTRATION

This course addresses the portrait as a means of visual problem-solving that goes beyond creating a likeness. Students are presented a variety of illustration assignments that incorporate the use of portraiture in documentary, editorial and commissioned contexts. Working with live models, students learn the principles of creating a portrait using different media and techniques. The course includes an overview of portraiture throughout art history and an exploration of the portrait in today’s illustration market. Prerequisite(s): DRAW 200, ILLU 215.

ILLU 313 COLLAGE FOR ILLUSTRATION

Providing a uniquely tactile problem-solving process for the illustrator, this course gives students exposure to a wide variety of media and techniques. Various materials and practices are addressed including adhesive aesthetics and image manipulation (both manual and digital). Emphasis is placed on connecting content and concept within the collaged form to create a successful illustration. Prerequisite(s): ILLU 200, ILLU 213.

ILLU 315 DYNAMIC VISUALIZATION FOR SCIENTIFIC ILLUSTRATION

This course covers the specific and highly specialized requirements of accurately depicting 3-D form onto a 2-D surface through hands-on, step-by-step instruction in the process of applied perspective theory. Prerequisite(s): ILLU 150, ILLU 200 or SEQA 202.

ILLU 316 ADVANCED DIGITAL ILLUSTRATION

Mastering new skills and techniques for creating digital illustrations are the focus of this advanced course. Topics include extensive information concerning current software specific to the digital illustration market. Emphasis is also placed on controlling and/or modifying output of student-produced imagery. Prerequisite(s): ILLU 225.

ILLU 318 TYPE AND IMAGE FOR ILLUSTRATORS

The successful marriage of illustration and typography is integral to creating many forms of effective visual communication. This course is designed to give illustration students a working knowledge of the relationship between illustration and typography. Students learn the fundamentals of typography and how to utilize it effectively with their illustrations. Prerequisite(s): ILLU 213, ILLU 225.

ILLU 320 3-D ILLUSTRATION

This course focuses on images created using tangible 3-D objects, found objects, and materials and techniques that include collage and model making. The course involves in-class demonstrations and experimental assignments. The work of successful 3-D illustrators past and present is shown and discussed. Students are set typical commercial assignments and, under faculty guidance, have the opportunity to experiment and to develop their own individual assignments. Prerequisite(s): ILLU 215.
ILLU 324 PASTEL TECHNIQUES

This course explores various techniques of the soft pastel medium, including dry-on-dry and dry-on-wet. Students experiment with oil, oil pastel, watercolor and acrylic using still life, the human figure and photographic reference. Students work with both large and small formats and explore pastel from a fine art and illustrative perspective. Prerequisite(s): ILLU 215.

ILLU 330 POSTER DESIGN AND ILLUSTRATION

The poster has long been an exciting medium for expressing the creative personality of the illustrator. This course emphasizes the visual product and examines the graphic vocabulary of poster communication for various venues such as theater, movies, media and corporations. Prerequisite(s): ILLU 215.

ILLU 331 THE ART OF CARICATURE

The artist’s perspective in social, political and satirical commentary is examined in this studio course. The history of caricature, from Francisco Goya and Honoré Daumier through David Levine and Al Hirschfeld, is incorporated into lectures and assignments. Prerequisite(s): ILLU 215.

ILLU 337 WATERCOLOR FOR THE ILLUSTRATOR

This course focuses on watercolor as a medium for the illustrator. Students are challenged to develop traditional and nontraditional techniques and to explore weights of paper, textures and block-out materials. Assignments are relevant for the working illustrator. Current and historical information is presented to demonstrate the impact of watercolor on the field of illustration. Prerequisite(s): ILLU 215.

ILLU 338 HUMOROUS ILLUSTRATION

This course explores the conception and production of illustrations that use humor to communicate ideas. Students analyze humorous art produced by renowned illustrators such as Seymour Chwast, Edward Sorel, R.O. Blechman, Steven Guarnaccia, Ralph Steadman, Elwood Smith and Gary Baseman. Traditional and digital techniques are demonstrated. Character development, design, stylization, distortion and exaggeration are practiced to develop a personal look. Students explore the many venues that showcase humorous art, including magazines, greeting cards and advertisements. Prerequisite(s): ILLU 215.

ILLU 339 ILLUSTRATION FOR RETAIL MARKETS

This course explores the role that an illustrator plays in the retail marketplace by introducing students to the application of illustrative work to a wide range of possible products. The course further provides an opportunity for students to learn about the licensing of their own work, how to work with agency representation and the professional expectations and standards of the field. Prerequisite(s): ILLU 225.

ILLU 341 ILLUSTRATING THE EDIBLE

This course focuses on food illustration in five general areas in the illustration market: cookbooks (covers and interiors), recipe and editorial illustration (magazines), production illustration (packaging), menu imagery (advertising for restaurants, bistros and coffee houses) and 3-D food display (inside restaurants, window displays and store displays). Projects are designed with each of these areas in mind. Prerequisite(s): ILLU 215.

ILLU 342 ACRYLIC TECHNIQUES

Various traditional and nontraditional skills and techniques are used to produce illustrations. This course addresses the applications of composition and design, color and conceptualization with a variety of acrylic paint techniques. Through set projects, students experiment and gain experience with at least four different methods of working in acrylic paints. Prerequisite(s): ILLU 215.

ILLU 344 ILLUSTRATIVE APPROACHES TO CONCEPT DESIGN

Focusing on the creation of characters and environments appropriate for animation, children’s books or the computer game markets, students in this course develop illustrations suitable for publication. Students interface with pre-arranged art directors and editors who assist and encourage the development of professional concepts. Prerequisite(s): ANIM 270 or ILLU 225 or ITGM 130 or SEQA 277.
ILLU 345 ADVANCED RENDERING TECHNIQUES FOR SCIENTIFIC ILLUSTRATION

This course emphasizes the student’s need to analyze, interpret and distill the complexities observed in natural forms and focuses on honing rendering abilities. Students produce illustrations of both the known and imagined, the observed and unobservable. Prerequisite(s): SEQA 352 or SEQA 388.

ILLU 348 VECTOR ILLUSTRATION AND DESIGN

Students learn to use vector-based software, multiple techniques for creating illustrations and simple Web interfaces. Subjects include rendering with Bézier curves, combining vector- and raster-based imagery, and animating a Web interface. Prerequisite(s): ILLU 225.

ILLU 365 ILLUSTRATIVE APPROACHES TO PRINTMAKING

Illustration techniques often include an element of printmaking, and many illustrators also use basic printmaking to produce editions and handmade multiples. An introduction to the printmaking facility at SCAD Lacoste is followed by assignments suitable for creating illustrations and multiples. Techniques such as monotype, card block, relief and intaglio processes are included. Professional methods of producing and displaying editions of prints are introduced. Finished prints and illustrations are displayed at the SCAD Lacoste end-of-term vernissage. Prerequisite(s): ILLU 205.

ILLU 400 ILLUSTRATION PORTFOLIO

This course offers advanced illustration students the opportunity to build and enhance their portfolio by proposing a series of illustration problems for themselves. Emphasis is placed on advanced development of personal style through an examination of content, materials and techniques. Students engage in the illustrative process from concept to completion as they develop an illustration portfolio. Prerequisite(s): ILLU 225, and ILLU 305 or ILLU 306.

ILLU 409 ILLUSTRATION SELF-PROMOTION

Self-promotion addresses business practices in regard to illustration and prepares fine arts students to successfully package and promote their work. Additionally, the self-promotion student becomes well versed in legal and accounting issues relevant to the field of illustration, representation in the industry, and industry standards in pricing and contract negotiation. Course projects include database development, defining and targeting markets, traditional and digital marketing strategies and assembling presentation materials critical to launching an illustration career. Prerequisite(s): ILLU 400.

ILLU 410 GETTING PUBLISHED

In this course, advanced students become actual working illustrators. The professor arranges jobs for publication in major magazines. Other possibilities for published work in this course include book covers and work for advertising agencies. Prerequisite(s): Senior or graduate status.

ILLU 420 DIGITAL DRAWING AND DESIGN FOR SCIENTIFIC ILLUSTRATION

The communication of complex scientific principles often requires multiple images, and the ability to design and compose these images for print as well as electronic media is essential to a scientific illustrator. This course uses a variety of software in the development and design of scientific instructional material, both for print and electronic media. Prerequisite(s): ILLU 345.

ILLU 440 DIGITAL SCULPTING FOR SCIENTIFIC ILLUSTRATION

This course is an exploration of the use of digital sculpting in scientific illustration. Topics covered include creating digital sculptures, synthesizing various digital sculptures and illustrative materials into a coherent whole, and professional practices regarding the use of digital sculptures in the scientific illustration industry. Students create innovative and original artwork for inclusion in a professional portfolio. Prerequisite(s): ILLU 345.

ILLU 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.
ILLU 495 SPECIAL TOPICS IN ILLUSTRATION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of illustration and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

GRADUATE

ILLU 503 ILLUSTRATION STRATEGIES

This course is designed to reinforce the creative processes that underpin the profession of illustration. These include idea generation, drawing, composition, value and color. Students apply these processes as they create a wide range of images for illustration. A personal visual viewpoint is encouraged, and students are also shown the range of markets in which contemporary illustrators operate.

Available via eLearning? Yes

ILLU 504 DRAWING STRATEGIES FOR ILLUSTRATION

By broadening and strengthening fundamental drawing skills through in-class drawing sessions, outside assignments and research, students deepen their understanding of drawing as the basis of illustration. The course begins with intensive exercises designed to strengthen observational skills and to enhance competence in a wide range of materials and techniques. It emphasizes figure drawing and also explores expressive mark making, value, composition, proportion and perspective.

Available via eLearning? Yes

ILLU 505 INFLUENCES IN ILLUSTRATION

This course highlights the distinct historical trends in illustration and also explores the sources of contemporary styles. Students work on a series of studio assignments, making reference to past trends and to new movements in illustration. The course includes written papers, tests, critiques, presentations and illustration assignments.

Available via eLearning? Yes

ILLU 701 MEDIA AND TECHNIQUES

This course explores and adds to students’ repertoires of media and techniques. Through class assignments, students practice and increase their skills with media and techniques common to the field of illustration. Students also may investigate and work with nontraditional media. The content of the course is oriented toward the commercial field of illustration.

Available via eLearning? Yes

ILLU 714 DRAWING FOR ILLUSTRATORS

This course explores drawing as the key mode of expression for the illustrator. The course begins with refreshing and strengthening observation skills, mark-making technique and interpretation abilities. Other areas addressed include creative expression, gesture, attitude, movement embellishment and exaggeration. Students are encouraged to develop individual and personal approaches to drawing within the context of illustration. The course reviews fundamental issues of value, mood, composition, proportion and perspective.

Available via eLearning? Yes

ILLU 721 ADVANCED STUDIO TECHNIQUES

This course provides exploration of and practice with mixed media on a variety of surfaces. Assignments are based on typical areas of concentration found in the field of illustration, including conceptual, decorative, surreal, editorial, design, narrative, portrait and realistic. Prerequisite(s): ILLU 701.

Available via eLearning? Yes

ILLU 727 ILLUSTRATION CONCEPTS AND COMPOSITION

This course revisits the fundamentals of illustration and seeks to join concept and composition as one element. Assignments are dedicated to generating creative ideas and exploring the best possible methods for expressing these ideas with compelling imagery.

Available via eLearning? Yes
ILLU 730 DIGITAL SOLUTIONS FOR ILLUSTRATION
This course explores the possibilities of the computer as a medium to create images and illustration through the use of popular software. Concepts and sketches are developed technically and the computer is applied as a tool to produce finished pieces. Personal approach and style are emphasized and consistency is encouraged.
Available via eLearning? Yes

ILLU 735 ILLUSTRATION MARKETS
This course incorporates the insights gained in Illustration Concepts and Composition into topic-oriented assignments designed to address students’ portfolio needs. Students are introduced to the criteria professionals use to evaluate portfolios, as well as general marketing tips. Prerequisite(s): ILLU 727.
Available via eLearning? Yes

ILLU 740 CONTEMPORARY TOPICS IN ILLUSTRATION
This course is a creative workshop offered on a periodic basis. Course content is based on a faculty member’s or visiting illustrator’s expertise. Students are encouraged to consult their adviser for a precise course description and prerequisites.

ILLU 742 DIRECTED PROJECTS IN ILLUSTRATION
Working one-on-one with the professor, students pursue an illustration specialty of particular interest and significance. The course involves group instruction and critiques, as well as individual projects. Prerequisite(s): ILLU 727.
Available via eLearning? Yes

ILLU 749 ILLUSTRATION M.A. FINAL PROJECT
This course focuses on each student’s personal artistic vision as it relates to illustration and on the many ways students can present their work, both through a traditional portfolio and in other relevant formats. Students are expected to learn to develop a professional portfolio that incorporates a personal style as evidenced in a substantial body of work. Students also develop résumés, promotional mailers and mailing lists. All M.A. students in illustration are required to complete this final project in printed or digital form. Prerequisite(s): ILLU 735 and completion of the review for candidacy.

ILLU 760 POSTER ILLUSTRATION
The poster has long been an exciting medium for expressing the creative personality of the illustrator. While this course emphasizes the visual product, students also examine the graphic vocabulary of poster communication for various venues like theater, movies, media and public announcement. In this course, students conduct research on a topic and present their findings in a visual and written format. Prerequisite(s): ILLU 701, ILLU 730.

ILLU 764 ILLUSTRATION FOR PUBLICATIONS
In this course, students gain professional experience. The professor arranges jobs for publication in major magazines and acts as a liaison between students and art directors. Other possibilities for publication in this course include book covers and work generated for advertising agencies and design firms. Prerequisite(s): ILLU 727.

ILLU 774 PROFESSIONAL PRACTICES IN ILLUSTRATION
This course addresses the business side of illustration, from purchase orders and pricing to packaging and presentation. Students are expected to become familiar with numerous marketing strategies and professional practices in the field. Assignments include compiling an art director’s list, assembling various portfolios and creating a self-promotional mailer. Prerequisite(s): ILLU 727.
Available via eLearning? Yes

ILLU 779F GRADUATE FIELD INTERNSHIP
Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ILLU 779T GRADUATE TEACHING INTERNSHIP
Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
ILLU 780 SPECIAL TOPICS IN ILLUSTRATION

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary. The course may include lectures, discussions, individual projects and critiques, depending on the topic.

ILLU 790 ILLUSTRATION M.F.A. THESIS

All M.F.A. students in illustration are required to develop and prepare an original exhibition, accompanied by a written component. Prerequisite(s): Completion of the review for candidacy.

ILLUSTRATION DESIGN

GRADUATE

ILDE 749 ILLUSTRATION DESIGN M.A. FINAL PROJECT

In this capstone course, students present work as if to prospective clients and employers in this forum for realization of the skills and practices applied in professional contexts. Prerequisite(s): Completion of the review for candidacy.
Available via eLearning? Yes

INDUSTRIAL DESIGN

UNDERGRADUATE

IDUS 100 INTRODUCTION TO INDUSTRIAL DESIGN

This course introduces students to the industrial design profession. Lectures, discussions and problem-solving exercises explore industrial design as a creative process, examine its history and provide insight into professional opportunities in the field. Prerequisite(s): DSGN 102.

IDUS 212 MODEL AND PROTOTYPE DEVELOPMENT

This course introduces the use of hand tools and workshop equipment to develop rapid study models and mid-fidelity prototypes related to industrial design. Students build study models of products to professional standards of accuracy and finish, with an emphasis on rapid development. All aspects of workshop practice and safety are emphasized.

IDUS 213 INDUSTRIAL DESIGN IDEA VISUALIZATION

This course develops the drawing skills and 2-D presentation techniques used to convey design ideas in the industrial design profession, including the rapid construction of perspective systems, the ability to sketch quickly and accurately, the use of basic line and weight methods to convey ideation rationale, and the visual representation of product assembly. Additionally, students learn how to manipulate hand drawn sketches using computer software. Prerequisite(s): IDUS 100 or SERV 216.

IDUS 215 CONTEXTUAL RESEARCH METHODS

This course presents the techniques necessary to conduct relevant and useful research of a novel domain in context. Students are expected to gain knowledge and expertise to contribute to the design process in user-centered products and systems in which user goals and task needs are given primary importance. Prerequisite(s): ARCH 101 or FIBR 160 or FURN 200 or GRDS 201 or IDUS 100 or INDS 102 or SERV 216.

IDUS 221 HUMAN FACTORS IN INDUSTRIAL DESIGN

This course explores the physical, psychological, perceptual and behavioral characteristics of humans. Through a series of lectures and projects, this information is applied to the field of industrial design to develop safe and effective products. Prerequisite(s): IDUS 213, IDUS 215.
IDUS 250 THE DEVELOPMENT OF PRODUCT FORM

A sequence of short projects provides students with an opportunity to investigate the design issues associated with familiar mass-produced products and to gain an understanding of design methodology. Projects are developed to enhance working knowledge of the importance of form, and the impact and relevance of visual and physical design decisions. Prerequisite(s): IDUS 213, IDUS 215.

IDUS 313 COMPUTER MODELING

This course applies design-based simulation and 3-D modeling to the industrial design process. State-of-the-art software is used as a modeling tool, and computer graphics are used as a communication tool for newly developed products. Prerequisite(s): IDUS 213, IDUS 215.

IDUS 314 MANUFACTURING AND ASSEMBLY OF INNOVATIVE MATERIALS

Understanding of the practical relationships between industrial design and the manufacturing industry is vital to an industrial designer. In this course, students discover and analyze the materials, manufacturing and assembly technologies of today. Additionally, students forecast innovative trends of tomorrow for both small batch and mass production of the next generation of products. Prerequisite(s): IDUS 250.

IDUS 316 PORTFOLIO AND RÉSUMÉ DEVELOPMENT

Students begin to structure their industrial design projects into a cohesive and formal portfolio of work, preparing them for internship and employment opportunities. Emphasis is placed on interviewing skills, portfolio preparation and presentation refinement. At the end of this course, students formally present the majority of their industrial design work in a structured critique to multiple faculty evaluators. Prerequisite(s): IDUS 250 or SERV 216.

IDUS 321 INDUSTRIAL DESIGN IN THE MARKETPLACE

Through a sequence of design projects, students are required to consider more complex design issues and their corresponding problems. Students work through the product development cycle, and, while they are expected to apply their project skills and technical knowledge to formulate design solutions that are both visually appealing and functional, they also focus on the skills necessary to communicate ideas to engineers, marketing and other stakeholders. Prerequisite(s): IDUS 313, IDUS 314.

IDUS 331 ADVANCED MODEL BUILDING

This course offers advanced study and practice in the tools, techniques, materials and equipment used to construct professional-quality models and prototypes related to industrial design. Emphasis is placed on accuracy, realism and making multiple function prototypes. Workshop practice and safety are emphasized. Prerequisite(s): IDUS 212.

IDUS 355 SENSORY AWARENESS

Humans perceive their environments with all of the senses. This course seeks to incorporate that understanding into the design process to provide an understanding of the sensory nature of products and their environments as a whole. Through a sequence of design projects, students learn to consider and anticipate human sensory, perceptual and cognitive abilities. Students work through the product development cycle, gaining an understanding of users’ needs and desires based on acquired sensational knowledge and learn to incorporate that knowledge into the design process for clients, engineers, marketers and other stakeholders. Prerequisite(s): IDUS 221.

IDUS 360 ADVANCED PRODUCT RENDERING

Students develop the skills necessary to prepare high quality design presentations in mixed media. The course builds on the knowledge and skills developed in earlier courses. Prerequisite(s): IDUS 250.

IDUS 401 PROTOTYPE PROJECT CONCEPTUALIZATION

This is the first in a three-quarter sequence covering the research, design and construction of a full-scale working prototype. In this course, students working in a team environment research user needs, human factors, aesthetic issues, manufacturing requirements and market demands to identify user needs and product opportunities. Teams use brainstorming and other ideation methodologies to produce and develop numerous design concepts. Students work with industry partners to gain a deep understanding of issues related to the project concept. Student designs are developed through final concept and full-scale mockup. Prerequisite(s): IDUS 321.
IDUS 402 PROTOTYPE PROJECT CONSTRUCTION

This is the second in a three-quarter sequence covering the research, design and construction of a full-scale working prototype. In this course, students begin to translate their design concepts into the major systems of the working prototype. Mass production and assembly issues impact the design and must be resolved by students. Prerequisite(s): IDUS 321.

IDUS 410 INDUSTRIAL DESIGN INNOVATION

This course explores the methods of identifying and developing inventive solutions to a wide range of design problems. Students are presented with design problems concerning user and function, which require them to develop the skills to devise, test and experiment with new design directions and solutions. The course also covers the means of protecting design ideas. Prerequisite(s): IDUS 314.

IDUS 421 COMMERCIAL PRACTICES FOR INDUSTRIAL DESIGN

Students undertake projects that investigate a broad range of design, marketing and production issues. Project time scales are extended, the need to undertake research is emphasized, and overall project management skills are accentuated. Students are introduced to market-related design issues, product ranging and the key influences in a selection of product series, as well as issues of patent law, project planning and contract negotiation. Prerequisite(s): IDUS 321.

IDUS 431 INDUSTRIAL DESIGN SENIOR STUDIO

In this final studio, students are required to apply all their skills to develop a product of their selection. Under supervision, students are expected to demonstrate control of all aspects of the design process. Prerequisite(s): IDUS 421.

IDUS 471 INDUSTRIAL DESIGN SENIOR STUDIO I: RESEARCH AND IDEATION

In this first of a sequence of two senior studios, students are required to apply all their skills to develop a comprehensive design structure for a product of their selection. Under supervision, students are expected to demonstrate control of all aspects of the design project management, research and ideation process. Prerequisite(s): IDUS 421.

IDUS 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

IDUS 491 INDUSTRIAL DESIGN SENIOR STUDIO II: DEVELOPMENT AND COMMUNICATION

Students create a capstone artifact for present and future markets. They engage in the developmental and communication phases of the design process in order to cultivate critical and creative skills. The course culminates in a highly innovative well-designed artifact, a professional presentation and a process book that showcases creative design process implemented during the project. Prerequisite(s): IDUS 471.

IDUS 495 SPECIAL TOPICS IN INDUSTRIAL DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of industrial design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

IDUS 501 DESIGN IN CONTEXT

The ability to apply appropriate design techniques is vital in professional practice. This course provides the essential skills and tools to develop and visualize concepts and ideas in both two and three dimensions. This course provides students with a range of design challenges that enable them to prepare and present comprehensive solutions.
IDUS 711 METHODS OF CONTEXTUAL RESEARCH

This course presents the techniques necessary to conduct relevant and useful research of a novel domain in context. Students are expected to gain knowledge and expertise to contribute to the design process in user-centered products and systems in which user, goals and task needs are given primary importance. The course covers interviews, focus groups, contextual inquiry and design, surveys and questionnaires, and the creation of new and novel research techniques.

Available via eLearning? Yes

IDUS 713 INDUSTRIAL DESIGN STUDIO I

This studio requires students to undertake a project that focuses on more than one stand-alone product. Students are expected to acquire the ability to research and assimilate the design needs of a client and become skilled at placing their own designs within those parameters. Students are required to formulate concept proposals that establish and lead to new design directions.

IDUS 718 INDUSTRIAL DESIGN STUDIO II

Students apply advanced design methodology and management techniques by designing two products simultaneously. Students must consider not only the key components in the current designs, but must also propose future improvements based on possible technological advances. Students research technical feasibility and user requirements, as well as constructing prototypes, models and components to test the manufacturability or functionality of their proposals. Prerequisite(s): IDUS 713, SDES 704.

IDUS 723 COMPUTER MODELING

This course addresses industry interest in product simulation using high-end, 3-D computer software. The course explores product modeling and assembling simulation and analyzes their application to the design process. Computer graphics are used as a communication tool for newly developed products.

IDUS 733 ENTREPRENEURSHIP FOR DESIGNERS

This course presents the principles of leadership and project planning critical to forming a profitable, successful new business entity based on an existing original product concept. Business plan development is discussed, as well as core financial business strategies toward the end of achieving innovation in the marketplace. In this course, students are exposed to the process of developing original concepts into actual manufactured, marketed and sold products. Prerequisite(s): FASH 716 or FIBR 719 or FURN 713 or IDUS 713.

IDUS 748 INDUSTRIAL DESIGN M.A. FINAL PROJECT

In this final studio, M.A. students apply all their skills to develop a product concept that addresses a unique set of needs through an understanding of the consumer and the market. With the collaboration of the supervising professor, students must demonstrate command of all aspects of the design process, from the application of original research findings to the creation of a marketing and production strategy for a product of their choosing. Prerequisite(s): IDUS 718 and completion of the review for candidacy.

IDUS 755 DIRECTED STUDIES IN INDUSTRIAL DESIGN I: RESEARCH

In association with the professor, students formulate an advanced project study brief in an area of their particular interest. Students refine their design methodology and conceptualization skills while developing in-depth technical knowledge within their chosen specialty. Prerequisite(s): IDUS 713.

IDUS 763 GRADUATE SEMINAR IN METHODOLOGY

This course prepares students to formulate original frameworks of thought and methodologies of the design process based on influential writings in design, aesthetics and business theory. Through structured discussions, presentations and documents, students develop and test theories and models of design thinking, innovation and its value in the real world of design management, practice, critical review, education, and public service. Prerequisite(s): IDUS 718.

IDUS 765 DIRECTED STUDIES IN INDUSTRIAL DESIGN II: ADVANCED INNOVATIVE METHODOLOGIES

Students must formulate a second advanced project brief in a field of study of their choosing, thereby gaining a deeper understanding of design methodology and project management. Prerequisite(s): IDUS 755.
IDUS 770 PROFESSIONAL PRACTICES IN INDUSTRIAL DESIGN

This course serves as a forum to discuss and prepare for the concerns of the professional world. Emphasis is placed on budgeting skills, portfolio preparation, presentation refinement and professional practices, including ethical issues related to the profession. Prerequisite(s): DMGT 706 or IDUS 713.

IDUS 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

IDUS 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

IDUS 780 SPECIAL TOPICS IN INDUSTRIAL DESIGN

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

IDUS 790 INDUSTRIAL DESIGN M.F.A. THESIS

All industrial design M.F.A. students are required to prepare an original thesis that researches an area of their particular interest. The thesis culminates in a written submission, in conjunction with a conclusive exhibition of research as applied to a specified product design. Prerequisite(s): IDUS 765 and completion of the review for candidacy.

INTERACTION DESIGN

UNDERGRADUATE

IACT 315 HUMAN/COMPUTER INTERACTION

This course presents the principles of human/computer interaction. Students are expected to gain knowledge and expertise to contribute to the design process in computer-based, user-centered systems in which user and task needs are given primary importance. Students also evaluate the usability of interactive systems in fulfilling the requirements of their users. Prerequisite(s): CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225.

IACT 317 INTERACTIVE PRODUCT DESIGN

This course focuses on the issues related to the aesthetics of digital media within a nonlinear environment. Students are introduced to design problems in various disciplines through the use of current authoring techniques and technologies. Prerequisite(s): IACT 315 or MOME 206.

IACT 370 INFORMATION ARCHITECTURE

This course provides an overview of an important graphic and interaction design specialty and includes selected studio projects that emphasize visual problem solving. Students are expected to learn to translate complex data into clear, visually dynamic solutions. Types of data can include statistical content, representing sequences that occur in space and time. This course complements study in topics of corporate communications systems, as well as publication, wayfinding and webpage design. Prerequisite(s): IACT 315.

IACT 375 PERCEPTUAL AND COGNITIVE HUMAN FACTORS

This course explores the physical, psychological and behavioral characteristics of humans. Through a series of lectures and projects, this information is applied to interaction design to develop usable, desirable and effective products. The course builds on and applies theories and methods studied in Human/Computer Interaction. Prerequisite(s): IACT 315.
IACT 435 INTERACTION DESIGN STUDIO

Students undertake work that presents complex interaction design problems and propose their own design briefs for a major piece of work. Design work is developed and prototypes are created within the time frame of the course. The project offers students an opportunity to synthesize understanding and method in interaction design. Prerequisite(s): IACT 375.

GRADUATE

IACT 701 THEORY OF INTERACTION DESIGN

This lecture-based course presents various readings from writers within the field of interaction design and related disciplines. Material covered includes case studies, methodologies and discourse relating to this complicated and highly theoretical field.

IACT 720 INTERACTIVE PRODUCT DESIGN PROCESS

This course looks at the visionary, futuristic aspects of interactive products. These products can be both physical and digital. The course investigates the closing gap between the two embodiments and encourages a poetic, experiential attitude towards interactive product design. Prerequisite(s): IACT 701.

IACT 731 INFORMATION ARCHITECTURE FOR DESIGNERS

This course provides an overview of a graphic and interaction design subspecialty and includes selected studio projects that emphasize visual problem-solving. Students learn to translate complex data into clear, visually dynamic solutions. Types of data include statistical content, representing sequences occurring in space and time. This course complements study in topics of corporate communication systems, as well as publication, way-finding and webpage design. Prerequisite(s): IACT 701.

INTERACTIVE DESIGN AND GAME DEVELOPMENT

UNDERGRADUATE

ITGM 120 INTRODUCTION TO INTERACTIVE DESIGN AND GAME DEVELOPMENT

This course begins to investigate visual and audio communication involving user actions, strategic design and the illusion of motion. Through individual approach and expression in traditional media, students are encouraged to experiment with the juxtaposition and sequence of design elements and imagery and to develop a sense of artist-audience construct and consequence. Prerequisite(s): CMPA 110, DRAW 101.

Available via eLearning? Yes

ITGM 121 INTRODUCTION TO GAME DEVELOPMENT

Through hands-on experience, students are introduced to critical aspects of the game industry from non-digital games to indie games to the latest video games. Roles and responsibilities within the game development team are discussed and practiced through in-class exercises, and genres are critically introduced, discussed and explored. Key individuals, companies and associations are also explored, and controversies are examined. The course culminates in a group project. Prerequisite(s): CMPA 110, DRAW 101.

ITGM 122 INTRODUCTION TO INTERACTIVE DESIGN

Through individual and group exercises, students are introduced to critical aspects of interactive art and design from physical computing to installation art to traditional and nontraditional websites. A history of the interactive medium is presented, and the breadth of the medium is critically introduced, discussed and explored. Through in-class exercises, students practice composition, aesthetics and various types of interactive art. Key individuals, media, software tools and associations also are explored. Prerequisite(s): CMPA 110.

ITGM 130 DIGITAL DESIGN AESTHETICS

This course provides the foundation for visualizing and understanding the essential vocabularies, principles and concepts of design, color and visual literacy as applied to interactive digital work. Prerequisite(s): CMPA 110.

Available via eLearning? Yes
ITGM 220 CORE PRINCIPLES: PROGRAMMING

Students develop the core principles of programming interactivity through object-oriented programming techniques using visual scripting tools and hand-coded scripting languages. Experiential learning enables students to develop applications and projects that include complex interactive websites, experimental interactive work and online games.
Available via eLearning? Yes

ITGM 226 GAMIFICATION AND GAME-BASED LEARNING

Utilizing individual and group projects, this course takes a comprehensive perspective of the emerging field of gamification. This investigation looks at how game systems and game ideas are utilized to build enthusiasm around a topic by educators, corporations and a variety of institutions from museums to newspapers. The course begins with an overview of terms, concepts and history, followed by case studies of significant projects. Students are then presented with the methodologies and practices to develop game systems for a variety of clients.
Prerequisite(s): IDUS 250 or ITGM 120 or ITGM 121 or SERV 216.

ITGM 236 CORE PRINCIPLES: GAME ART

Students explore and develop digital content creation techniques and aesthetic skills required to model, texture and generate accurate materials for 3-D game assets. Through the use of standard 3-D software, students learn methods and procedures to create industry-standard digital content efficiently and accurately. Students create game-ready content in 3-D, utilizing real-world observations and the use of original and existing concept art.
Prerequisite(s): BREN 200 or ITGM 130, ITGM 120 or ITGM 121.
Available via eLearning? Yes

ITGM 237 CORE PRINCIPLES: VISUAL DESIGN FOR INTERACTIVE MEDIA

Students delve into the intersection of information visualization and user interface design. Through the exploration of key principles and methodologies of these fields, students develop a working knowledge of the means by which dynamic media systems-websites, games, information aggregators, mobile device applications, etc.-organize, visualize and present information to the end users of screen-based media. Students learn and use industry methodologies to develop information-intensive interactive projects through a series of progressive assignments.
Prerequisite(s): ITGM 120 or ITGM 122, ITGM 130.

Available via eLearning? Yes

ITGM 256 CORE PRINCIPLES: GAME DESIGN

Students explore, apply and discuss the core principles of game design, including the game space, game mechanics, the game player and the design decisions that create the game state. Through in-class game play and game design exercises, students examine the design process needed to build today’s games. Through the exploration of player agency, immersion, structures of goals, challenges, pacing, encounters, quests, puzzles, conflicts and rewards, students learn the rules of play and apply those principles to in-class game design projects.
Prerequisite(s): BREN 200 or ITGM 130, ITGM 120 or ITGM 121.
Available via eLearning? Yes

ITGM 258 MODELING FOR GAME DEVELOPMENT

Students develop an understanding of 3-D, the principles of modeling and video game aesthetics while exploring the creation of 3-D models specifically designed for integration into a game engine. Aesthetics, construction, communication, sculptural skills and quality of work are emphasized.
Prerequisite(s): ITGM 236.

ITGM 266 CORE PRINCIPLES: GAME TECH

Real-time rendering technology allows game artist and level designers to create immersive game environments that respond to the player’s action within the game space. Students in this course are prepared for high-level careers in the video game industry by creating event-driven environments and learning to work with the multiple toolsets existing in contemporary game engines required to produce functional game level.
Prerequisite(s): ITGM 220, ITGM 236.

ITGM 267 CORE PRINCIPLES: INTERACTIVE DESIGN

This course focuses on understanding and applying the core principles of designing and developing interactive games and applications. Students are introduced to industry-standard authoring techniques and technologies for delivery on the Web and as stand-alone applications. Designing and implementing interactivity is the focus of the course.
Prerequisite(s): ADVE 150 or GRDS 205 or ITGM 220.
Available via eLearning? Yes
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Prerequisite(s)</th>
<th>Available via eLearning?</th>
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<tr>
<td>ITGM 277</td>
<td>ITGM 277 CORE PRINCIPLES: USER-CENTERED DESIGN</td>
<td>Students examine the core principles and methodologies used throughout the interactive design industry for creating screen-based dynamic media-websites, information installations, mobile applications, etc. Specifically, students address the interactive design process used to create dynamic media based on how a user may want or need to use products or systems. Prerequisite(s): ITGM 120 or ITGM 122, ITGM 130.</td>
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<td>ITGM 310</td>
<td>ITGM 310 ANIMATION FOR GAMES</td>
<td>Animation provides a sense of immersion while giving players feedback about the state of the game. Students learn to create animation assets for both 2-D and 3-D games. Topics covered range from basic key frame animation and creating player character cycles to importing each student’s animation into an existing game engine. Prerequisite(s): ANIM 250 or ITGM 258 or VSFX 210.</td>
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<td>Yes</td>
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<tr>
<td>ITGM 326</td>
<td>ITGM 326 APPLIED PRINCIPLES: PROGRAMMING</td>
<td>In this course, students learn programming techniques and skills utilizing programming languages in common use by game developers and interactive designers. Students gain basic understanding of computer science concepts, awareness of different types of computer languages, use of a program-development environment, understanding of control structures, data structures, program logic, problem-solving and object-oriented programming methodologies. Prerequisite(s): ITGM 220. Available via eLearning? Yes</td>
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<td>Yes</td>
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<tr>
<td>ITGM 333</td>
<td>ITGM 333 SCULPTURAL TEXTURING FOR GAMES</td>
<td>This course focuses on the creation of complex organic models and 2-D and 3-D textures for use in video game development. Traditional 2-D photo editing, painting software, and 3-D painting and sculpting applications are combined to provide maximum emphasis on art, mood and extreme detail. Additional techniques relating to the use of complex systems within available hardware constraints also are investigated. Students explore, discuss and participate in critiques related to professional methodologies, results-oriented techniques and practices. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.</td>
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<td>ITGM 336</td>
<td>ITGM 336 APPLIED PRINCIPLES: GAME ART</td>
<td>As the visual quality and expectations of digital games increase, so does the need for higher quality art content as well as cohesive and consistent art direction. By focusing on issues such as next generation digital content creation, art direction methodologies, visual complexity and modularity, students design and create visually effective and highly detailed runtime environments utilizing next generation workflows and pipelines. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210. Available via eLearning? Yes</td>
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<td>ITGM 337</td>
<td>ITGM 337 APPLIED PRINCIPLES: INFORMATION ARCHITECTURE</td>
<td>This course focuses on the categorization of information into a coherent structure, the interactive design process, delivery and designing visual interfaces. Students are expected to develop a conceptual framework for real-world applications that can easily be understood and quickly accessed, exploring issues from the industry, art and society. Prerequisite(s): ITGM 220 or ITGM 237. Available via eLearning? Yes</td>
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<tr>
<td>ITGM 342</td>
<td>ITGM 342 NARRATIVE CONTENT DESIGN FOR GAMES</td>
<td>Beginning with an overview of the types of narrative found in games, from linear stories to “MMO instances,” students in this course move from their initial story vision to a fully realized and interactive story for a video game. From the first class, students explore narrative structures, player expectation and response, and work with other students to incorporate feedback into their design to better prepare them to become content designers in the video game industry. Prerequisite(s): ITGM 120.</td>
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<tr>
<td>ITGM 346</td>
<td>ITGM 346 CREATURE PIPELINES FOR REAL-TIME ENVIRONMENTS</td>
<td>This course focuses on advanced organic model and creature pipelines for real-time environments. Through the study of 3-D modeling techniques and organic anatomy, students learn to create highly detailed and realistic 3-D characters for use in video game production. Additional focus is on preparing their 3-D work for integration into a real-time game engine. Prerequisite(s): ITGM 333.</td>
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ITGM 347 APPLIED PRINCIPLES: PHYSICAL COMPUTING

Students explore the ways in which nontraditional input devices create interactive user experiences. In addition to the technical, aesthetic and conceptual concerns of this art form, students assess the work of a range of artists. Students develop concepts, experiments and prototypes for self-contained interactive objects in immersive environments. Prerequisite(s): ITGM 267.

ITGM 351 COGNITIVE ART OF GAME DESIGN

This course pushes students from the game space and the game player into practical, theoretical, controversial and abstract principles and applications within the cognitive art of game design. Through regular in-class prototype and play sessions as well as four longer-term game design projects, students consider, question and add a wide range of concepts to their already existing game design skills. Students explore the concept of a game as a generator of attachment, emotion and controversy, and hone their skills through a study of balance, semiotics, theme, narrative and interaction. Prerequisite(s): ITGM 256.

Available via eLearning? Yes

ITGM 356 APPLIED PRINCIPLES: GAME DESIGN

This course builds on the core principles of game design and delves into the many systems and mechanics that make up the practice of applied game design. Through in-class exercises and design projects, students develop many of the active systems and mechanics utilized in contemporary game design and use a variety of acknowledged industry methods of documentation to present and formalize their designs. Prerequisite(s): ITGM 256.

Available via eLearning? Yes

ITGM 357 APPLIED PRINCIPLES: INTERACTIVE WEB DESIGN

Key concepts of Web design are presented through a series of technical and design workshops. Students are introduced to the latest authoring and animation tools and learn how to apply their knowledge of the software to create dynamic and responsive Web designs. Prerequisite(s): ADVE 201 or GRDS 205 or ITGM 220.

Available via eLearning? Yes

ITGM 359 CINEMATICS FOR GAMES

Cinematics are a primary device for delivering a narrative in today’s story-driven games. This course covers topics such as real-time character animation for scripted events, capturing and editing motion capture data and understanding concepts of game cinematography. Prerequisite(s): ANIM 280 or ITGM 310.

ITGM 360 INTERACTIVE GAME PROJECT

Students design and develop games, websites and interactive media through a series of technical and design workshops. The course explores intermediate and advanced technical and conceptual aspects of design and development for group-based games and interactive projects. Prerequisite(s): ITGM 220.

ITGM 364 SCRIPTING FOR GAMES

In this course, students write scripts for a current game engine in order to alter its existing functionality as well as create new interactive elements. Ultimately, students learn to create what the industry calls an engine modification (MOD). Prerequisite(s): ITGM 220.

ITGM 366 APPLIED PRINCIPLES: GAME TECH

Real-time materials and environmental effects development constitute one of the largest growing areas in game development for artists. As graphics hardware and game engine technology improve, the demand rises for skilled artists who can take advantage of these tools to add cinematic and visual interest to the digital game experience. Using industry-standard methodologies, students employ professional techniques and practices to create complex materials, particle and environmental effects for games using a real-time game engine. Prerequisite(s): ITGM 266.

ITGM 370 DIGITAL MEDIA ENTREPRENEURSHIP

This course introduces students to entrepreneurship relating specifically to technology and digital game industries. Students learn by researching and conducting case studies about successful and failed start-up companies. The final project culminates in simulating the technology start-up process - conducting marketing and competitive research, creating financial projections, writing an executive summary, and creating and pitching investor and client presentations. Prerequisite(s): ADVE 210 or ADVE 304 or GRDS 229 or ITGM 241 or ITGM 272.
ITGM 377 APPLIED PRINCIPLES: SOCIAL MEDIA APPLICATIONS

This course introduces students to the field of social media game and application design. Through lectures, critiques and rigorous design exercises, students are able to understand and develop strategies and designs for games and applications that leverage social networking platforms. Prerequisite(s): BREN 200 or ITGM 277, ITGM 220.

ITGM 380 INTERACTIVE DESIGN AND GAME DEVELOPMENT PORTFOLIO

With a focus on integrating imagery, websites, video and various elements into an interactive portfolio, this course addresses concepts, cross-platform developments and issues concerning aesthetics, interface design and use of media. Students collect relevant material and produce a digital portfolio, packaging for portfolio, résumé, cover letter, business card and flatbook portfolio. Prerequisite(s): ITGM 357, ITGM 377, and ITGM 337 or ITGM 347 (Interactive Design and Physical Computing) or ITGM 336, and 326 or 356 or 366 (Game Development).

ITGM 395 APPLIED GAME DESIGN

The process of video game design, from initial concept and pitch to completed game design using either traditional or agile development methodologies, is the focus of this course. From the first class, students develop concepts that are selected for completion by peer design teams. Teams then work to complete the game design document, concept art and an interactive installation, prototype or website highlighting their team’s design. Prerequisite(s): ITGM 120.

ITGM 405 INTERACTIVE DESIGN AND GAME DEVELOPMENT STUDIO I

Students apply their skills to creating a workable interactive project or video game in a simulated professional environment. Topics include content creation within a limited resource environment. The course emphasizes production-oriented goals in order to provide students with a professional skill set and a body of fine art. Prerequisite(s): ITGM 357, ITGM 377, and ITGM 337 or ITGM 347 (Interactive Design and Physical Computing) or ITGM 336, and 326 or 356 or 366 (Game Development).

ITGM 410 MOBILE GAMES DEVELOPMENT

This course addresses interface design, user interaction and programming for mobile devices. Industry-standard tools are used to build games for mobile devices such as PDAs and mobile phones. Prerequisite(s): ITGM 266.

ITGM 415 ADVANCED PRINCIPLES: PROGRAMMING

Students master advanced program design methodologies, object-oriented design and programming techniques using C++. By developing reusable and modular code, students learn to build complex applications. Prerequisite(s): ITGM 326.

ITGM 430 2-D GAME DESIGN AND DEVELOPMENT

Using scripting techniques to support game logic, students design working digital game prototypes using an industry-standard 2-D design tool. Students learn about game design fundamentals and game theory, and focus their game design projects on innovative and experimental gameplay by realizing working 2-D game sketches. Prerequisite(s): ITGM 220.

ITGM 447 ADVANCED APPLIED PRINCIPLES: PHYSICAL COMPUTING

Students explore advanced methods and technologies to develop interactive designs and artwork utilizing physical input devices. Lectures, discussions and hands-on projects expose students to the latest applications of interaction design, such as ubiquitous computing, augmented reality and tangible computing. Students learn to work with a wide range of technologies, enabling them to create sophisticated interactive installations, alternative games and touch-based interfaces. Prerequisite(s): ITGM 347.

ITGM 465 INTERACTIVE DESIGN AND GAME DEVELOPMENT STUDIO II

Students work in a collaborative, simulated professional environment to address issues including content creation in a group dynamic, strategic planning, goal-oriented planning and game theory and design. This course provides students with a significant amount of professional-quality material for portfolio inclusion. Prerequisite(s): ITGM 405.
ITGM 475 INTERACTIVE DESIGN AND GAME DEVELOPMENT POSTPRODUCTION

This final phase of the student’s senior project focuses on the production and mastering of a senior interactive or game project, including final design, programming or scripting, focus testing, testing and implementation. Students also create support materials, such as a product website, and work to integrate these into their portfolios. Prerequisite(s): ITGM 465.

ITGM 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

ITGM 495 SPECIAL TOPICS IN INTERACTIVE DESIGN AND GAME DEVELOPMENT

The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the field of interactive design and game development and allows advanced students to pursue individual or collaborative projects related to the topic of the course. Prerequisite(s): Vary according to topic.

GRADUATE

ITGM 502 GAME DESIGN PERSPECTIVES

Game design is the art that brings together rules, players and game components in order to create an experience for the player. Through study and application, students learn the foundations of game design and the game design pipeline, sample the methods of great game designers, explore IP usage and design in emerging media, and apply this knowledge in a series of in-class exercises and individual designs, both proposed and executed.

ITGM 503 DESIGN METHODS FOR INTERACTIVITY

This course addresses the principle fields of information design, user interface design and human-centered design as they relate to interactive design. Through the exploration of key principles and methodologies of these fields, students develop a working knowledge for evaluating data sets, finding the appropriate information perspectives, creating dynamic interfaces and conducting user testing in order to produce a functional, polished interactive project.

ITGM 505 GAME ART METHODS

Students explore a variety of tools and methods used by artists in the game industry, focusing on process and critique. Through an emphasis on presentation and language, students further refine their core skills needed to be a successful digital game artist.

ITGM 705 INTERACTIVE DESIGN AND MEDIA APPLICATION

Through the integration of historical studies, theory and practice, students address issues central to interactivity in art making and design. Theoretical methods and models are utilized to inform and develop student practice. The class discusses on-screen projects as well as physical computing and immersive environments within the context of business, design, the gallery environment and the public sphere of the Internet.

Available via eLearning? Yes

ITGM 706 GAME DESIGN DOCUMENTATION

In this course, students gain a solid understanding of game design documentation processes that are crucial for writers and designers of interactive work. Issues involving the game design sequence, fundamental game design techniques, taxonomy of documentation terms and communication through documentation to other departments are investigated, analyzed and critiqued. Students also explore a wide variety of game industry documentation types and needs.

Available via eLearning? Yes

ITGM 709 VISUAL INTERFACE AND INFORMATION DESIGN

This course focuses on the issues of information structure, the interactive design process, delivery, designing visual interfaces, the cognitive process, prototyping and testing. Students develop a conceptual framework for real-world applications, exploring issues from industry, art and society.

Available via eLearning? Yes
ITGM 710 CHARACTER DEVELOPMENT

This course examines how to develop characters by working in stages from 2-D character model sheets to the 3-D finished project. Subjects covered include plot and character development, information research and originality, the history of character development and developmental drawings of characters, settings and other materials. Other relevant issues such as artistic license and responsibility are covered in class discussions. Available via eLearning? Yes

ITGM 715 INTERACTIVE WEB DESIGN

This course focuses on the design and development of websites through a series of technical and design workshops. Students explore technical and conceptual aspects of Web design, are introduced to key elements of industry-standard Web design tools and learn how to apply their knowledge to the software to create dynamic and exciting designs. Available via eLearning? Yes

ITGM 716 NON-DIGITAL GAME DESIGN

This course provides students with an in-depth and hands-on examination and critique of the art of non-digital game design. Students explore contemporary games and game designers to learn design patterns evident in these games as well as the means of exploring a variety of topics through the non-digital medium. Working through a range of design styles, from non-digital strategy games to Eurogames to art games, students become adept artists in the medium, culminating in a non-digital prototype at the course’s conclusion. Prerequisite(s): ITGM 705 or SDES 704.

ITGM 719 SCRIPTING FOR INTERACTIVITY

This course explores programming skills through the use of scripting languages found in industry-standard Web development tools. Students create highly interactive Web applications with sophisticated and exciting interfaces. Prerequisite(s): ITGM 715. Available via eLearning? Yes

ITGM 721 ENVIRONMENTS FOR GAMES

This course centers on the physical building of virtual worlds and the aesthetic/game play needs associated with these worlds. Students create a variety of level types, including indoor and outdoor world levels, and then optimize those worlds for export to industry-standard game engines. The course also covers the rebuilding and repositioning of game geometry for game play and specific techniques for exporting geometry from various 3-D game applications. Prerequisite(s): ITGM 710. Available via eLearning? Yes

ITGM 723 HUMAN-CENTERED INTERACTIVE DESIGN

The aim of human-centered interaction studies is to humanize technology and to design interfaces from a human-centered, activity-based approach rather than from a technological or design perspective. This course provides students with knowledge that enables them to design Web and interactive applications that are not just aesthetically pleasing but also highly usable by their intended audiences. Prerequisite(s): ITGM 705. Available via eLearning? Yes

ITGM 725 INSTRUCTIONAL MEDIA DEVELOPMENT

This course exposes students to the development of media for educational instruction as designed for digital platforms and online delivery. Students explore and produce projects that present educational content and build virtual learning environments. They research existing learning management systems (LMS) and present conceptual solutions that challenge conventional standards and focus on design and the user experience. Prerequisite(s): GRDS 720 or IACT 731 or ITGM 715.

ITGM 727 DATABASES AND DYNAMIC WEBSITE PROGRAMMING

Databases form an integral part of the Internet today. The majority of serious corporate websites utilize complex database functions to track customer information, manage the site and provide specialized data to specific users. This course explores methods for creating, maintaining and manipulating a database that drives a graphic website and examines how the database affects website design, architecture and functionality. Prerequisite(s): ITGM 715. Available via eLearning? Yes
ITGM 733 DIGITAL SCULPTING FOR VIDEO GAMES

This course explores the creation of complex models and textures for use in video game development. Students are introduced to current theory, functional aesthetics and advanced techniques relevant to digital sculpture. Prerequisite(s): ANIM 709 or ITGM 710.

ITGM 736 PHYSICAL INTERACTIVE MEDIA

This course enables students to analyze and develop interactive projects with physical input devices. Students develop simple interactive prototypes using switches, sensors and computer vision interfaces. Alongside the practical coursework, students read, analyze and discuss the origins and evolution of interactive art, interaction design and alternative gaming through relevant texts and projects. In the second part of the course, they research appropriate hardware and software solutions and develop an independent project. Students also produce short video documentation of each one of their projects. Prerequisite(s): ITGM 723.

ITGM 737 GAME BALANCE

Through in-class exercises and demonstrative lectures, students learn, model and ultimately apply time-tested tools and techniques that are used to design, evaluate and balance games. Topics include cost curves, gameplay metrics, randomness, pacing and player progression, and transitive and intransitive relationships in games. Prerequisite(s): ITGM 706 or ITGM 716.

ITGM 741 IMMERSIVE LEVEL DESIGN

Through the study of past and current level designers and their work, students identify effective techniques and formulate successful strategies for developing immersive and experiential event systems. Topics such as pacing, immersion and cinematic techniques are discussed. Students finish this course with a dynamic interactive game experience demonstrating their ability to produce high-quality game levels. Prerequisite(s): ITGM 706. Available via eLearning? Yes

ITGM 748 INTERACTIVE DESIGN AND GAME DEVELOPMENT M.A. FINAL PROJECT

Students have the option of choosing to develop a final project or a final portfolio. This course allows returning professionals who have already constructed professional portfolios to work on a full-term project while giving those who are in need of a portfolio the chance to create one with the professionalism and presentation quality the industry demands. Prerequisite(s): ITGM 723 and completion of the review for candidacy. Available via eLearning? Yes

ITGM 749 INTERACTIVE DESIGN AND GAME DEVELOPMENT PORTFOLIO

Students focus on the integration of imagery, websites, video and various other elements into an interactive portfolio. Concepts, cross-platform developments and issues concerning aesthetics, interface design and use of media are addressed. Students collect relevant material and produce a CD/DVD/Web-based portfolio, packaging for portfolio, résumé, cover letter, business cards and flat book portfolio. Prerequisite(s): ITGM 723. Available via eLearning? Yes

ITGM 750 PHYSICAL INTERACTIVE MEDIA II

Students are exposed to advanced input/output interaction technologies such as computer vision, gesture recognition, touchscreen interfaces and spatial-aware devices. Students research, analyze and present the work of the best designers in the field of physical computing. They produce through an iterative design process a series of sophisticated installations demonstrating their ability to use physical computing techniques for expressive and artistic purposes.

ITGM 755 INTERACTIVE DESIGN AND GAME DEVELOPMENT STUDIO I

In this required seminar/studio course, students develop and define a personal vision in their area of interest. As preparation for thesis work, this course is flexible and self-directed, with a strong emphasis on critique. Prerequisite(s): ITGM 705. Available via eLearning? Yes
ITGM 758 PROGRAMMING FOR GAME DEVELOPMENT

In this course, students are introduced to the appropriate skills for working with an advanced game 3-D engine. Concepts covered include basic artificial intelligence, path planning, decision-making systems and game logic. Additional focus is on applied linear algebra, basic Newtonian physics, graphics protocols and related differential equations. Problem-solving skills and a broad overview of essential materials and techniques are the desired outcome of this course. Prerequisite(s): ITGM 721.

ITGM 760 GAME DESIGN AUTEURISM

Through an in-depth focus on the masters of game design and their methodologies, techniques and process, students begin to formulate a vocabulary and a dialog to critique existing game designs. Students learn to explain and demonstrate how these designers and their games have influenced their own work. Prerequisite(s): ITGM 705.

ITGM 765 INTERACTIVE DESIGN AND GAME DEVELOPMENT STUDIO II

In this required seminar/studio, students develop and define a personal vision in their area of interest. As preparation for thesis work, this course is flexible and self-directed with a strong emphasis on critique. This course primarily addresses the development of preproduction work for the thesis. Prerequisite(s): ITGM 755. Available via eLearning? Yes

ITGM 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ITGM 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

ITGM 780 SPECIAL TOPICS IN INTERACTIVE DESIGN AND GAME DEVELOPMENT

This graduate elective course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

ITGM 790 INTERACTIVE DESIGN AND GAME DEVELOPMENT M.F.A. THESIS

M.F.A. students in interactive design and game development develop an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. Students also produce a written component that addresses the theoretical premise of the work. Prerequisite(s): Completion of the review for candidacy. Available via eLearning? Yes

INTERIOR DESIGN

UNDERGRADUATE

INDS 101 INTRODUCTION TO INTERIOR DESIGN

An introduction to the profession of interior design, this course provides students with a comprehensive understanding of the role of the interior designer and the scope of the profession. Lectures, discussions, problem-solving and design application allow the student to explore interior design as both a creative process and a profession. Prerequisite(s): DRAW 101.

INDS 102 FORM, SPACE AND ORDER

This course cultivates the ability to develop creative abstract design thinking and translate it into the three-dimensional composition of space and form with a system of formal architectural ordering. The course cultivates design process tools such as diagramming, drawing and model making through a series of design explorations, including abstract ideation, physical embodiment, architectural composition and precedent analysis exercises. Prerequisite(s): DRAW 115.
INDS 110 INTERIOR DESIGN STUDIO I

This course, the first in a series of five interior design studio experiences, introduces students to basic interior design principles, theory and conceptual processes. The emphasis is on creating small-scale environments based on the interaction of the individual with the environment. Prerequisite(s): DRAW 115, INDS 102.

INDS 204 RENDERING FOR THE INTERIOR

This course covers the exploration, development of technique and application of rendering skills for architectural interiors and exteriors, furnishings, accessories and details through a variety of media including pen and ink, color pencil and markers. Emphasis is placed on material simulation and delineation techniques. Prerequisite(s): DRAW 101.

INDS 209 INTERIOR MATERIALS

This course presents a broad study of interior finishes and furnishings. The specification, composition, construction and application/usability of finishes and furnishings are covered. Lectures, demonstrations, projects and field trips promote the development of design ideas related to materials as well as sustainable materials and finishes. Prerequisite(s): DRAW 115.

INDS 210 INTERIOR DESIGN STUDIO II

This studio course continues the study of interior design through research, analysis, programming, conceptualization and design of the interior environment. Projects include exercises in spatial organization, anthropometrics and circulation on an increasingly complex scale. Emphasis is placed on design for populations with special needs, such as children, the elderly, the disabled and the economically disadvantaged. Mandatory portfolio review and assessment occur at the conclusion of this course. Prerequisite(s): ELDS 225, INDS 110.

INDS 211 HISTORY OF INTERIOR DESIGN

This course offers a comprehensive and concise compendium of the history of interiors from antiquity to present with reference to interiors as a social art, responsive to historical and cultural influences. Design theories and philosophies are explored in reference to their influence on interiors along with the complexity and intricacies of the sensory relationship of humans with interior space over time. Prerequisite(s): ARLH 206, ARLH 208.

Available via eLearning? Yes

INDS 220 BUILDING CONSTRUCTION AND SYSTEMS FOR THE INTERIOR

This course provides an introduction to interior building materials and systems. The course promotes an understanding of the various constructed assemblies, both structural and nonstructural, which, when combined, form complete buildings. Functional and environmental considerations about building technology systems, and the role of interior designers in improving the quality of the built environment, are also covered. Emphasis on the necessary partnership of building technology experts, architects, interior designers, engineers and clients is integral to the course. Prerequisite(s): INDS 110.

INDS 302 LIGHTING FOR THE INTERIOR

This course explores the use of lighting as a design element in the interior environment. Basics of electricity and electrical distribution systems, function, use and control of light, lighting fixtures, and lighting installation are topics for lecture and discussion. Through demonstrations in the lighting lab, luminaries and lamps are compared with regard to glare, light distribution, intensity, color, color rendition, energy effectiveness and cost. Prerequisite(s): INDS 110.

INDS 305 CONCEPTUAL DETAILING FOR INTERIOR DESIGN

This course provides an investigation of innovative interior design detailing. As new building materials come to market, the ability to assess, manipulate and design innovative details becomes crucial for the effective integration of design concepts. Students explore the cultural and symbolic meaning of tectonic connections in the built environment. Emphasis is placed on the physical joining and manipulation of traditional and emerging materials through detailed drawings and models for the interior and micro-environments. Prerequisite(s): INDS 220.
INDS 320 INTERIOR DESIGN STUDIO III

Communication of the design intent through construction documentation is the focus of this studio course. With an emphasis on constructability and integration of electrical, mechanical and code requirements, assigned projects expand student understanding, application and communication of lighting, color, materials, technology and structure through construction documents and specifications. Prerequisite(s): INDS 210.

INDS 321 INTERIOR AND EXTERIOR ILLUSTRATION

This course covers the exploration, development of technique and the application of sighted perspective drawings of architectural interiors and exteriors, furnishings, accessories and details. Employing a variety of media, students produce work to support and enhance portfolio presentation. Emphasis is placed on aesthetic concerns. Prerequisite(s): DRAW 115.

INDS 322 HUMAN RESPONSES TO THE BUILT ENVIRONMENT

This course examines the interactions of social, behavioral, cultural and technological dimensions of the built environment. Through lectures, discussion and research projects, students are expected to explore the theoretical, historical and scientific context of the built environment, as they develop and increase their level of environmental awareness. Prerequisite(s): ARTH 110.

INDS 350 INTERIOR DESIGN STUDIO IV

This studio course provides a collaborative and multidisciplinary structure for the exploration and application of human-centric design methodology in interior environments. Prerequisite(s): INDS 320.

INDS 401 HEALTHCARE DESIGN STUDIO

This studio-based course provides for the advanced study of the interior design process for specialized interior environments. Emphasis is placed on the design process utilized for specially designed interior projects incorporating a high level of complexity. Design projects may include a healthcare, hospitality or institutional focus. Prerequisite(s): INDS 209, INDS 220, INDS 350.

INDS 405 PORTFOLIO PREPARATION

This course provides the opportunity for interior design students to develop a professional working portfolio. Emphasis is placed on organizing a strong body of work, focused on a specific area of expertise dictated by the students' individual career goals. Presentation options are explored, examined and executed. Prerequisite(s): INDS 320.

INDS 413 PROFESSIONAL PRACTICES IN INTERIOR DESIGN

This course presents the professionalism and ethics of interior design. Design practice, public and client relations, administration and procedures, and social responsibilities are discussed. Professional qualifications and organizations are covered, and students set personal goals for achievement in the profession. Prerequisite(s): INDS 320.

INDS 470 INTERIOR DESIGN STUDIO V

As the first part of a capstone project, students in this course advance their design skills to meet the challenge of a complex project. Selecting both client and project, students complete an in-depth precedent study, code and building analysis, user assessment, programming, conceptualization, and presentation. Design research methods, innovation, code compliance, sustainability and acoustical comfort are key issues that are addressed. Prerequisite(s): INDS 350.

INDS 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

INDS 480 INTERIOR DESIGN STUDIO VI

This course is the second part of a capstone project. Emphasis is on individual competence in interior design development and specification. Students develop the project selected in Studio V, with a focus on choosing, refining and effectively communicating design intent. Prerequisite(s): INDS 470.
INDS 496 SPECIAL TOPICS IN INTERIOR DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of interior design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

INDS 502 TECHNICAL FOUNDATION FOR INTERIOR DESIGN

This course serves as a comprehensive overview of the technical requirements of interior design projects. It emphasizes the critical nature of codes, interior building systems and construction, lighting, interior materials and sustainability as fundamental components of the interior built environment. Course content includes the introduction and application of LEED requirements, custom interior detailing and CSI specifications.

INDS 503 DESIGN VISUALIZATION, COMMUNICATION AND DOCUMENTATION

This course reinforces the graphic, technical and digital representation skills and techniques utilized within graduate-level study of interior design. Projects and assignments inform students of the importance of managing and communicating design data, construction documentation and interior detailing. Students explore alternative digital presentation methodologies through various software interfaces.

INDS 504 INTERIOR DESIGN STUDIO APPLICATIONS

This course is a precursor to the advanced study of interior design in a studio setting, emphasizing individual competence in the total design process. Projects are structured to emphasize the individual phases of design and culminate in a multi-faceted design solution to serve as an assessment tool for gauging success in the graduate program.

INDS 702 INTERIOR DESIGN SEMINAR

This seminar course introduces students of diverse backgrounds to interior design as an academic discipline and as a profession. Students explore issues that affect interior design, establish personal goals of achievement and begin to develop a personal philosophy of design. Available via eLearning? Yes

INDS 706 INTERIOR DESIGN THEORY AND CRITICISM

This course examines the ways in which architects, interior designers and theorists express and conceptualize the spirit of interior design. Readings are drawn from significant work detailing the history of interior design and the role of interior design in the future. Through active participation in discussions, research papers and independent analyses, students are expected to develop skills in analyzing and conceptualizing interior design principles. Available via eLearning? Yes

INDS 708 GRADUATE RENDERING FOR THE INTERIOR

This course focuses on understanding and applying the underlying principles of graphic presentation and rendering techniques. The course develops hand skills through the application of perspective drawings of architectural interiors and exteriors. The development and refinement of visual presentations permits the designer to clearly and professionally communicate design decisions. Emphasis is on the expression of ideas through freehand graphic documentation.

INDS 709 RESEARCH METHODS FOR INTERIOR DESIGN

This course is an introduction to research methods in design, exploration of history of research methods and contemporary applications. Available via eLearning? Yes

INDS 712 INTERIOR DESIGN STUDIO I

This course begins the advanced study of interior design in a studio setting through the development and execution of strong design ideas. Projects are structured to emphasize the design process: analyzing, programming, conceptualizing, developing and presenting ideas of a medium level of complexity.
INDS 714 INTERIOR DESIGN STUDIO II

This course continues the advanced study of the interior design process through the development and execution of designs for special populations. Projects are structured to emphasize human factors and the design process. Prerequisite(s): INDS 712 or permission of the department chair.

INDS 718 GRADUATE INTERIOR AND EXTERIOR ILLUSTRATION

Understanding and applying the underlying principles of graphic presentation and rendering techniques are the focus of this course. Students explore communication and promote design ideas through the application of perspective drawings of architectural interiors and exteriors. Emphasis is placed on aesthetic concerns and professional presentation techniques.

INDS 721 EMERGING INTERIOR MATERIALS

The focus of this course is on emerging materials that have the potential to be applied in interior design. This course presents an exploratory study of technological advances that have generated new interior materials recently introduced in the market and their impact on global sustainability. Sustainable and intelligent structural materials and finishes are covered. The specification, composition, construction and application/usability of these new interior materials are also covered. Group discussions, presentations, projects and field trips promote the development of design ideas related to new materials.

Available via eLearning? Yes

INDS 722 APPLIED INTERIOR LIGHTING

This course explores the advanced study of lighting as a design element in the interior environment. Electricity, electrical distribution systems, function, use and control of light, lighting fixtures and lighting installation are covered in lectures, discussion and application. Through demonstrations in the lighting lab, luminaries and lamps are compared with regard to glare, light distribution, intensity, color, color rendition, energy effectiveness and cost. Students utilize manufacturer catalogs, computer programs and lighting equipment to design and construct a lighting fixture.

INDS 726 HUMAN RESPONSE TO THE BUILT ENVIRONMENT

In this course, the complex interaction and impact of the built environment on human behavior is examined through the context of social, behavioral, cultural and environmental variables. Issues of social and cultural context, gender, health and well-being are examined through environmental factors and characteristics of the built environment such as structure type and use, density, zoning, planning, development and transition, and transportation.

Available via eLearning? Yes

INDS 727 INTERIOR ENVIRONMENTAL SYSTEMS

This course focuses on building systems that affect interior design as they relate to contemporary issues such as indoor environmental quality and global sustainability. Functional and environmental considerations about building technology systems and the role of interior designers in improving the quality of the built environment are also addressed. Emphasis is placed on the partnership of building technology experts, architects, interior designers and clients that is integral to the course.

INDS 730 EFFECTS OF LIGHTING ON PEOPLE AND THE INTERIOR ENVIRONMENT

With an in-depth exploration of the integration and control of natural and artificial light in the interior environment, students are introduced to a variety of topics in lighting such as codes, color perception, human factors and sustainability. The impact of human interaction with natural and artificial light sources and systems is studied for understanding the effects of light on human physiology. Assignments include analysis papers on case studies, post occupancy evaluations, interior environmental observations and a final critical paper.

INDS 734 DIRECTED SPECIALIZATION I: RESEARCH

This course begins the advanced study of the interior design process for specialized interior environments. Emphasis is placed on projects of medium-level complexity. Prerequisite(s): INDS 709, INDS 714.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>INDS 740</td>
<td>CONTEMPORARY ISSUES IN INTERIOR DESIGN</td>
<td>In this course, students explore a variety of critical, aesthetic and practical issues relevant to the current practice of interior design. This course employs readings, lectures and discussions to stimulate and refine critical thinking and practical design problem-solving abilities. Collaborative student groups conduct research about a current topic of interest and are responsible for preparing a project and presentation as a focal point for critiques and discussion. Available via eLearning? Yes</td>
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<tr>
<td>INDS 744</td>
<td>DIRECTED SPECIALIZATION II: DESIGN</td>
<td>This course continues the advanced study of the interior design process for specialized interior environments. Emphasis is placed on projects of a high level of complexity. Prerequisite(s): INDS 734.</td>
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<tr>
<td>INDS 749</td>
<td>INTERIOR DESIGN M.A. FINAL PROJECT</td>
<td>Dedicated to the research of an interior design topic related to one's personal area of interest, this course is the culmination of the M.A. in interior design degree. Emphasis is placed on multiple communication methods to clearly justify and explain research process and outcomes. Prerequisite(s): INDS 706, INDS 709 and completion of the review for candidacy. Available via eLearning? Yes</td>
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<tr>
<td>INDS 751</td>
<td>INTERIOR DESIGN STUDIO III</td>
<td>This studio course continues the advanced study of the interior design process through the development and execution of a comprehensive graduate-level design problem. Emphasis is placed on specialized interior environments based on students’ direction and areas of expertise. Prerequisite(s): INDS 714.</td>
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<tr>
<td>INDS 752</td>
<td>INTERIOR DESIGN STUDIO IV</td>
<td>This studio course continues the advanced study of the interior design process through the design of multifunction interior environments. Emphasis is placed on the human relationship to the interior environment. Projects are structured to require a high degree of complexity. Prerequisite(s): INDS 751 or permission of the department chair.</td>
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<tr>
<td>INDS 755</td>
<td>PROFESSIONAL PRACTICES IN INTERIOR DESIGN</td>
<td>This course examines the professional aspects of the practice of interior design including office procedures, business law, contracts, letters of agreement, insurance and liability, as well as interaction with employers, clients and consultants. Emphasis is placed on the principles and ethics of design practice. Prerequisite(s): INDS 714.</td>
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<td>INDS 760</td>
<td>GRADUATE INTERIOR DESIGN PORTFOLIO</td>
<td>This course provides the opportunity for interior design students to develop a professional working portfolio. Emphasis is placed upon organizing a strong body of work focused on a specific area of expertise dictated by the student’s individual career goals. Presentation options are explored, examined and executed.</td>
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<tr>
<td>INDS 763</td>
<td>SUSTAINABILITY AND THE INTERIOR ENVIRONMENT</td>
<td>Beginning with an examination of the various factors giving rise to the modern sustainability movement, this course explores how social and environmental sustainability design strategies and technologies may shape the interior environment. Emphasis is placed on the impact of the built interior upon social, environmental and economic factors. Prerequisite(s): INDS 714, INDS 726 or permission of the department chair.</td>
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<tr>
<td>INDS 764</td>
<td>DIRECTED INTERIOR DESIGN SEMINAR</td>
<td>This course examines a selected specialized interior environment through presentations, lectures, projects and discussions with professionals in the selected field of specialization. Throughout the quarter, invited professionals address issues pertinent to the selected field, ranging from design issues to external variables such as economic and social impact. Through active participation in discussions and assignments, students develop a comprehensive understanding of the selected field of specialization.</td>
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INDS 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

INDS 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

INDS 780 SPECIAL TOPICS IN INTERIOR DESIGN

This elective course provides an opportunity for students to focus on particular issues in the field of interior design. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

INDS 791 INTERIOR DESIGN STUDIO V: M.F.A. THESIS I

This studio serves as the first part of a two-studio sequence dedicated to the development and production of an interior design project as the culmination of the M.F.A. course of study. Students are required to develop and submit a programmatic thesis proposal to the thesis committee during the third week of the quarter. Following committee approval, analysis, programming and conceptual design, work begins on the project, with the advice and guidance of faculty. Emphasis is placed on a high degree of complexity and challenge within the design project. Prerequisite(s): INDS 752 and completion of the review for candidacy or permission of the department chair.

INDS 792 INTERIOR DESIGN STUDIO VI: M.F.A. THESIS II

This studio serves as the second part of a two-studio sequence dedicated to the development and production of a major interior design project as the culmination of the M.F.A. course of study. Students continue the design project through the conventional phases of design development, documentation and presentation. A written research component must accompany the drawings, models and other materials submitted for consideration. Prerequisite(s): INDS 791 and completion of the review for candidacy.

JEWELRY

UNDERGRADUATE

MTJW 102 INTRODUCTION TO JEWELRY

Students are introduced to a range of basic techniques, materials and processes within the broad historical and social context of jewelry and metalworking. Students explore these processes and develop a foundation of basic skills by creating jewelry and small scale objects. Prerequisite(s): DRAW 100, DSGN 102.

MTJW 225 STUDIO PRACTICE I: DESIGN AND FABRICATION

This course continues to develop skills and techniques used in the fabrication of jewelry and metal as an art form. Students complete projects that refine existing competencies and introduce new techniques for constructing jewelry and functional objects. Prerequisite(s): MTJW 102.

MTJW 235 IDEA VISUALIZATION FOR JEWELRY DESIGN

The concentration of this course is the development of the drawing skills and 2-D presentation techniques for the jewelry design profession. Lectures, in-class workshops and assigned classwork equip students with a variety of approaches applicable to visual and structural solutions. The construction of perspective view, quick and accurate sketching ability, line weight and value are among topics covered. Prerequisite(s): DRAW 230.

MTJW 245 CAD AND RP FOR JEWELRY DESIGN

This course introduces students to the use of three-dimensional computer aided design software and rendering software to accurately communicate jewelry oriented form. Students utilize rapid prototyping equipment to translate their digital designs to tangible objects. Prerequisite(s): CMPA 100 or CMPA 110, MTJW 102.
MTJW 255 STUDIO PRACTICE II: CONTENT AND CONTEXT

Emphasis of this course includes wax working, light metal casting, forming, advance metal fabrication and its application to jewelry and small objects design. Students design and execute complex jewelry and small objects that may incorporate both metal and alternative materials. Students individualize design methodologies and thinking strategies that reflect appropriate application of material and process with regard to contemporary trends and historical context. Prerequisite(s): MTJW 225, MTJW 245.

MTJW 301 ENAMELING

This course introduces the process of enameling on metal. This medium is viewed in its historic context and applied to the individual student's personal focus in jewelry and related metal objects. Students have the opportunity to gain proficiency through studio experience with emphasis placed on contemporary use and interpretation. Topics addressed may include cloisonné, champlevé, plique-à-jour, Limoges, graffito, use of foils and metal techniques for fabrication as they apply to enamels and enameling. Prerequisite(s): MTJW 225.

MTJW 304 RENDERING FOR JEWELRY DESIGN

This course provides instruction in rendering jewelry designs in a realistic manner, thereby allowing the production of professional, high quality jewelry designs for manufacturers, individual clients and/or presentation in corporate industry. Emphasis is placed on drawing to develop design concepts, finding solutions and communication. Students render in various mediums to clearly represent the material and its surface finish. Students incorporate 2-D and 3-D computer software to enhance renderings. Students learn the design development process to design jewelry and decorative objects. Prerequisite(s): MTJW 235.

MTJW 306 ADORNMENT, IDENTITY AND THE POWER OF JEWELRY

Jewelry has powerful communicative aspects and is integral to cultural self expression. This course focuses on the evolution of adornment and the symbolic and social significance of jewelry. Additional studies examine the ways in which materials and techniques influence meaning. Prerequisite(s): ARTH 110, ENGL 123, MTJW 255.

MTJW 308 EYEWEAR DESIGN

This course introduces students to strategies for designing eyewear. Students conduct contextual research to support their eyewear designs. They are introduced to the materials and processes needed to develop eyewear models and prototypes. Strategies for communicating manufacture and commercial production of eyewear are also explored. Prerequisite(s): ACCE 203 or FASH 220 or FURN 232 or IDUS 213 or MTJW 304.

MTJW 310 LIGHT METAL CASTING

This course introduces lost wax casting and its application to the design and production of jewelry and small art metal forms. Students use a variety of waxes as well as the tools and techniques necessary to develop and execute models for successful casting. Topics include model moldmaking, wax injection and related applications of production processes. Casting, fabrication and design techniques are employed together to achieve unified work. Prerequisite(s): MTJW 245, MTJW 255.

MTJW 311 STONE SETTING

This course provides a thorough understanding of the technical principles of stone setting as applicable to jewelry. Students produce examples of commercial variations applied in the contemporary jewelry market. After completing intensive exercises, students execute a completed piece with a stone-set detail. Prerequisite(s): MTJW 255.

MTJW 312 JEWELRY AND FASHION

This studio course explores jewelry and its role in fashion. Emphasis is placed on jewelry innovation and the exploration of concept design in the fashion jewelry industry. These explorations lead to the development of designs and prototypes for a new collection. Prerequisite(s): CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225, MTJW 102.

MTJW 314 HISTORIC PROCESSES FOR FUNCTIONAL OBJECTS

Historically relevant processes are investigated and practiced within a studio context. Students learn to respond individually to process outcomes and build an aesthetic vocabulary commensurate with traditions in the jewelry and metalsmithing discipline. Processes may include chasing/repoussé and tool making, keum-bo, granulation, mokume-gane, reticulation, filigree and fusing, or engraving and inlay. The course stresses contemporary design, individual expression and development of personal methodology. Prerequisite(s): MTJW 306.
### MTJW 315 ELECTROCHEMICAL PROCESSES FOR JEWELRY AND OBJECTS STUDIO

Electro-chemical processes, including electroplating, electro-forming and anodizing, are introduced from the perspective of selection, application and execution for optimal utilization affecting the aesthetics of surface and form. The course stresses discussion of the basic chemistry and physics involved and safe handling of materials and equipment. Utilization of electro-chemical processes and control of variables are applied to specific studio problems, including models, commercial prototypes and fine art pieces. Studio results are critically examined and evaluated. Prerequisite(s): MTJW 255.

### MTJW 316 METALSMITHING

Students are introduced to metalsmithing tools and techniques used in the development and execution of hammer-formed pieces to create objects and prototypes that are functional or decorative. Emphasizing conceptualization to realization, students hone model-making and drawing skills as creative problem-solving techniques for working with 3-D forms. Prerequisite(s): MTJW 225, MTJW 235.

### MTJW 320 JEWELRY: MECHANISMS AND DEVICES

This course stresses the construction and integration of mechanisms into jewelry and small-scale metal objects. Emphasis is placed on the fabrication of technical examples, with an investigation of contemporary variations. Technical exercises lead to the design and execution of an object with a custom-designed mechanism. Prerequisite(s): MTJW 255.

### MTJW 325 STUDIO PRACTICE III: MATERIALS, PROCESSES AND CREATIVE SOLUTIONS

Students in this course identify the sources of their work. They develop a range of forms and processes that apply to resolving a set problem. Students document this in a technical journal that demonstrates a focused, conscious, consistent and, therefore, more productive design process. Prerequisite(s): MTJW 255, MTJW 304.

### MTJW 330 WORKING WITH GOLD AND PLATINUM

This course explores the unique characteristics of gold and platinum. Development of technical skills and appropriate application to design problems are addressed. Students produce professional-quality work. Prerequisite(s): MTJW 255, MTJW 304.

### MTJW 335 PORTFOLIO DEVELOPMENT

Refined portfolio and presentation strategies are crucial for securing internship and employment opportunities. This course serves as a forum to discuss and prepare for the concerns of the professional world. Topics include résumés, cover letters, portfolio preparation and interview/presentation skills. Prerequisite(s): MTJW 304, MTJW 325.

### MTJW 337 INNOVATIONS IN STUDIO PRACTICE

Integration of design and progressive process is key to innovation in contemporary jewelry. In this course students are encouraged to be experimental and innovative in their approach to explore projects of greater complexity. Development of individual vision is emphasized. Prerequisite(s): MTJW 306, MTJW 355.
MTJW 400 SENIOR PROJECT I: CONCEPT DEVELOPMENT

Students investigate the focus of their senior project and preparation of an advanced project proposal. The process of refining their personal vision includes identification of concept, research of historically relevant form models, critical analysis of contemporary work, application of advanced design methodologies and evaluation of specific issues linked to resolution of the project proposal. Prerequisite(s): MTJW 360.

MTJW 403 ART JEWELRY STUDIO

This course focuses on the creation of one-of-a-kind art jewelry. Students are exposed to advanced techniques that resolve structural and aesthetic challenges while developing artistic vision. Emphasis is placed on the conceptual development of the work that explores the relationship between body and object. Prerequisite(s): MTJW 255, MTJW 304.

MTJW 460 SENIOR PROJECT II: STUDIO APPLICATION

Students are guided through designing and producing a professional body of work that culminates in an exhibition. Critique and discussion serve as vehicles for revising and strengthening the realization of concepts. While creating this body of work, students develop a written statement that supports and validates their objects. Prerequisite(s): MTJW 400.

MTJW 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

MTJW 490 SENIOR CAPSTONE EXPERIENCE: PROFESSIONALIZATION AND PRACTICE

Students prepare to address the concerns arising in professional venues through a series of discussions, presentations and studio activities. Emphasis is placed on developing strategies for effectively presenting ideas and designs, producing promotional packages and communicating with industry and business partners. Business practices and appropriate promotional strategies appropriate to individual career interests are covered. Prerequisite(s): MTJW 460.

MTJW 495 SPECIAL TOPICS IN JEWELRY

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of jewelry and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

GRADUATE

MTJW 502 CONTEMPORARY PROCESSES IN STUDIO PRACTICE

Proficiency in the application of studio process to solve problems and communicate ideas is critical to success in the discipline. Various tools, materials and methods of production and design are covered and applied through projects and assignments to develop effective results. Students investigate, learn and apply fabrication and design strategies with both traditional and alternative materials and processes.

MTJW 702 HISTORY OF JEWELRY AS SOURCE

Students undertake individual investigations of historic and ethnic examples of jewelry as a source for contemporary design. Application of personal research is the basis for studio work.

MTJW 705 CONTEXTUAL STUDY I: TECHNICAL RESEARCH

Students propose and resolve technical issues. Creative problem-solving skills drive experimentation with materials and processes leading to diverse solutions for personal expression.

MTJW 708 CONTEXTUAL STUDY II: CONCEPT DEVELOPMENT

Students are introduced to methodologies for developing conceptual bodies of work. By further developing strategies learned in previous courses, students begin to integrate content into their developing body of work. Prerequisite(s): MTJW 702, MTJW 705.
MTJW 720 3-D VISUALIZATION

Students use 3-D computer-aided design and rendering software to become proficient in product simulation and to accurately communicate the design process. This course covers the generation of 2-D sketches, 3-D solid models and the development of physical models with rapid prototyping equipment.

MTJW 724 CONTEMPORARY ISSUES IN JEWELRY

This graduate seminar course addresses current issues in the field of jewelry. Students discuss readings, investigate a contemporary issue and prepare a paper and presentation based on that research. Prerequisite(s): ARTH 701, MTJW 702.

MTJW 730 OBJECTS AND DESIRE

In this studio course, students explore desire as the bridge between objects and meaning. Individual research leading to the development of studio work emerges from group discussion of assigned readings. Group critiques refine the development of form and content. Prerequisite(s): MTJW 708.

MTJW 731 MULTIPLES: OBJECTS FOR ADORNMENT

The multiple in art ranges from a limited-edition sculptural object to mechanically mass-produced objects of sometimes-infinite number, intended for popular consumption. Multiples allow artists to experiment with issues and ideas that may be distributed more directly and more economically than traditional, unique artwork. Students build on skills and knowledge from previous coursework by interpreting the concept of multiples with their studio work. Prerequisite(s): MTJW 708.

MTJW 739 THEORY AND CRITICISM FOR JEWELRY

Students undertake readings in contemporary and historical philosophy that address concept and design in jewelry and metal objects. Classes focus on critical dialogue that analyzes contemporary issues pertinent to the fields of art, craft and design in the jewelry profession. Prerequisite(s): ARTH 701, MTJW 702.

MTJW 749 JEWELRY M.A. FINAL PROJECT

In this course, M.A. students develop professional competence in a specialized area of jewelry by exploring and completing a creative project. The course channels each student’s graduate coursework into a cohesive project that can be applied to professional goals. Prerequisite(s): MTJW 708 and completion of the review for candidacy.

MTJW 755 INTEGRATED SOLUTIONS FOR JEWELRY AND OBJECTS

This course provides transition into the graduate thesis proposal. Students complete studio work that demonstrates technical proficiency integrated into and compatible with the concept pursued. Presentation, discussion and critique support the development of individual interests. Prerequisite(s): MTJW 731.

MTJW 765 APPLIED THEORY AND PRACTICE IN JEWELRY

Students conduct in-depth research on a topic in jewelry and objects that reflects their particular areas of interest. Conducting research, preparing preliminary work and proposing a thesis is the focus. Prerequisite(s): ARTH 702, MTJW 755.

MTJW 770 PROFESSIONAL DEVELOPMENT IN JEWELRY

This course provides business strategies and legal issues within the field of art and design. Students define appropriate strategies for self-promotion that complement their professional vision. This course culminates in the effective presentation of student work. Prerequisite(s): MTJW 765.

MTJW 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

MTJW 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
MTJW 780 SPECIAL TOPICS IN JEWELRY

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

MTJW 790 JEWELRY M.F.A. THESIS

This course is the culmination of a M.F.A. in jewelry. Students are required to develop a professional collection of contemporary original work that demonstrates a critical expertise of the field. A written component rationalizing the relevance of the body of work is required. Students produce an exhibit in which their work and written component are presented. Prerequisite(s): MTJW 765 and completion of the review for candidacy.

LIBERAL ARTS

UNDERGRADUATE

LIBA 288 MEDIA LITERACY THEORY

Studies in media literacy theory focus on the relationships between media and other disciplines, tracing the technological, sociological and ideological development of media and media literacy, as well as analyzing aspects of diverse media, texts produced in diverse media and modes of reading media. Students read work by representative authors, including Theodore Adorno, Roland Barthes, Jean Baudrillard, Noam Chomsky, Michel Foucault, Paul Gilroy, Stuart Hall, bell hooks, Marshall McLuhan, WJT Mitchell, Laura Mulvey and Raymond Williams and respond through projects and essays. Prerequisite(s): ENGL 123.

GRADUATE

LIBA 700 WRITING THE GRADUATE THESIS

Students taking this course are introduced to writing and research skills that prepare them for the written portion of a graduate thesis. Workshops and library sessions supplement course work in such topics as outlining, researching and conducting art and literature reviews, constructing an annotated bibliography and writing a thesis prospectus.

LUXURY AND FASHION MANAGEMENT

GRADUATE

LXFM 501 PROFESSIONAL CONCEPTS AND THEORIES FOR THE FASHION INDUSTRY

This course explores the professional business aspects of the fashion industry. It addresses the sectors and functions of the industry that oversee the operational and decision-making processes. Students gain an understanding of fashion business practices, including the fiscal and organizational structures that make up effective business entities. Students formulate a business plan in preparation for entry into the industry. Available via eLearning? Yes

LXFM 502 FASHION MARKETING AND ADVERTISING PRINCIPLES

This course explores an expanding area of the fashion industry through a series of interactive projects, including but not limited to visual merchandising, fashion advertising and professional practices in the luxury market sector. Available via eLearning? Yes

LXFM 720 SUPPLY CHAIN MANAGEMENT STRATEGIES

A thorough exploration of supply chain management from the manufacturer’s perspective is presented. Major areas of global sourcing, vendor evaluation, quality assurance, materials resource planning, inventory control and budget considerations are covered. Students develop a seasonal production plan as a final project. Prerequisite(s): BUSI 710. Available via eLearning? Yes
LXFM 730 MARKETING OF LUXURY GOODS

This course is designed to develop a framework for understanding the ingredients of effective marketing and the ever-changing environment of the luxury industry, such as globalization, brand images, and the diversity of customer bases and their expectations. Students develop a thorough knowledge of product development, marketing, communication and management within the network of luxury fashion and fashion-related industries. Prerequisite(s): BUSI 710.  
Available via eLearning? Yes

LXFM 740 COMPUTER-ENHANCED FASHION MARKETING

Industry-standard requirements are addressed in this studio-format course, allowing students to be better prepared to enter the workforce. Projects expose students to different visual presentation approaches, developing important skill sets that allow them to pitch ideas through the use of visuals in a more effective manner.  
Available via eLearning? Yes

LXFM 749 LUXURY AND FASHION MANAGEMENT M.A. FINAL PROJECT

Students in this course use presentation software storyboards, graphs and charts, as well as a written component, to demonstrate the functional, informational and critical thinking skills acquired throughout the program. Topics for the presentations are developed by the chair of the department, on the advice of executives, to demonstrate the ability of the students to act as managers in industry. In the capstone seminar, emphasis is placed on global business concerns for the 21st century, including merchandising, sourcing, marketing, financial management and leadership. The capstone project is intended as the final, cross-disciplinary test of the management skills developed by the students in their graduate program. Prerequisite(s): FASH 782 and completion of the review for candidacy.  
Available via eLearning? Yes

LXFM 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

LXFM 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

LXFM 790 LUXURY AND FASHION MANAGEMENT M.F.A. THESIS

All luxury fashion management M.F.A. students develop an original body of work that expands the body of knowledge in the field of fashion management for the luxury sector. Prerequisite(s): Completion of the review for candidacy.

MARINE DESIGN

UNDERGRADUATE

MARI 302 PRINCIPLES AND THEORIES OF MARINE DESIGN

This course concentrates on the naval architecture and engineering issues associated with boat design. Students are introduced to naval architecture, hydrodynamics, hydrostatics and structural analysis pertaining to the safe design and operation of various styles of boats. Additionally, students explore the marine module of Rhino CAD software. Prerequisite(s): ELDS 205 or ELDS 225.

MARI 310 SURVEY OF COMPOSITES

This course explores the various aspects of building and designing marine applications with composites including technical data related to composite manufacturing. This course supplements lectures with hands-on demonstrations and projects to give students a firsthand look at working with these unique materials. Prerequisite(s): ELDS 205 or ELDS 225, and FURN 200 or IDUS 212.
MARI 335 MARINE DESIGN STUDIO I

This course allows students to investigate the design issues associated with boating while undertaking studio assignments intended to teach the fundamental skills necessary to design various types of boats. Emphasis is placed on research, user needs, and the development of hull forms, exteriors and interiors for a variety of boat design styles and uses, from utility to sailing power. Prerequisite(s): (FURN 200 or IDUS 212), (FURN 232 or IDUS 213 or INDS 204), MARI 302.

MARI 340 MARINE DESIGN STUDIO II

In this course, students consider complex issues and conflicting criteria when solving marine design problems. Students are expected to apply their project skills and technical knowledge to formulate design solutions that are visually appealing and functional. Prerequisite(s): MARI 335.

MARI 480 MARINE DESIGN FINAL PROJECT

This course is the culmination of the marine design minor. Students working on advanced designs for the marine industry demonstrate an understanding of naval architecture and engineering, an understanding of designing and building with composites, and a keen sense of aesthetics for a particular segment of the marine market. Projects vary by students but must meet the approval of the professor. Students may also undertake team projects or sponsored projects that meet the objectives of the course. Prerequisite(s): MARI 340.

MATH

UNDERGRADUATE

MATH 100 COLLEGE MATHEMATICS

This course is designed to provide a foundation of mathematical knowledge for college students, including instruction in logical reasoning, mathematical language, problem-solving and critical thinking skills. Students may not earn credit for both MATH 100 and MATH 101.

Available via eLearning? Yes

MATH 101 INTERMEDIATE MATHEMATICS

Students study functions, graphs and modeling to prepare for advanced study in applied mathematics, including the application of equations to modeling physical phenomena and the advanced study of algebraic and trigonometric functions.

MATH 110 EVIDENCE AND INFERENCE: THE POWER OF STATISTICS

This course reveals to students the analytical and predictive power of statistics in describing how the world works. Students learn to interpret and make numerical arguments as they apply to scientific and academic inquiry, as well as in everyday life and fields as diverse as advertising, architecture and industrial design.

MATH 140 THE GEOMETRY OF PHYSICAL SPACE

Students explore, analyze and quantify the structure of 2-D and 3-D space and spatial relationships, including the geometry of everyday physical objects. In so doing, students learn how to solve geometry problems that emphasize proofs, Euclidean constructions, right-triangle theorems, properties of geometric figures, tessellations in the plane, theorems of circles and the Golden Ratio.

MATH 160 CONTEMPORARY MATHEMATICS IN REAL-WORLD PHENOMENA

Students apply algebraic and geometric principles to environments and phenomena in society, nature, architecture and art. Through an elementary study of game theory, fractals, symmetry, patterns, etc., students investigate how humans play, interact and employ mathematics to understand and optimize real-world events.

MATH 201 APPLIED MATHEMATICS

Students study, analyze and solve technical problems in structural design, using trigonometry, differential and integral calculus and the application of vectors. Prerequisite(s): MATH 101 or SAT math score of at least 560 or ACT math score of at least 24.
MOTION MEDIA DESIGN

UNDERGRADUATE

MOME 115 SURVEY OF MOTION MEDIA DESIGN

Motion media design evolution began with non-narrative experimental films of the 1930s and continued though to the innovative movie titles of Saul Bass in the 1950s, MTV's birth in the 1980s, and the influence of new technologies and media artists in the 1990s and 2000s. This course surveys the history of motion media design and the individuals, companies and current trends that define the field today.

MOME 120 CONCEPTS AND STORYBOARDS

Creating concepts and explaining ideas, style and technique though storyboards are essential skills for the motion media designer. In this course students learn how to conceptualize and visualize motion graphic storyboards with digital techniques as required in the professional world. Prerequisite(s): CMPA 110, DRAW 100.

MOME 130 MOTION MEDIA DESIGN TECHNIQUES I

This interdisciplinary course trains students in the essential vocabularies and concepts of motion media design, examining a range of diverse issues of central importance to the motion media designer such as previsualization, cinematography, media theories, digital culture, new media and critical studies. Prerequisite(s): CMPA 100 or CMPA 110.

MOME 201 MOTION STUDIO: MOTION PRODUCTION PIPELINES

This course is designed to integrate existing and captured 2-D imagery into moving image works, utilizing a range of production strategies. Preparing 2-D work for translation into moving images, image capture, studio techniques, lighting for image capture, and project planning and software techniques are all addressed in this course. After cultivating core skills and project planning capabilities, students develop a detailed production pipeline to produce a composited moving image work in a structured studio context. Prerequisite(s): MOME 130.

MOME 206 MOTION MEDIA DESIGN TECHNIQUES II

This course continues to build upon the knowledge of motion techniques and software. It teaches advanced motion techniques in industry-standard motion graphic software to give students the ability to realize their concepts and ideas in upper level courses. Prerequisite(s): GRDS 348 or MOME 130.

MOME 220 DESIGN FOR MOTION

In this elective course, students gain an advanced understanding of the design process in motion media production, through a concentrated study of the preparation of production boards across a range of styles. Students broaden their creative and technical experience though detailed exercises, studio sessions and critiques of their design work, with the aim of producing portfolio quality production boards. Prerequisite(s): MOME 120.

MOME 235 EDITING THEORIES AND TECHNIQUES

This course covers the basic grammar of editing through hands-on exercises and real-life examples. From the Kuleshov Effect to the contemporary aesthetics of noncontinuity and elliptical editing, students are introduced to the major theories behind the development of various editing techniques. The course focuses on conceptualizing projects for the edit in various design contexts. Prerequisite(s): MOME 206.

MOME 246 TITLE DESIGN

This course addresses basic historical and contemporary typographic design concepts utilized in creating simple film titles with graphic shapes, photographs and sound. Students construct graphic elements and typography for use in projects while addressing issues of motion and dynamic relationships. Prerequisite(s): MOME 130.

MOME 305 MOTION MEDIA PROJECTION

This course examines the use of projection systems to display motion media works at scales larger than the human body. Students are introduced to a range of practices in projection, from projection mapping on buildings to architectural and museum installations and projections in gallery contexts. Students are introduced to technical systems for developing and delivering large-scale projected media and apply these techniques in their own studio practice. Prerequisite(s): MOME 206.
MOME 309 CONCEPTS IN MOTION MEDIA DESIGN
This course introduces fundamental concepts for motion graphics, including graphics and promos for television networks and film titles and logos for advertising. The focus is on design presentation and development, screen composition, graphic transitions and content. Prerequisite(s): GRDS 205, MOME 206.

MOME 310 ALTERNATIVE PRODUCTION TECHNIQUES
This course explores a variety of historical techniques employed by avant-garde/experimental media artists in the creation of their time-based work. Students explore ideas of narrative form, image genres and visual language issues related to context and audience. Students create their own experimental work and improve their critical and conceptual facilities. Prerequisite(s): MOME 115.

MOME 356 COMPOSITING FOR MOTION MEDIA
Through the process of ideation with presentations and demonstrations, students develop complex motion graphic composites using professional production methods and industry-standard software. The aesthetics of compositing also are explored to allow students to create portfolio quality work. Prerequisite(s): MOME 235.

MOME 360 MOTION MEDIA CINEMATOGRAPHY
This course addresses camera operation, lenses, film stocks, filters, lighting and light measuring, as well as the art and aesthetics of cinematography. Through hands-on practice and exercises, students are introduced to the science behind lighting ratios and exposures, film stocks and emulsion tests and telecine transfers. Prerequisite(s): MOME 235.

MOME 369 TIME-BASED TYPOGRAPHY I
This course addresses historical and contemporary typographic design concepts using film and television. Students construct graphic elements and typography for use in projects while addressing issues of motion and dynamic relationships. Prerequisite(s): GRDS 205.

MOME 400 SENIOR MOTION MEDIA DESIGN PROJECT I
Students develop ideas and storyboards for their senior project. They execute the preproduction phase of the project and start production that is finished in a second course. Prerequisite(s): MOME 309.

MOME 401 3-D MOTION MEDIA DESIGN
This course explores the foundations of 3-D environments. Modeling, textures, lighting and animating are covered with simple animations, logo and shape motion and environmental visual effects. Prerequisite(s): BREN 200 or MOME 206.

MOME 406 MOTION INFOGRAPHICS
This course examines the theory and practice of factual communications through motion media. Students are exposed to a wide variety of practical modes of factual communications, including persuasive infographics, documentary media, curated displays for museums and visitor experiences, and interactive graphic systems. Students develop their own studio examples of these works based on set assignments. Prerequisite(s): MOME 206.

MOME 408 MULTIPLATFORM MEDIA BRAND PACKAGING
This course discusses historical and contemporary broadcast packages as they relate to design, marketing strategies and branding. These concepts are useful in the creation of show openings, tags, bumpers and other elements that develop network identities and broadcast entities. Prerequisite(s): MOME 309.

MOME 448 SENIOR MOTION MEDIA DESIGN PROJECT II
Students execute the postproduction phase of a project, including analysis and critique, organization and scheduling. The goal is to create a final project that showcases the student’s artistic vision through his or her acquired skills. Prerequisite(s): MOME 309, MOME 369.

MOME 449 TIME-BASED TYPOGRAPHY II
This course continues the exploration of typography used in moving media. Advanced topics are discussed along with projects based in film, broadcast and new media. Prerequisite(s): MOME 369.
**MOME 479 UNDERGRADUATE INTERNSHIP**

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

**MOME 490 MOTION MEDIA DESIGN PORTFOLIO**

This course prepares students for employment in the field. Students are expected to investigate career opportunities and the requirements of the position of interest. Development of a portfolio and demo reel is enhanced through the continued study of motion graphics, compositing and sound. Prerequisite(s): MOME 448.

**MOME 495 SPECIAL TOPICS IN MOTION MEDIA DESIGN**

The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the motion media design field and allows the advanced student an opportunity to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Vary according to topic.

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**GRADUATE**

**MOME 501 SCREEN DESIGN AND TYPOGRAPHY**

This course addresses the role of typography and design concepts applied in the field of motion media. Through a series of class projects, students develop the ability to effectively utilize the use of design principles and typographic values to address issues of motion and dynamic relationships.

Available via eLearning? Yes

**MOME 502 MOTION ANALYSIS AND APPLICATION**

This course directs students towards the successful analysis and application of advanced animation techniques and methodologies. Students gain a thorough and deep understanding of motion media techniques, as evidenced in contemporary motion design work. Students explore the impact of these techniques on their personal aesthetic through individual practice, lectures, assigned readings, class discussions and critiques.

Available via eLearning? Yes

**MOME 503 MOTION MEDIA CONTEXT AND APPLICATION**

This course explores how motion graphics developed from innovations in a variety of fields including animation, graphic design, advertising and interactive media. The aesthetics that inform contemporary motion graphics began in non-narrative experimental films, continued in the innovative movie titles of the 1950s, video art and MTV, and in new technologies of the 1990s and contemporary media art. This course surveys the history of motion graphics, the individuals, companies and current trends that define the field today.

Available via eLearning? Yes

**MOME 705 VISUALIZATION AND CONCEPT STORYBOARDING**

In this course, students are expected to develop the ability to visualize various creative solutions to problems in motion media design. Students learn concept development, engage in the application of appropriate narrative and visual storytelling to those concepts, and produce storyboards that portray concepts accurately and vividly. In the creative phase of production, students are subject to traditional industry constraints, including typical production guides and guidelines.

Available via eLearning? Yes

**MOME 709 MOTION MEDIA CINEMATOGRAPHY AND EDITING**

This course introduces the foundations of filmmaking through the critical examination of historical materials. The theoretical and practical applications of the course culminate in the compilation of imagery that encompasses a variety of ideas and concepts and utilizes film and video cameras and editing techniques.

Available via eLearning? Yes

**MOME 711 ADVANCED MOTION MEDIA DESIGN TECHNIQUES**

This course gives students the skills and techniques necessary to execute their concepts into motion. Students learn how to interpret and read a storyboard for production and apply industry-standard software in their future motion graphic projects. Students receive training in all phases of motion graphic techniques and production.
### MOME 729 DYNAMIC TYPOGRAPHY

This course reviews the theories and principles of typography and composition with a focus on understanding the dynamics of motion, legibility, content and message.

Available via eLearning? Yes

### MOME 735 MOTION MEDIA DESIGN STUDIO I: THESIS PREPRODUCTION

In this seminar studio course, students begin the research and exploration necessary to ensure successful completion of a thesis. Students define a personal direction, engage in theoretical exploration and begin to formulate plans for their thesis project in a self-directed and flexible format. Prerequisite(s): SFDM 719.

Available via eLearning? Yes

### MOME 746 MAIN TITLE DESIGN

This course is one of the most important and prestigious aspects of motion graphics. In the tradition of the masters of title design, students learn to conceptualize and express the content they are titling though innovative titling. Students create a body of work of feature film and television main titles. Prerequisite(s): MOME 705.

### MOME 747 MULTIPLATFORM NETWORK BRANDING AND DESIGN

This course is a comprehensive approach to design and branding for broadcast networks. Students create and pitch concepts, make storyboard presentations and as the final project, totally re-brand and re-design a network, including creation of a presentation book of their storyboard concepts and an animated montage of their redesign for the network. Prerequisite(s): SFDM 719.

### MOME 748 MOTION MEDIA DESIGN M.A. FINAL PROJECT

This course allows each student to develop a professional-level project that demonstrates his or her personal artistic vision. Students define a personal direction, engage in theoretical exploration and formulate plans that culminate in a final project. Each student also develops an artist’s statement and explores avenues for self-promotion. Prerequisite(s): Completion of the review for candidacy.

Available via eLearning? Yes

### MOME 749 MOTION MEDIA DESIGN PORTFOLIO

Students focus on the integration of imagery, websites, video and various other elements into a broadcast design portfolio. Students create effective tools for self-promotion, including a reel, CD compilation, website, cover letter and résumé. Proper and effective marketing techniques, interviewing skills, job search strategies and business practices are covered to provide an understanding of operations in the broadcast industry. M.A. students enroll in this course during their final quarter of the motion media program. Prerequisite(s): MOME 709 and completion of the review for candidacy.

Available via eLearning? Yes

### MOME 756 WORKS OF ART IN A DIGITAL CULTURE

This course presents an in-depth study of contemporary digital culture through readings, writing and presentations. Students analyze and critique the role, definition and application of art in contemporary culture. Students also work together to produce a group exhibition addressing issues related to their research and present it in a local gallery or other public context.

### MOME 758 3-D MOTION MEDIA DESIGN

This course focuses on the creation of 3-D elements for compositing with live action and 2-D art. Students are responsible for the modeling and animation of 3-D elements, with an emphasis on lighting and camera placement as they apply to motion graphics environments.

Available via eLearning? Yes

### MOME 760 ALTERNATIVE METHODS IN MOTION MEDIA DESIGN

This course explores a variety of nontraditional practices for time-based work. Students explore ideas of narrative form, image genres and visual language issues related to context and audience. Prerequisite(s): SFDM 719.
MOME 761 TIMELINE COMPOSITING

In this course, students address specialized problems and patterns encountered in combining a variety of visual effects source material using a timeline based compositing system. Prerequisite(s): MOME 709 or VSFX 715.

MOME 766 BUSINESS OF MOTION MEDIA DESIGN

This course covers the workings, promotion and operation of design businesses, preparing students for roles as freelancers or business owners in today’s economy. Topics include developing a sound business plan, freelancing, agency work, client relations and problem resolution, compensation and benefits, profitability and organizational structure and functionality.

MOME 768 PRO-SOCIAL MOTION MEDIA DESIGN

In this course, students scrutinize and evaluate the role of the director in producing broadcast pieces of short duration, such as PSAs, by participating in hands-on production and critiquing and analyzing historical and contemporary practices in the field. Emphasis is placed on research and the integration of history and practice as students work with and coordinate a variety of individuals with diverse production process experience to complete an aesthetic, concept-driven piece. Prerequisite(s): MOME 709.

MOME 775 MOTION MEDIA DESIGN STUDIO II: THESIS DEVELOPMENT

This seminar studio continues the research and exploration of thesis ideas developed in Motion Media Design Studio I. In addition to continuing theoretical exploration, students engage in project organization and preproduction to prepare for the final thesis course. Prerequisite(s): MOME 735 and completion of the review for candidacy.

MOME 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

MOME 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

MOME 780 SPECIAL TOPICS IN MOTION MEDIA DESIGN

This course provides students with an opportunity to focus on particular issues in the field of motion media design or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

MOME 790 MOTION MEDIA DESIGN M.F.A. THESIS

Motion media design M.F.A. students develop an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. Students also produce a written component that addresses the theoretical premise of the work. Prerequisite(s): MOME 735 and completion of the review for candidacy.

MUSEUM STUDIES

UNDERGRADUATE

MUSM 201 INTRODUCTION TO MUSEUM PRINCIPLES AND METHODS

This course introduces the student to the history, philosophy and role of museums and collecting in society. Prerequisite(s): ARTH 110.

MUSM 301 MUSEUM ADMINISTRATION

This survey of museum organization and administration includes governance, policies, ethics, marketing and public relations, and funding and financial structures. Prerequisite(s): ARTH 110, ENGL 123.
MUSM 302 MUSEUM CURATION AND COLLECTION MANAGEMENT

This study of the principles and methods of acquisition examines documentation, maintenance and utilization of collections, and aspects of special exhibitions including registration, cataloging, collection policies, conservation and scholarship. Prerequisite(s): ARTH 110, ENGL 123.

MUSM 303 MUSEUM EDUCATION

This study of the role of museums as educational institutions includes interpreting permanent collections, creating catalogs and other written and visual educational adjuncts, developing special exhibitions, lecturing, touring, managing volunteers, and developing community outreach programs. Prerequisite(s): ARTH 110, ENGL 123.

MUSM 479 MUSEUM INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 60 credit hours, 2.5 overall GPA.

GRADUATE

MUSM 754 MUSEUM CURATION AND COLLECTIONS

This course examines the history and theory of the role of the curator in a museological context. Elements of daily organization and maintenance of the collections are discussed. Students are exposed to the creativity involved in long-term collection development and its presentation through exhibitions.

MUSIC

UNDERGRADUATE

MUSC 101 MUSIC APPRECIATION

This course provides an introduction to the art of music listening and musical principles. A wide variety of musical literature is introduced, ranging from classical music, theater and film, to jazz and popular music. The main focus of this course is to provide students with broad-based musical knowledge to form the foundation for musical listening skills and music theory. This course functions as the introductory course for the music performance minor as well as a general education elective for all students.

MUSC 130 WORLD MUSIC

An introduction to the music of the world’s peoples, this course studies music outside of the traditions of Western music and within its cultural context. A variety of music is studied, including music from Africa, India and Japan. Musical elements such as melody, harmony, rhythm, tone colors, form and analysis are applied to music study through listening and aural exercises, written papers, class presentation and group discussion.

MUSC 140 MUSIC THEORY

This course is designed for all students pursuing careers in which music plays a vital role. The course focuses on the fundamentals of music: notation, rhythm, scales, tonality, keys and modes, intervals, transposition, and chords. Rhythmic, harmonic and melodic principles are investigated through a variety of individual and group activities including written and aural exercises.

MUSC 240 MUSIC COMPOSITION

This course directly applies fundamental music theory skills towards musical composition. The course includes a variety of assignments and exercises to further develop written and aural musical skills, including aural ear training exercises, analysis of previously composed work and completion of short written composition exercises. Singing and/or instrumental experience is assumed as well as a strong interest in composition. Prerequisite(s): MUSC 140.

MUSC 270 SURVEY OF WESTERN MUSIC I: CHANT THROUGH MOZART

The course builds upon the knowledge gained in music theory and its applications in analyzing Western music literature from antiquity through the Classical Era with special emphasis on issues of style, performance practice, musical aesthetics and cultural context as it relates to contemporary musical practices. Prerequisite(s): MUSC 140.
MUSC 271 SURVEY OF WESTERN MUSIC II: ROMANTICS TO CONTEMPORARY

The course is designed for all students pursuing careers in which music plays a vital role. The course provides a survey of Western music literature from the romantic era through the music of the 21st century with special emphasis on issues of style, performance practice, musical aesthetics and cultural context as they relate to contemporary musical practices. Prerequisite(s): MUSC 140.

MUSICAL STUDIO

UNDERGRADUATE

MUST 103 INTRODUCTION TO STRING PLAYING

This performance course is for beginning musicians in violin, viola and cello. The course covers the fundamentals of playing the instrument, reading music, composing music and conducting through various activities such as orchestra class, small group lessons, concert performance, recitals and concert attendance. Students are required to own or rent a musical instrument.

MUST 220 SIGHT SINGING

The art of singing at sight is essential for all students pursuing careers in which music plays a vital role and is an important skill in the pursuit of a professional level of musicianship. This course applies the fundamentals of music theory to developing a “hearing eye”, the ability to look at music and determine from sight alone how it sounds. Rhythmic and pitch exercises are investigated systematically starting with simple to compound meters and major to minor keys and modes. Both Solfège and Scale Degree systems are employed, and class activities include a variety of aural and written exercises. No vocal training is required and exercises are limited to a one-octave range. Prerequisite(s): MUSC 140.

MUST 260 MUSICAL THEATER REPERTOIRE

This course introduces students to the skills necessary to craft an interpretation of the songs that fall within the repertoire of American musical theater. The course is highly experiential, and students are expected to integrate the material through a series of in-class performances. Students are exposed to an extensive repertoire of musical theater and begin to build a portfolio of songs that has range, is personal and is thus suitable for auditions. Through examples and analysis, students learn to experience singing in a discerning manner and with a critical ear. Prerequisite(s): MUST 220.

MUST 333 INSTRUMENTAL MUSIC

This course is designed for musicians with a high level of performance skill, as well as a strong foundation in music theory studies and the ability to read music at an advanced level. The main focus of this course is to further develop ensemble skills and rehearsal techniques that lead to a greater understanding of music and successful musical performances. Students participate in rehearsals in a master class setting. They also participate in musical score analysis, musical transcription writing, effective communication and a variety of ensemble performances. Prerequisite(s): Entrance by audition only.

MUST 340 ARRANGING AND TRANSCRIPTIONS

Arranging and Transcriptions is a course that directly applies music theory and general composition skills towards arranging music for a variety of aesthetics and mediums including scoring for film. The course of study further develops ear training skills through music software exercises that give the student the ability to transcribe recorded music into music notation and into live performance. Prerequisite(s): MUSC 240.

MUST 350 VOCAL GENRE PERFORMANCE

This course provides the place for vocal performance students of varying interests such as cabaret, recording, voice-over and performance art to research their particular interest and create a performance or recording; learn how to research performance styles and genres; gain valuable performance experience; define their particular interests as vocal music artists; and develop a work they may market professionally. This course combines in-class work and outside research and rehearsal that culminates in public performance (if applicable) or simple recording. Prerequisite(s): MUST 260.
MUST 390 FUNDAMENTALS OF SONGWRITING

This course focuses on the technical requirements of creating songs in a variety of forms. Students encounter and analyze established songs by composers from different genres and styles. They apply that knowledge to the creation and discovery of their own voice through song. Prerequisite(s): MUSC 240.

MUST 411 MUSICAL SCENE STUDY

In this course, students learn and perform material from selected shows. Scenes are examined with respect to the music’s dramatic function and full context. The course emphasizes character work and the art of crafting the performance of a song within a scene. Students work in ensembles, and the scenes cover a broad cross section of repertoire. Prerequisite(s): MUST 260.

MUST 440 AUDITIONING FOR CAREERS IN VOCAL MUSIC

This course concentrates on developing self-marketing skills, finding auditions and agents, and then preparing and executing skills specific to the audition process: finding material appropriate for the performer and the situation; covering different styles, periods and genres of musical material; and learning audition etiquette and good performance practices. Students practice acquired skills in a series of simulated auditions throughout the quarter. Prerequisite(s): MUST 260.

PAINTING

UNDERGRADUATE

PNTG 101 PAINTING BASICS FOR THE NON-MAJOR

This course provides a foundation in the practices and materials associated with painting and prepares students to work in oil- and water-based media. Working from direct observation, students develop an understanding of formal concerns as well as paint manipulation to produce strong representational paintings. Prerequisite(s): DRAW 100, DSGN 101.

PNTG 203 OIL-BASED MEDIA EXPLORATION

This course explores versatile processes for planning and developing a visual idea using oil-based media. The course examines both traditional and contemporary applications of media, including under-painting, fat over lean paint application, glazing, scumbling, impasto and alla prima. Students construct and prepare sound painting supports for canvas and panel as well as an oil-primed, sized linen support and are taught safe handling of solvents and mediums. Prerequisite(s): DRAW 101, DSGN 101.

PNTG 206 WATER-BASED MEDIA EXPLORATION

Students in this course explore versatile processes for planning and developing a visual idea using water-based media, with emphasis on acrylic painting techniques. The course examines both traditional and contemporary applications of media, including wet-into-wet, dry-brush paint application, masking and alla prima. Students prepare archival painting supports for water-based media, including paper, canvas and panel. Prerequisite(s): DRAW 101, DSGN 101.

PNTG 207 WATERCOLOR

This course allows students with particular interests in the possibilities of watercolor to focus intensively on its expressive and depictive capacities. Prerequisite(s): PNTG 206.

PNTG 210 COLOR AND THE PAINTED IMAGE

This course reviews basic color theory and introduces more advanced theory and color issues applicable to oil painting. Students are expected to learn how to use color better as a language in their painting through the hands-on analysis of work that employs color as a primary agent. Prerequisite(s): PNTG 203 or PNTG 206.

PNTG 302 INTERMEDIATE PAINTING

Using a structure that alternates studio sessions with lessons about practical issues of visual documentation, framing and other professional components, this course enables students to create work in a thematic series that develops their painting methods and personal concepts. Prerequisite(s): PNTG 203, PNTG 206.
PNTG 310 LIFE PAINTING

This course provides an overview of life painting, with a focus on the conceptual, perceptual and technical evolution of the human figure in the history of painting. While the course concentrates on issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Models are available for the entire quarter. Prerequisite(s): DRAW 200, PNTG 203 or PNTG 206.

PNTG 312 MIXED MEDIA

Using traditional and nontraditional materials, students in this course develop inventive experimental approaches to a variety of pictorial media, and examine how media, idea and composition relate. Students explore the boundaries between painting and sculpture when nontraditional materials are incorporated in collage and assemblage form. Prerequisite(s): PNTG 302.

PNTG 319 PAINTING MATERIALS AND TECHNIQUES

This course provides extended exploration of one major traditional painting medium or method associated either with a particular era or artist. Replication projects provide initial direct experience of the medium and method under investigation, prior to the creation of original work. Prerequisite(s): PNTG 203, PNTG 206.

PNTG 321 PORTRAIT PAINTING

With an examination of the conceptual, perceptual and technical evolution of portraiture in the history of painting, this course provides an excellent overview of portrait painting. While the course concentrates on issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Models are available for the entire quarter. Prerequisite(s): PNTG 203 or PNTG 206.

PNTG 325 NARRATIVE PAINTING

This course introduces the historically complex role of the painter as narrator, concentrating on the balance of subject matter with aesthetic form. Students explore the unique pictorial requirements of narrative painting, such depictions of the passage of time. Students also investigate categories of contemporary narrative painting. Prerequisite(s): PNTG 310.

PNTG 327 ADVANCED OIL PAINTING

Using oil paint in both direct and indirect applications, students in this course advance and refine their artistic process and the formal aspects of their work. Students may work in a variety of modes on a variety of surfaces. The work of both historical and contemporary practitioners is considered. Prerequisite(s): PNTG 203.

PNTG 330 LARGE-FORMAT PAINTING

Students in this course learn to address the challenges and formulate strategies associated with making large-scale studio paintings from preparatory materials and explore the techniques and methods required for making large-format paintings. Students critique examples of large-scale work from contemporary art. Prerequisite(s): PNTG 203 or PNTG 206, and PNTG 310.

PNTG 331 LANDSCAPE PAINTING

This course provides an overview of landscape in painting, with a focus on the conceptual, perceptual and technical evolution of the landscape image in the history of painting. While the course concentrates on issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Prerequisite(s): PNTG 203 or PNTG 206.

PNTG 332 ADVANCED PORTRAIT PAINTING

Extending the technical base acquired in portrait painting, students advance and refine their representational drawing and painting skills. While the course addresses advanced issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Models are available for the entire quarter. Prerequisite(s): PNTG 321.
PNTG 333 MURAL PAINTING

This course introduces students to historical and contemporary approaches to mural painting, with an emphasis on the concepts and philosophies developed in the Mexican mural tradition. The course addresses materials, techniques, surface treatment and archival issues relevant to mural painting. Studio practice is supplemented by lectures, films and on-site visits. Prerequisite(s): DRAW 101, DSGN 101.

PNTG 334 CHINESE PAINTING

This course introduces Chinese subjects and traditional painting techniques, where variation in ink, color, line and texture are all achieved by Chinese brushstroke. The philosophy and history of Chinese painting are addressed, helping students understand and develop the technique and concept of Chinese painting. Students are encouraged to combine Western and Eastern art to create their own personal work. Prerequisite(s): PNTG 203 or PNTG 206.

PNTG 340 REALIST PAINTING

Representing the subtlety and nuance of the variety of color, perspective and form observed in the world requires a diverse range of technical and conceptual skills necessary for creating realist paintings from observation. The development of these skills is the focus of this course and includes the creation of the illusion of depth; proportion; anatomy; control of texture and smoothness to create a convincing paint surface; and utilization of value, hue and intensity to convey a sense of light and form. Additionally students learn about issues in realist painting in the context of other painting modes. Prerequisite(s): DRAW 200, PNTG 203.

PNTG 341 PAINTING: DEVELOPING A SENSE OF PLACE

Designed to take advantage of experiences provided by a particular location, this course provides students the opportunity to visit historically or culturally significant sites in order to create a series of work in response to the site. Students determine the appropriate materials and techniques necessary for their work. Prerequisite(s): DRAW 100, DSGN 100, DSGN 101.

PNTG 355 HUMAN IMAGE AND METAPHOR

This course explores the various ways in which meaning is derived from the human image, whether directly, symbolically or metaphorically. The course addresses the relationship between form and content, and materials and processes. Students propose and execute their own projects based on personal and historical interpretations of the human figure. Students collectively explore discursive strategies while viewing the human image. Prerequisite(s): PNTG 203 or PNTG 206, PNTG 310.

PNTG 361 PAINTING: DEVELOPING A PERSONAL VISION

Students create a cohesive body of work based on a studio proposal. Students develop appropriate goals in coordination with the professor to explore the language of color, shape and texture in relationship to expanded concepts. Prerequisite(s): DRAW 101, DSGN 100, DSGN 101.

PNTG 366 CONCEPTUAL ART PRACTICE

This course introduces students to various aspects of conceptual art and explores practical issues relevant to painting within current contemporary art. Technical expansiveness, theoretical development and the role of visuality are explored through projects and class discussion. Prerequisite(s): ARTH 207, PNTG 302.

PNTG 401 ALTERNATIVE MEDIA EXPLORATION

This course provides an opportunity for students to move beyond the pictorial tradition of painting. Students explore the use of nontraditional materials to engage in spatial strategies, such as installation, or temporal strategies such as performance and new media. Emphasis is placed on the cross-media use of technology, as in kinetics, sound, light and video. Prerequisite(s): PNTG 302.

PNTG 404 ABSTRACT PAINTING

By focusing on studio projects and assignments that develop a nonobjective approach to color, line and form, this course explores the historical sources of the abstract painting tradition, including both modern and postmodern variations. Prerequisite(s): PNTG 203 or PNTG 206.
**PNTG 409 ADVANCED PAINTING**

This open studio course allows advanced students to develop their strengths pertaining to their own interests and choices of materials as they work toward a cohesive body of work. Students have relevant reading and writing assignments, and complete a finished artist statement. Prerequisite(s): PNTG 310, PNTG 401.

**PNTG 410 ADVANCED LIFE PAINTING**

Extending the skill base acquired in Life Painting, this course focuses on the conceptual, perceptual and technical evolution of the human figure in the history of painting. While the course concentrates on advanced issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Students gain experience with multiple figure compositions and complex environments. Models are available for the entire quarter. Prerequisite(s): PNTG 203 or PNTG 206.

**PNTG 415 PAINTING SENIOR SEMINAR**

This seminar course focuses on the direction of students' studio output through critiques, discussions and writing assignments. Students receive reading assignments based on current critical writings as they begin to analyze the conceptual premises, cultural references and intellectual foundation of their artistic processes. Prerequisite(s): ARTH 207, PNTG 302.

**PNTG 431 ADVANCED LANDSCAPE PAINTING**

With a focus on the conceptual, perceptual and technical evolution of the landscape image in the history of painting, this course continues to develop the skill base begun in landscape painting. While the course concentrates on advanced issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Prerequisite(s): PNTG 331.

**PNTG 444 VISITING ARTIST IN PAINTING**

This course offers undergraduate painting students one quarter of study with a visiting artist in the painting department. The course is organized around the conceptual and technical specialties of the visiting artist and culminates with a collaborative class project. Through critiques, discussions and writing, the visiting artist guides students in assignments and projects, fostering an understanding of the connections between idea, media, technique, scale, process and content. Students also gain an understanding of the visiting artist's own process of idea development and professional practices. Prerequisite(s): PNTG 302.

**PNTG 479 UNDERGRADUATE INTERNSHIP**

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

**PNTG 495 SPECIAL TOPICS IN PAINTING**

The topic of this course varies from quarter to quarter. Each new version focuses on specific issues in the field of painting and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

**PAINTING**

**GRADUATE**

**PNTG 502 GRADUATE PAINTING METHODS STUDIO**

This accelerated painting course covers fundamental considerations of painting as a form of expression. The course emphasizes both traditional and contemporary applications of paint primarily through a direct visual process to develop paintings based upon the optical effects of light upon form. Students gain a strong foundation in the practices and materials associated with oil- and water-based media. The development of a conceptual framework is also addressed.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>PNTG 503</td>
<td>GRADUATE ADVANCED PAINTING</td>
<td>Allowing graduate students to develop their strengths pertaining to their own aesthetic and choices of materials, this open-studio course also enables them to work toward an advanced cohesive body of work. Students have relevant reading and writing assignments and are required to complete a finished artist’s statement.</td>
</tr>
<tr>
<td>PNTG 704</td>
<td>FORMAL ASPECTS OF PAINTING</td>
<td>This first-year graduate studio course explores painting as a formal visual language. Students create directed new work that examines their own formal choices: color, value, line, shape, surface quality, composition and scale. The course is driven by group critiques, individual critiques, and reading and writing assignments.</td>
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<tr>
<td>PNTG 728</td>
<td>PAINTING STUDIO I</td>
<td>With coursework structured according to the goals and needs of each student, this studio course is designed to refine students’ personal direction and critical vocabulary. Both individual and group critiques support the projects. Prerequisite(s): PNTG 704. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PNTG 734</td>
<td>CHINESE PAINTING TECHNIQUE</td>
<td>Utilizing Chinese brushwork, students learn traditional and advanced techniques of Chinese painting, and gain an understanding of Chinese concepts and ideas, history and philosophy. The course does not limit its focus to traditional Chinese painting, but emphasizes the discovery of an individual's personal language of art making that incorporates that tradition with more modern concepts.</td>
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<tr>
<td>PNTG 738</td>
<td>PAINTING STUDIO II</td>
<td>Using an individual program designed for each student based on previous coursework, this studio course is designed to further refine students’ personal focus and critical vocabulary. Both individual and group critiques support the projects. Prerequisite(s): PNTG 728. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PNTG 741</td>
<td>PAINTING: DIRECTED PROJECT</td>
<td>This course provides graduate painting students the opportunity to establish an individual work plan and criteria under the guidance of a faculty member within a standard course format. Students create a feasibility plan that outlines the resources needed to meet objectives of their work plan. A student must have passed the faculty preliminary review in order to be eligible to take this course. The course is recommended for sequencing as an elective in the fourth quarter of the M.F.A. in preparation for the review for candidacy. Prerequisite(s): PNTG 738.</td>
</tr>
<tr>
<td>PNTG 749</td>
<td>PAINTING M.A. FINAL PROJECT</td>
<td>All M.A. painting students are required to create a personal, cohesive body of work and an extended artist statement. Students have the opportunity to combine historic and contemporary references with focused, self-directed expression, articulating ideas and contextual theories through refined critical self-analysis. Prerequisite(s): Completion of the review for candidacy.</td>
</tr>
<tr>
<td>PNTG 758</td>
<td>PAINTING STUDIO III</td>
<td>This studio course is designed to further refine students’ personal focus and critical vocabulary. An individual program is designed for each student based on previous coursework. Both individual and group critiques support the development of thesis exhibition and the quality of the work. Prerequisite(s): PNTG 738. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PNTG 760</td>
<td>ADVANCED COLOR ISSUES IN PAINTING</td>
<td>In this course, students focus on the development of a personal color language and employ principles of color theory as primary expressive agents.</td>
</tr>
<tr>
<td>PNTG 762</td>
<td>LIFE PAINTING</td>
<td>This course focuses on the conceptual, perceptual and technical evolution of the human figure in the history of painting. While the course concentrates on advanced issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners. Students explore complex figure groups, complex environments and sophisticated use of scale. Models are available for the entire quarter.</td>
</tr>
</tbody>
</table>
PNTG 764 NARRATIVE PAINTING

This course introduces the historically complex role of the painter as narrator, concentrating on the balance of subject matter with aesthetic form. Students explore the unique pictorial requirements of narrative painting, such as depictions of the passage of time. Students also investigate categories of contemporary narrative painting, while simultaneously evaluating painting's relationship to other current narrative forms.
Available via eLearning? Yes

PNTG 766 CONCEPTUAL ART PRACTICE

This course introduces students to various aspects of conceptual art, and explores practical issues relevant to painting within current contemporary art. Technical expansiveness, theoretical development and the role of visualization are explored through projects and class discussion. Prerequisite(s): SFIN 716.
Available via eLearning? Yes

PNTG 768 PAINTING STUDIO IV

This studio course is designed to further refine students' personal focus and critical vocabulary. An individual program is designed for each student based on previous coursework. Both individual and group critiques support the projects. Prerequisite(s): PNTG 758.
Available via eLearning? Yes

PNTG 775 ADVANCED PAINTING STUDIO ANALYSIS

This independent studio course for advanced students involves studio visits, critiques and seminar discussions about each student's respective work, in preparation for the thesis. Each student finishes the course with a cohesive, exhibition-ready body of work, thesis statement, thesis outline and thesis document rough draft. Prerequisite(s): PNTG 738 and completion of the review for candidacy.
Available via eLearning? Yes

PNTG 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

PNTG 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

PNTG 780 SPECIAL TOPICS IN PAINTING

This course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

PNTG 790 PAINTING M.F.A. THESIS

This course constitutes the culmination of the student's research process. Painting M.F.A. candidates develop and prepare an original exhibition, accompanied by a written component, and complete research for post-graduate success. Prerequisite(s): Completion of the review for candidacy.

PERFORMING ARTS

UNDERGRADUATE

MPRA 103 INTRODUCTION TO PERFORMANCE

This course is designed as a practical approach to vocal and physical expression for the artist in the methods and techniques of modern performance. Through exercises and development of formal scenes, students learn and implement the basic acting vocabulary of performance primarily through the study of the modern American canon of theater, television and film.
**MPRA 106 MOVEMENT FOR PERFORMANCE I**

This course explores the practical exercise in relaxation methods, performance techniques and physical flexibility that connects the actor’s kinesthetic sense to the expressive, connected and free use of the body as part of the story telling process. Various movement techniques are explored.

**MPRA 160 FUNDAMENTALS OF CHARACTER AND STAGECRAFT**

The student develops a freedom of expression, both physical and vocal, in the creation of interesting, unique characters. Beginning with observation, students enhance their abilities to use physical and vocal techniques as well as mimicry to portray believable characters. The course culminates in presentations that show a mastery of the fundamental art of character creation as well as basic principles of stagecraft. Prerequisite(s): MPRA 106.

**MPRA 177 PRODUCTION LAB FUNDAMENTALS**

Freshmen and transfer students learn the fundamentals of script and character analysis, character creation and professional rehearsal procedures in the context of rehearsing a mainstage production. Students participate in rehearsals and performances. They evaluate their progress and their performances.

**MPRA 201 SURVEY OF THEATER AND DRAMA I**

This is the first of two courses surveying the development and history of Western theater. This course begins with Western theater’s roots and continues through the early 19th century, to ensure an understanding of the origins and evolution of performance and theatrical tradition. Prerequisite(s): ARTH 110.

**MPRA 204 SURVEY OF THEATER AND DRAMA II**

This is the second of two courses surveying the development and history of Western theater. This course begins with the early 19th century and continues through the present, with special attention given to the rise of different forms of contemporary performance. It provides an understanding of the evolution of theatrical tradition and different modes of performance. Prerequisite(s): MPRA 201.

**MPRA 206 MOVEMENT FOR PERFORMANCE II**

This course is a further intensive examination of movement patterning, the actor’s physical presence and choices made in character study. Actors continue to develop their movement creativity and understand pattern choices through exercises, movement explorations, mask work and physical monologue study. Various movement experts are explored with the Alexander Technique as the connective underpinning of this course of study. Prerequisite(s): MPRA 106.

**MPRA 210 VOICE FOR PERFORMANCE I**

This course is designed to introduce a variety of voice training methods. Students explore alignment, breath and vocal production to examine their habits and then move to awareness, mobility, freedom and strong vocal support. Through the course of study the student is able to link the diverse vocal pedagogies to varying performance demands and venues for optimal vocal ease and clarity.

**MPRA 211 VOICE FOR PERFORMANCE II**

This continuation of Voice I explores textual analysis utilizing breath, support, pitch, rate and volume. The International Phonetic Alphabet (IPA) is introduced and several stage dialects are learned, including a non-regional American dialect. Students create a comprehensive warm-up specific to the needs of their roles and venues and are also able to lead group warm-ups. Prerequisite(s): MPRA 210.

**MPRA 215 PLAYWRITING**

The course teaches the fundamentals of playwriting, including character development, plot construction, conflict and the writing of believable dialogue. Students study and analyze classic dramas in order to fully understand the various techniques and styles used for the stage. Student scripts are extensively workshopped and critiqued. Prerequisite(s): ENGL 123.

**MPRA 230 PROFESSIONAL STUDIES IN MEDIA RELATIONS**

By studying industry-standard techniques and professional practices in media criticism, news writing, marketing, casting, unions and contracts, students in this course explore a variety of writing and editing approaches necessary for clearly communicating ideas and opinions through scholarly criticism, effective news-writing techniques and oral adjudication. Prerequisite(s): MPRA 201, MPRA 204.
MPRA 240 FRENCH CLASSICAL THEATER

By reading and performing selections of plays from the classical French canon, students in this course become thoroughly familiar with the great playwrights of the French classical tradition: Jean Racine, Pierre Corneille, Marivaux and Molière. Special emphasis is placed on the all encompassing influence of classical culture on the playwrights studied, as well as the performative influences of the Italian commedia troupes. Every opportunity is taken to view plays from the classical canon in performance, and students perform their own scenes from selected plays as part of the school-wide vernissage at the close of the quarter.

MPRA 250 WOMEN IN DRAMATIC ARTS

This course examines the changing roles of women in the performing arts from the Restoration to the current time. Plays, as well as other supporting documents written by and about women, are read and discussed. The course examines the different ways women's lives and issues are conveyed through performance. The lives of women artists and their work, specifically women who have been visionary leaders in the world of the performing arts, are the main focus of the course. Prerequisite(s): ARTH 110, ENGL 123.

MPRA 261 IMPROVISATION

This course provides an overview of the origins and philosophy of improvisation since the mid-20th century, and how it has been a major influence since the 1960s on live performance, film and TV and now as a primary format for digital performance media. Students learn the basics of improvisation and learn to be fearless and creative on stage using a modern approach to improvisational comedy and how to apply improvisational approach to character creation.

MPRA 300 THEORY AND ACTING FOR THE CLASSICS

This course of theory and practice examines the work of Shakespeare for style and execution. Emphasis is placed on interpretation of roles, text and performance. Prerequisite(s): MPRA 106, MPRA 210.

MPRA 310 STAGE COMBAT I

Using the single-sword and unarmed combat, the actor develops safe and effective means of demonstrating a believable skill set for the stage audience. This specialized form of actor movement develops physical and spatial awareness, grounding, centering, economy of effort, extension of line, focus, timing, action/reaction, moment to moment and impulse reaction. Prerequisite(s): MPRA 106.

MPRA 314 ACTING FOR THE CAMERA I

This course enables students to gain hands-on experience in camera acting techniques and methodology. The course includes cold reading, text work and character development. Emphasis is placed on practical performance for film and TV. Prerequisite(s): FILM 106 or MPRA 103 or MPRA 106.

MPRA 315 ADVANCED PLAYWRITING

This course is designed for students who would like to further develop their playwriting skills. Students' plays are analyzed and critiqued in a workshop setting that includes read-through, walk-through and other performance formats to develop professional-quality work. Students have the opportunity to create, develop and revise full-length scripts for performance. Prerequisite(s): MPRA 215.

MPRA 322 CASTING FOR FILM AND TELEVISION

Students learn the process of casting a film, TV pilot, series and live performance. Through a series of auditions and callbacks, students learn how to direct actors, discern talent levels, break down scripts and create idea lists, in order to put together a cohesive cast for any given project. Students gain hands-on experience of the inner workings of network and independent casting offices, thus positioning them for internships in the television and film industry. Prerequisite(s): FILM 100, MPRA 103, MPRA 160.

MPRA 330 SINGING FOR THE ACTOR

This studio course is designed to prepare the actor for success in performance events that require singing. Students learn and practice the basic fundamentals of singing (i.e., breath management, phonation, resonance, articulation, registration and interpretation) as related to acting and preparation for singing auditions. Prerequisite(s): MPRA 106, MPRA 210.
MPRA 340 SCENE STUDY

Focusing on scripted scenes, students learn techniques of analysis, character development, dynamics of character relationships and rehearsal techniques. The course covers a wide range of genres and styles. Prerequisite(s): MPRA 106, MPRA 210.

MPRA 366 ADVANCED CHARACTER DEVELOPMENT

The course is a focused study in the art of specific character development. Actors study world events, history and sociology and draw from the world of ideas to create characters. Students create two to three original characters that they can use in sketch comedy, stand-up comedy or in the creation of unique individual performance work for live theater, film, TV or media performance arts. Prerequisite(s): MPRA 160.

MPRA 375 DIRECTING

Through the analysis of a classic play from the 19th or 20th centuries, students in this course learn about the craft of the modern stage director. All aspects of stage direction are studied: the history, the process of dramaturgical research and script analysis, the casting process, the development of a visual aesthetic, and the fundamentals of staging a play. The course culminates in the staging of one scene and the presentation of a production notebook. Prerequisite(s): MPRA 300, MPRA 340.

MPRA 377 PRODUCTION LAB I: CHARACTER CREATION

Through a series of rehearsals and performances, students gain hands-on performance practice experience in main stage productions. Students research character and learn play analysis, maintain a rehearsal journal and evaluate the process following the play's closing. Prerequisite(s): MPRA 160, permission of the department chair.

MPRA 379 THE PLAYWRIGHT IN PRODUCTION

Students excel while learning to work effectively as playwrights within a new play production process. This course explores all phases of the play development process—from first rehearsal to opening night—as well as script preparation and revision, rehearsal-driven rewrites, rehearsal conduct and final submission. Students also investigate the relationship between playwright and director and prepare their scripts for competitive submission. Prerequisite(s): MPRA 215.

MPRA 400 AUDITION TECHNIQUES AND MATERIALS

Through the study of cold readings, interview techniques, as well as prepared audition materials, students in this course select, develop and rehearse materials as related to casting opportunities for career opportunities in live performance. Students also prepare industry-standard résumé materials for presentation and learn about unions and various professional organizational structures related to live performance careers. Prerequisite(s): MPRA 300, MPRA 340.

MPRA 404 VOICE-OVER AND DIALECTS

This is an advanced course in performance and professional practice. Students study and apply the techniques of voice-over performance in radio, film, commercials, animation, game design, television and other media. Students acquire the techniques of the application of dialect in character work proceeding from the fundamental study of the International Phonetic Alphabet. Students record their voice-over work for use on their website or industry demo. Prerequisite(s): MPRA 211.

MPRA 410 ISSUES OF CONTEMPORARY ACTING GENRES

This course introduces students to various types of acting styles, including theater of the absurd, environmental theater and poetic realism. Focus is placed on the work of Samuel Beckett, Eugene Ionesco, Jerzy Grotowski, Eugene O'Neill, Lillian Hellman, Tennessee Williams, August Wilson and Tony Kushner. Prerequisite(s): MPRA 201.

MPRA 414 ACTING FOR THE CAMERA II

In this course, students refine their on-camera techniques. The course examines the demands of the professional actor in film and television. It offers the student tools to break down a scene quickly and create a believable character for different genres. It also focuses on the technical demands required by an actor, such as adjusting performance for different shots, eyelines, marks, etc. Prerequisite(s): MPRA 314.
MPRA 415 STAGE COMBAT II

This course refines stage violence techniques with the study of the rapier and dagger. Students develop safe and effective means of demonstrating command of this weapon for an audience. This specialized movement training enhances spatial awareness, centering, economy of effort, extension of line, focus and moment-to-moment playing of the actor. Students perform scenes as actors with approved fight choreography that demonstrates their ability as actors, as well as basic mastery of skills and possible certification by the Society of American Fight Directors. Prerequisite(s): MPRA 310.

MPRA 416 AUDITIONING FOR FILM AND TELEVISION

Through hands-on practice auditioning each week with current film and television material, students gain professional insight and working knowledge of how to audition for series television, pilots, soap operas, independent and feature films. Students learn etiquette of casting processes and are ready to walk into casting offices professional and prepared. Prerequisite(s): MPRA 314.

MPRA 421 ADVANCED ACTING FOR THE CLASSICS

This advanced course continues the development of the actor through his or her exploration of the classical repertoire, focusing on the development of character in two, three and multi-character scenes from the classical theatrical canon. The course builds on the techniques learned in prerequisite courses in scansion and dialect and prepares students for professional performance work. Prerequisite(s): MPRA 300.

MPRA 435 DIVERSE VOICES—MULTICULTURAL AMERICAN THEATER

This course emphasizes the multicultural dramatic American theater of the 20th and 21st centuries. Students study dramatic theater from the African-American, Asian-American and Hispanic canon. An emphasis is placed on the performance techniques utilized by the various authors studied as well as their literary styles. Prerequisite(s): MPRA 204.

MPRA 445 AUDITIONING FOR CAREERS IN CLASSICAL THEATER

This course is designed to give students interested in a career in classical theater audition preparation appropriate to gaining employment in regional theaters, Shakespeare festivals and international festivals that focus on classical theater. The course focuses on preparing materials for classical auditions, ranging from Greek and Roman theater to Shakespeare, Molière and Restoration periods. The course incorporates regular audition preparation in presentation, packaging, résumé and picture preparation; finding job opportunities; developing auditions based on job criteria; and learning at least four classical monologues in preparation for auditions. Prerequisite(s): MPRA 300.

MPRA 460 ACTOR/WRITER LABORATORY

Performing arts students collaborate with students in dramatic writing in the development and creation of materials for stage and digital media performances. Emphasis is placed on solo and ensemble work, comedic material and the reflection of contemporary issues through the voices of the creators. The course culminates in a public performance. Prerequisite(s): MPRA 366.

MPRA 465 ADVANCED IMPROVISATION

This course is a continuation of improvisation studies that provides undergraduate students the opportunity to move to advanced work in improvisation, investigating alternative improvisational techniques as they apply to media and advanced stage practices. Prerequisite(s): MPRA 261.

MPRA 478 PRODUCTION LAB II: SHOW NAME

This course advances the process of learning how to analyze scripts and characters in the process of building a role. Students rehearse, prepare and perform roles in departmental productions under close supervision of directing professor. This course includes recording the experience in a journal and a research project accompanied by an evaluative paper summarizing the experience. This course explores the role of research in preparing a character and the techniques required to sustain a role over multiple performances. Prerequisite(s): MPRA 377. Repeatable. Student may take course up to three times for credit.
MPRA 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

MPRA 484 TV COMEDY ACTING STYLES

This course introduces students to the process of creating characters for live and pre-recorded television comedy. Students, using current scripts, explore character development, comic timing and skills pertinent to TV comedy acting styles. Prerequisite(s): MPRA 314.

MPRA 486 DEVISING SOLO PERFORMANCE

Students create and execute dramatic works for the solo performer in this course. By investigating a wide range of solo performances and one-person shows, students gain experience in cultivating a strong voice and in crafting story and spectacle. Through active discussion and collaboration, students learn to translate their own areas of expertise into exceptional solo pieces for themselves and/or classmates to perform. Prerequisite(s): MPRA 103 or MPRA 160.

MPRA 495 PERFORMING ARTS SENIOR PROJECT

The learning experience culminates in a performance experience. Students select from a menu of options for a senior project, all of which include performance components that bring together all aspects of the training in the final project. Prerequisite(s): Permission of the professor and the department chair.

MPRA 496 SPECIAL TOPICS IN PERFORMING ARTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of performing arts and allows students to pursue projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

MPRA 702 GRADUATE ACTING: REALISM

Focusing on contemporary material from stage and screen, actors work on monologues and scenes with partners and receive critical feedback. They also focus on materials needed for professional audition situations.

MPRA 703 CONTEMPORARY DRAMA I

This course surveys trends and styles in contemporary drama, from the 1960s through early 1990s. Major artists and ensembles, and the influences of technology, process, politics and identity are considered, on stage as well as in film and television. Prerequisite(s): MPRA 702.

MPRA 706 PERFORMANCE STUDIES: ANTI-REALISM AND DIGITAL MEDIA

Focusing on cutting-edge and avant-garde material from stage and screen, actors work on scenes with partners and receive critical feedback. They are introduced to a variety of acting styles suitable to the contemporary performance field and then apply those styles to scene work. The course also focuses on auditioning in professional environments. Prerequisite(s): MPRA 702.

MPRA 707 PRINCIPLES OF PERFORMANCE

Through exposure to the major influences in performance theory, as well as classroom exercises, both prescribed and improvisational, this course covers the principles of performance. Students acquire the ability to be clear, truthful and spontaneous in the rehearsal and performance environment.

MPRA 708 VOICE DIALECT TECHNIQUE

Beginning with vocal freedom, then moving into vocal exploration and readiness, advanced performing arts students work towards mastery of their vocal instrument. Students learn the International Phonetic Alphabet exploring the world’s sounds and applying their knowledge to a Detail Model of speech for use on stage and screen. Prerequisite(s): MPRA 707.
MPRA 711 CONTEMPORARY DRAMA II

This course surveys trends and styles in contemporary drama, from the mid 1990s through present. Major artists and ensembles, and the influences of technology, process, politics, and identity are considered, on stage as well as in film, television and digital media. Prerequisite(s): MPRA 703.

MPRA 714 VOICE FOR MEDIA

This course builds on the student’s knowledge of the International Phonetic Alphabet by applying it to the exploration of dialects and accents. Advanced vocal techniques are continually utilized to broaden the foundation laid in the prerequisite course. This is all then practically employed in the digital and recorded media forums, enabling the student to also gather material for self-promotion venues. Prerequisite(s): MPRA 708.

MPRA 717 PERFORMING CLASSICS I

This course examines the techniques involved in the metrical analysis of verse in speech and their application to performance. Through the study of sonnets, play scripts and other related materials from a variety of periods, including Greek, Elizabethan and Jacobean, students experience the complexities of verse-speaking. Prerequisite(s): MPRA 702.

MPRA 718 PERFORMING CLASSICS II

This course examines the techniques involved in the metrical analysis of verse in speech and their application to performance. Through the study of scripts and related materials from a variety of early later periods beginning in the 17th-century and continuing through the early 20th-century work of Oscar Wilde, students gain mastery of the complexities of classical texts.

MPRA 728 SCRIPT ANALYSIS

This course, which is offered for each emphasis of the media and performing arts graduate program, provides students with a thorough understanding of script analysis and creative and research writing. Students engage in a continuing process of interpretation and conceptual and critical analysis. Prerequisite(s): MPRA 704 or MPRA 707.

MPRA 758 GRADUATE STAGE COMBAT

A variety of stage combat techniques are employed to allow the graduate student actor the means to develop safe, effective and believable skills for the stage audience. In addition to providing the actor with believable acting skills, this specialized form of training further develops physical and spatial awareness, grounding, centering, economy of effort, extension of line, focus, timing, action/reaction work and moment-to-moment impulse reactive playing.

MPRA 765 IMPROVISATION TECHNIQUES

This course provides an advanced overview of the origins and philosophy of improvisation since the mid-20th century. Students develop improvisation techniques through coaching, warm-up exercises, creative performance games and short-form scene-work, team-building, trust, speed, status, active listening and agreement.

MPRA 770 PROFESSIONAL DEVELOPMENT

Through in-class work on audition materials, research and hands-on professional audition opportunities, students gain practical knowledge about securing work as a performer and experience professional audition situations for all forms of performance genres. The course includes professional auditions for casting directors, producers and agents. Prerequisite(s): DWRI 738, DWRI 740 or MPRA 702.

MPRA 775 CAMERA ACTING TECHNIQUE

Through in-class work on audition materials, research and hands-on professional audition opportunities, students gain practical knowledge about securing work as a performer and experience professional audition situations for all forms of performance genres. This course includes professional auditions for casting directors, producers and agents. Prerequisite(s): MPRA 702.

MPRA 776 CAMERA ACTING STYLES

This course prepares students for auditions in the professional world through feedback, critique and materials. Students learn how to capitalize on their unique character strengths and integrate those strengths into every role. They also learn how to approach new material and genres with confidence. Prerequisite(s): MPRA 775.
MPRA 777 GRADUATE PRODUCTION LAB

Through classroom meetings, rehearsals and performances, students focus on performance practice through participation in main stage productions. Students research character and utilize play analysis to develop roles and achieve professional standards. Students maintain a rehearsal journal and evaluate the process following the play’s closing. Prerequisite(s): MPRA 707, permission of the department chair.

MPRA 778 APPLIED CHARACTER DEVELOPMENT IN PRODUCTION

Graduate students experience the process of creating a role using acting methodologies, and applying those methodologies to the rehearsal process. They maintain a journal and investigate their characters through the process of rigorous script and character analysis. Prerequisite(s): MPRA 777. Repeatable. Student may take course up to three times for credit.

MPRA 780 SPECIAL TOPICS IN PERFORMING ARTS

The topic of this course varies from quarter to quarter and focuses on diverse issues in the field of media and performing arts. The course gives graduate students the opportunity to pursue projects of interest related to these particular issues. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

MPRA 781 PERFORMANCE WORKSHOP

This course explores and develops performance on an advanced level. It is designed for flexibility enabling students to take advantage of special teaching resources, the specific expertise of visiting guest artists or particular student interests. Prerequisite(s): MPRA 702.

MPRA 790 PERFORMING ARTS M.F.A. THESIS

Students have the opportunity to develop their thesis project in a classroom setting, with formalized goals and outcomes and the guidance of a professor. Deadlines are set. Assistance and group input are part of the process of writing the final thesis paper. Prerequisite(s): Completion of the review for candidacy.

PHILOSOPHY

UNDERGRADUATE

PHIL 101 INTRODUCTION TO PHILOSOPHY

This course provides a general introduction to the study of philosophy, including analysis of the soundness of arguments. Terms are precisely defined, and topics of contemporary relevance are explored.

PHIL 142 STUDIES IN EXISTENTIAL PHILOSOPHY

This course examines the thought and literature of existentialism, a modern philosophy of human existence. Topics include the nature of angst, the struggle for individuality and authority, and the impact of mass institutions on the individual. The writings of Søren Kierkegaard, Friedrich Nietzsche, Jean-Paul Sartre, Albert Camus, Franz Kafka and others are explored. Prerequisite(s): ENGL 123.

PHIL 202 WORLD RELIGIONS

This course introduces students to the study of comparative religions with a focus on comparing and contrasting in a descriptive fashion the fundamental concepts and beliefs of the world’s major religions, including Hinduism, Buddhism, Confucianism, Taoism, Islam, Judaism and Christianity. Historical roots of the religions are traced. Students are encouraged to be open-minded and ecumenical in their approaches to religious perspectives. Available via eLearning? Yes

PHIL 301 AESTHETICS

This course introduces students to aesthetics as a branch of modern philosophy. Aesthetic investigation applies the basic analytical tools of philosophy to traditional concepts, arguments, and theories of beauty and art. The course addresses the issues of the difference between art and non-art, distinctions between good and bad art, the definition of beauty, the function of art and the main classical and contemporary theories of art. Prerequisite(s): Any 200-level ARLH or ARTH course or any 200-level course from the Liberal Arts department. Available via eLearning? Yes
PHIL 320 DANCING WITH THE DAO: RELIGIONS OF THE EAST

Students study the seven major Eastern religious worldviews, including Hinduism, Buddhism, Daoism, Confucianism, Jainism, Sikhism and Shintoism, with a focus on comparing and contrasting the fundamental concepts, rituals and beliefs of these religions. Students explore the very notion of religion and its paradigms in Eastern and Western thinking (e.g., What constitutes a religion? Must a religious worldview have, at its center, the worship of a central deity?) and investigate the historical roots of these religions, tracing them to the present. Prerequisite(s): ENGL 123.

PHIL 350 ETHICAL THEORIES AND ISSUES

This course is a philosophical study addressing contemporary moral problems including: world hunger, animal rights, abortion, euthanasia, pornography and legalization of drugs. Students read the main ethical concepts of leading philosophers. The latter is applied to and juxtaposed with contrasting views from prominent thinkers on contemporary moral problems. The moral issues studied in this course constitute the substance of political and social debate of our times. While it is not the task of this course to promote any one particular viewpoint, students examine and assess their own views as well as the viewpoints of others with the hope of appreciating the depth and complexity of both the problems and the myriad possible solutions to them. Prerequisite(s): ENGL 123.

PHIL 495 SPECIAL TOPICS IN PHILOSOPHY

The topic of this course varies from quarter to quarter. Each new version focuses on specific issues in the field of philosophy and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

PHOTOGRAPHY

UNDERGRADUATE

PHOT 113 PHOTOGRAPHIC FOUNDATIONS I

Through a combination of lectures, demonstrations, assignments and critiques, students learn to see photographically through an exploration of the basic tools, techniques and aesthetics of digital photography, with an emphasis on the creative use of camera controls, exposure, digital imaging software and an awareness of the critical issues in contemporary photography. Available via eLearning? Yes

PHOT 114 PHOTOGRAPHIC FOUNDATIONS II

Expanding upon the basic photographic tools and techniques introduced in Photography Foundations I, students in this course gain an understanding of file management, digital printing techniques, controlled lighting possibilities and in-depth imaging software skills. Also investigating critical issues in contemporary photography, the course is a combination of lectures, demonstrations, assignments and critiques with an emphasis on the creation of an advanced, cohesive final project. Prerequisite(s): PHOT 113. Available via eLearning? Yes

PHOT 150 COLOR TECHNIQUE

This course explores the use of color as an aesthetic tool in the hands of the creative commercial or expressive photographer. While the emphasis is on the use of negative, reversal and Polaroid films and print materials, attention is also paid to color theory, perception, aesthetics and the use of alternative color processes. Prerequisite(s): PHOT 114.

PHOT 214 CONTROLLED LIGHTING I

This course introduces the use of artificial lighting to create photographic illustrations in a controlled environment. Lighting techniques are demonstrated and applied in a series of photographic exercises with tabletop still life and portraiture. Both “hot lights” and electronic flash are used to achieve total control of composition, color, contrast and reflection. Emphasis is placed on the technical mastery of complex equipment, coupled with an aesthetic understanding of the physical principles of light. Prerequisite(s): PHOT 114. Available via eLearning? Yes
PHOT 218 BLACK-AND-WHITE TECHNIQUE

Exploring introductory and intermediate techniques of exposure, development, scanning and printing of black-and-white film and print materials, this course consists of a special emphasis on tonal control through the creative application of the Zone System. Areas of investigation include film scanning, paper characteristics, developer choice and fabrication, print size, multi-filter printing and chemical after-treatment. Further concentration is placed on aspects of design, composition, perception and content in black-and-white photographs. Prerequisite(s): PHOT 150.

PHOT 219 PHOTOGRAPHY PROJECT SEMINAR I

This course leads students through an exploration of the use of the medium for personal expression. Students devise and produce a photographic project that expands on the techniques and processes mastered in previous courses. Prerequisite(s): PHOT 214.
Available via eLearning? Yes

PHOT 220 LARGE-FORMAT TECHNIQUE

This course provides a thorough introduction to 4x5 and 8x10 view camera technology and aesthetics by covering a number of image-making techniques and applications in the studio and on location. Landscape, architecture, portraiture, still life and specialized areas are covered. View cameras are provided by the college. Prerequisite(s): PHOT 218.

PHOT 238 HISTORY OF PHOTOGRAPHY I

This course examines the medium from its prehistory through the photo-secession and World War I. The use of photography as a commercial enterprise, a documentary tool, a cultural force and a means of personal expression is explored. Prerequisite(s): ARTH 110.
Available via eLearning? Yes

PHOT 240 HISTORY OF PHOTOGRAPHY II

This course examines the major issues and artists in photography from the early 20th century to the present. Although the emphasis is on photography as a fine art and its relationship to the other arts, topics include documentary photography and photojournalism, fashion and portraiture and the use of photography in mass media. Prerequisite(s): ARTH 110.
Available via eLearning? Yes

PHOT 306 PHOTOGRAPHIC IMAGING FOR THE WEB

Students are afforded the opportunity to communicate through the medium of photographs on the Web and obtain skills that have proven productive in the marketplace. Emphasis is placed on acquiring Web design proficiency through appropriate use of software and image editing tools. Image formatting possibilities are investigated, along with aesthetic/functional aspects of site navigation, design, sequence and consistency. Prerequisite(s): CMPA 100.

PHOT 312 ARCHITECTURAL PHOTOGRAPHY: HUMAN-ALTERED LANDSCAPES

This course explores the unique aesthetic and technical challenges of photographing the human-altered landscape for personal expression and historical documentation. Slide lecture topics include the history of landscape and architectural photography. Assignments focus on urban and rural landscapes and individual and group critiques guide student production. Students may work in color and/or black and white and may use large-, medium- or small-format cameras. Prerequisite(s): PHOT 113.

PHOT 314 CONTROLLED LIGHTING II

Building on the basic lighting techniques and camera systems introduced in Controlled Lighting I, an emphasis is placed on advanced lighting controls as they apply to on-location and studio environments. Students expand their skills with professional camera systems, industry-standard capture software and postproduction workflows. Exercises that explore techniques for using mixed light sources, portable studio equipment and available light complement the creation of a final portfolio that demonstrates the student’s ability to control and manipulate light to achieve professional results. Prerequisite(s): PHOT 220.
PHOT 317 PHOTOGRAPHIC TRAVEL: THE FOREIGN AND THE FAMILIAR

This course offers the unique photographic opportunity and challenge of finding intimacy and familiarity in the foreign portrait and the foreign landscape. Slide lectures explore important aspects of traveling with a camera in a foreign country and investigate how other photographers have faced this challenge. Assignments focus on urban and rural landscapes and populations. Students may work in black and white and/or color and may use large- or small-format cameras. Prerequisite(s): PHOT 113.

PHOT 318 LIGHT OF PROVENCE

Dedicated to the awareness and application of natural light, this course introduces students to the concept of using light to beautify and enhance their photographs. Through a series of practical exercises and individualized projects, students explore the quality and attributes of the natural light found exclusively in the Provence region. Furthermore, students are made aware of the cultural and historical significance of Provence by drawing comparisons between contemporary and historical artists whose work has gained inspiration from the region’s unique ambience. Prerequisite(s): PHOT 113.

PHOT 319 PHOTOGRAPHY PROJECT SEMINAR II

This advanced course extends students’ exploration of the use of the photographic medium for personal expression. Students devise and produce a photographic project that expands on the techniques and processes mastered in previous courses. Prerequisite(s): PHOT 219, PHOT 240.

PHOT 320 ALTERNATIVE PHOTOGRAPHIC PROCESSES

This course explores a variety of nonsilver photographic printmaking and print-manipulation processes that depart from the more prevalent black-and-white, color and digital approaches. Processes covered may include hand-applied color, iron salt printing, gum printing, albumen printing, platinum and palladium printing and others. Prerequisite(s): PHOT 114, PHOT 220.

PHOT 323 THE CONTEMPORARY LANDSCAPE

This course focuses on various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape. Through slide lectures, field trips, supervised lab work and in-depth critiques, students are expected to increase their awareness of how their own personal responses to the landscape relate to those of other photographers dealing with the same contemporary issues. Materials and format are open, but students taking this course should have a working knowledge of black-and-white, color and large-format photography. Prerequisite(s): PHOT 150, PHOT 220.

PHOT 324 DOCUMENTARY PHOTOGRAPHY

This course introduces experienced black-and-white photographers to the documentary/journalistic branch of photography. Areas covered include history, major forms, styles, practitioners, techniques and practices of this important use of the medium. Prerequisite(s): PHOT 218. Available via eLearning? Yes

PHOT 325 THE PICTURE STORY

This course offers the opportunity to expand skills in the area of photojournalism through hands-on experience in completing both spot news and short- and long-term essay assignments. Prerequisite(s): PHOT 324.

PHOT 326 ADVANCED BLACK-AND-WHITE PRINTMAKING

This course examines the issues and materials involved in the evolution of a personal style of expressive black-and-white printmaking. Areas of investigation include paper characteristics, developer choice and fabrication, print size, multfilter printing and chemical after-treatment. Prerequisite(s): PHOT 218.

PHOT 330 THE FABRICATED IMAGE

This course explores the issues involved in making photographs that are conceived as surrogates for reality. Areas of investigation include historical precedents, major movements and practitioners of style that lie outside the bounds of documentary photography or the aesthetics of straight art photography. Prerequisite(s): PHOT 219, PHOT 220, PHOT 240.
PHOT 332 FASHION PHOTOGRAPHY

This course is designed for students with a specific interest in developing a fashion photography portfolio. Through individual and collaborative assignments, students explore fashion photography in the studio and on location. Emphasis is placed on developing a “signature” style. Prerequisite(s): PHOT 214.

PHOT 334 PLATINUM AND PALLADIUM PRINTING

This advanced course explores the technical and aesthetic implications of the platinum/palladium process, one of the most beautiful and subtle of all photographic printing processes. Topics include compounding emulsions, hand coating, paper selection, development variables and techniques for making enlarged negatives. Prerequisite(s): PHOT 220.

PHOT 336 THE PHOTOGRAPHIC PORTRAIT

This upper-level elective provides students with a working knowledge of all major aspects of portraiture, including studio/commercial portraiture, photjournalistic/editorial portraiture and the portrait as fine art, all within a context of historical and contemporary examples. A variety of lighting and camera techniques, basic business practices and career possibilities are covered. Prerequisite(s): PHOT 214.

PHOT 337 PHOTOJOURNALISM, MEDIA, CULTURE

This course provides an opportunity for the advanced photography major who is interested in pursuing a career in visual communication to deal with the skills, theory, ethics and contemporary issues of newspaper and magazine photojournalism. Students work collaboratively and individually on a quarter-long newsworthy assignment that reflects a topic relevant to current issues in the community. Students produce a complete portfolio based on the chosen topic and present the work to the community in a final exhibition. Through the investigation and visual exploration of a story pertinent to the local or regional community, students are made more aware of the link between photojournalism, the media and culture. Prerequisite(s): PHOT 324.

PHOT 340 INKJET PRINTING FOR PHOTOGRAPHY

From digital image capture to final inkjet output, this course is designed to give students a thorough understanding of all aspects of image management and printing. Through lectures, demonstrations and supervised usage, students gain practical, hands-on experience with digital imaging and the production of inkjet technology, printers and paper. Prerequisite(s): PHOT 219.

Available via eLearning? Yes

PHOT 341 EXPERIMENTAL DIGITAL PRINTMAKING

Custom substrates allow for the expansion of the idea of what is possible in a digital printmaking aesthetic. Areas of investigation include direct printing on unconventional materials such as metal, acrylic, cloth and polymer skins as well as transfer processes to wood, paper, metal and plastic. Prerequisite(s): PHOT 340.

PHOT 345 ADVANCED DIGITAL IMAGING

This course, targeted to advanced photography students, emphasizes the philosophical and technical relationship between the camera and the computer. Students are expected to mesh their personal aesthetic with the multitude of possibilities available in electronic media. Appropriate presentation, software options and sequencing of imagery are stressed, along with historical examples that provide background for understanding this new medium. Prerequisite(s): PHOT 219.

Available via eLearning? Yes

PHOT 346 MIXED-MEDIA PHOTOGRAPHY

This course provides students with an overview of a broad variety of visual forms, media, operative concepts and theories that pertain to both historical and contemporary photographic practices. Students explore the impact of many of these issues through individual practices, lectures, assigned readings, class discussions and critiques. The primary practical work consists of a series of studio projects, in addition to an assigned journal/sketchbook that is maintained throughout the quarter. Prerequisite(s): PHOT 320.

PHOT 350 LARGE-FORMAT TECHNIQUE II

Expanding upon the Large Format course, this course provides the opportunity to produce a singularly cohesive body of work through the utilization of film formats that are larger than 4x5 inches (5x7, 8x10, 11x14, etc.). The history and use of current large-format techniques is also explored along with practical scanning and output variables. Prerequisite(s): PHOT 219, PHOT 220.
### PHOT 400 BUSINESS PRACTICES FOR PHOTOGRAPHY

This course is designed to provide a comprehensive introduction to all aspects of the business of commercial photography. Students are guided through the job search, including résumé writing and portfolio development. Additional topics include freelance work, studio management, basic accounting, copyright law, contracts, licensing agreements, negotiating fees, taxes and general business protocol. Prerequisite(s): PHOT 219. Available via eLearning? Yes

### PHOT 402 DEVELOPING A PERSONAL VISION

This advanced course extends students’ exploration of the use of the photographic medium for personal expression. Students devise and produce a photographic project that expands on the techniques and processes mastered in previous courses. Prerequisite(s): PHOT 319.

### PHOT 403 PROFESSIONAL PRACTICES FOR FINE ART PHOTOGRAPHY

Providing students with a comprehensive introduction to accepted practices in the marketing of fine art photography, this course takes a multifaceted approach to professional art business concerns. Course topics include how to approach galleries, portfolio-reviewing events, legal considerations, collectors, museum practices, portfolio preparation and self-promotion. Prerequisite(s): PHOT 219.

### PHOT 405 THE PHOTOGRAPHIC BOOK

In this course, each student photographs a specific subject. The resulting images are edited and sequenced to create a hand-constructed book. Prerequisite(s): PHOT 220, PHOT 240.

### PHOT 409 ART DIRECTION OF ADVERTISING

Experiencing and building on a working relationship with student art directors, very similar to what they experience in the professional world, photography students work to create an original layout, meet with the art director for preproduction discussions and participate in the successful resolution of the concept and design of advertising images. Prerequisite(s): PHOT 214.

### PHOT 410 ADVERTISING PHOTOGRAPHY I

This studio course focuses on advertising photography, introducing students to a career-relevant, specialized marketplace. Participants research different genres of advertising and then create solutions to image-driven assignments, working with a variety of lighting/camera set-ups. Prerequisite(s): PHOT 214.

### PHOT 413 CONTROLLED LIGHTING III

In this senior-level studio course, students’ skills are directed toward using controlled lighting to create a portfolio with which to enter the commercial marketplace. Emphasis is on pinpointing potential markets for photography and developing professionally lit and photographed images for a client within that market. Prerequisite(s): PHOT 314.

### PHOT 415 PHOTOGRAPHY PORTFOLIO

Photography students select work and develop portfolios that meet market standards of professional quality. This course provides comprehensive guidelines for the critique and evaluation of portfolios for commercial and other types of applications. Seminar discussions address professional goals, business plans, marketing tools and interviewing styles. Prerequisite(s): PHOT 319.

### PHOT 419 DIGITAL VIDEO MEDIA TECHNIQUE FOR THE PHOTOGRAPHER

Production of short digital videos, from conceptual inception to completion, is the focus of this course. Through hands-on training in digital capture, sound recording and editing exercises, students have the opportunity to explore both narrative and nonlinear approaches to time-based media. Students are also introduced to applications in commercial, photojournalism and fine art contexts. Prerequisite(s): PHOT 319.

### PHOT 445 CONCEPTUAL PHOTOGRAPHY STUDIO

This studio course presents an analysis of methods for developing conceptual skills. Students gain a thorough and deep understanding of creative versus critical thinking, and investigate the role of creative thinking in conceptualization, brainstorming and nonlinear image making. Prerequisite(s): PHOT 314.
PHOT 475 PHOTOGRAPHY SENIOR PROJECT

The emphasis of this course is on developing a technically excellent body of work that evidences a strong personal aesthetic and an engagement with conceptual inquiry. Students receive and participate in intensive critique of photographic projects and are provided with personalized guidance and advice regarding careers in the field. Strategies for effective articulation of motivations, concepts and influences are covered in depth; students gain the ability to situate their work in relation to contemporary and historical trends within the medium. Prerequisite(s): PHOT 319.

Available via eLearning? Yes

PHOT 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

PHOT 480 CONTEMPORARY ISSUES IN PHOTOGRAPHY

Students explore contemporary theoretical and critical concepts through relevant and interrelated readings, lectures, discussions, slide presentations, assignments, and individual and group critiques. Prerequisite(s): PHOT 238, PHOT 240.

PHOT 495 SPECIAL TOPICS IN PHOTOGRAPHY

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of photography and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

PHOTOGRAPHY

GRADUATE

PHOT 501 SURVEY: PHOTOGRAPHY

Examining the photographic medium from invention through contemporary uses and practices, this comprehensive survey course discusses the most important and influential movements of photography as it is used as a cultural force, a means of personal expression and an aesthetically based medium.

Available via eLearning? Yes

PHOT 502 PHOTOGRAPHIC TECHNIQUE AND SIGNIFICATION

Examining a range of techniques applicable to the medium of photography, this course is a combination of demonstrations, lectures, assignments and critiques with an emphasis on the unification of technical choices and individual conceptual interests.

Available via eLearning? Yes

PHOT 503 PHOTOGRAPHY PORTFOLIO PROCESS

Developing a portfolio that demonstrates a coherent vision, personal aesthetic and excellence in craft is the emphasis of this course. Students receive and participate in intensive critique of individual, self-directed, artistic projects in preparation for later graduate reviews. The course is designed to help students to successfully define, develop and edit a visually cohesive and formally sound body of work that makes evident the student's personal aesthetic.

Available via eLearning? Yes

PHOT 704 BLACK-AND-WHITE CRAFT

This course explores advanced technical controls of black-and-white photographic materials and processes. Topics include exposure and development control of negative materials through the application of the zone system, parametric testing of film/developer combinations, and exercises and demonstrations designed to strengthen the expressive quality of students' printmaking aesthetics.
PHOT 706 DOCUMENTARY PHOTOGRAPHY I

This graduate course is designed to familiarize students with the practical and historical fundamentals of the documentary photograph. Students learn, through examples and assignments, how to photograph in a documentary manner, and how to develop an authentic style within this genre.

PHOT 707 COLOR CRAFT

This course is a technical and aesthetic exploration of the major color photographic materials, processes and techniques currently available. The course is designed to promote enhanced awareness and application of color as an aesthetic tool, with emphasis on the development of color printmaking skills.

PHOT 709 GRADUATE CRITIQUE SEMINAR

This course is designed to refine a graduate student’s personal artistic direction and critical vocabulary. Historical context and critical theory in the medium are introduced and investigated as a reference point to the student’s individual work. Students receive and participate in intensive critique of individual projects.
Available via eLearning? Yes

PHOT 714 DIGITAL CRAFT

This course explores the techniques, aesthetics and ethics of photographic image modification through the use of computer technology. Topics may include the use of scanners and other input devices, image editing software, various output options, projects in photomontage, layout and image sequencing, development of skills in color calibration, duo-tones, color separations, and compositing.
Available via eLearning? Yes

PHOT 715 STUDIO CRAFT

Students engage in a technical study of photographic illustration in a studio setting. Photo illustration is based on a language whose vocabulary consists of sets, still life arrangements and models; a grammar of cameras, films and lighting systems; and a photographer who creates totally controlled images directed toward fine art, editorial and commercial application.
Available via eLearning? Yes

PHOT 716 COMMERCIAL PHOTOGRAPHY I

In this graduate-level studio course, students are directed toward creating a body of work representational of the commercial marketplace. Students are exposed to diverse, image-driven assignments, working with interior studio spaces and exterior set-ups. Prerequisite(s): PHOT 715.

PHOT 718 PHOTOGRAPHY M.A. PORTFOLIO

This is a flexible, self-directed seminar/critique course that allows students maximum freedom to define and develop directions in personal artistic growth and evolution while receiving guidance and criticism in different contexts and from multiple viewpoints. Prerequisite(s): PHOT 715.

PHOT 719 PHOTOGRAPHIC ARTS I

This is the first in a series of a flexible, self-directed seminar/critique courses that allow students maximum freedom to define and develop directions in personal artistic growth and evolution while receiving guidance and criticism in different contexts and from multiple viewpoints. Prerequisite(s): PHOT 709.
Available via eLearning? Yes

PHOT 722 PHOTOGRAPHIC ARTS II

This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 718 or PHOT 719.
Available via eLearning? Yes

PHOT 723 COMMERCIAL PHOTOGRAPHY II

This course is a continuation of Commercial Photography I, with more rigorous critiquing of images and a greater sense of commercial photographic issues. The course is conducted in a seminar style that affords timely discussions of current business practices within the field. Prerequisite(s): PHOT 716.
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<tr>
<th>Course Code</th>
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</thead>
<tbody>
<tr>
<td>PHOT 724</td>
<td>WEB DESIGN FOR PHOTOGRAPHY</td>
<td>Images created within this course are placed in the context of an operating website. Students focus on image optimization for Internet and intranet components, as well as CD and DVD publishing. Electronic imaging communication and aesthetics are emphasized in the context of a digital posting environment. Prerequisite(s): PHOT 714.</td>
<td>PHOT 714</td>
<td>Yes</td>
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<tr>
<td>PHOT 726</td>
<td>DOCUMENTARY PHOTOGRAPHY II</td>
<td>In this course, students develop a clear photographic narrative using images in a sequential manner. Through thorough investigation and planning, students learn to express an idea or story in visual terms. Prerequisite(s): PHOT 706.</td>
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<tr>
<td>PHOT 727</td>
<td>FASHION PHOTOGRAPHY</td>
<td>Dedicated to the awareness of industry trends and the development of a commercial portfolio in the area of fashion photography, this course helps students refine skills in lighting, directing the model, styling and creative technique both in the studio and on location. Prerequisite(s): PHOT 715.</td>
<td>PHOT 706</td>
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<tr>
<td>PHOT 730</td>
<td>DIGITAL PRINTING METHODOLOGY</td>
<td>Graduate students explore advanced technical controls of the printmaking workflows of digital imaging. Students experience input and output variances that affect the final print. Analysis and adjustment are expected in every stage of image production from black-and-white to color printing. Prerequisite(s): PHOT 714.</td>
<td>PHOT 714</td>
<td>Yes</td>
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<tr>
<td>PHOT 731</td>
<td>PORTRAITURE PHOTOGRAPHY</td>
<td>This course provides students with a hands-on knowledge of all aspects of photographic portraiture including historical references and new media exploration. Various technical aspects, such as multiple formats and various means of lighting, are presented in a series of demonstrations and assignments.</td>
<td>PHOT 714</td>
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<tr>
<td>PHOT 734</td>
<td>ADVANCED DIGITAL CRAFT</td>
<td>In this course, the creation of advanced composite images takes place in the context of exploration of the philosophical and technical relationship between the camera and the computer. The course also presents the history, purposes and means of the electronic medium. Prerequisite(s): PHOT 714.</td>
<td>PHOT 714</td>
<td>Yes</td>
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<tr>
<td>PHOT 736</td>
<td>THE PHOTOGRAPHIC TRAVELOGUE</td>
<td>Offering unique opportunities to photograph and learn in a foreign environment, this course gives students in-depth insights on another culture’s façade, reality, traditions and values. In an intensive program that deals with both creating photographs and investigating photographic history, there is a focus on comparing students' work to the existing canon as created by previous native (and foreign) photographers.</td>
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<tr>
<td>PHOT 737</td>
<td>PHOTOGRAPHIC VIDEO FOR THE PHOTOGRAPHER</td>
<td>Covering the production of short digital videos, from conceptual inception to completion, this course focuses on creating video with modern conventional digital cameras. Through hands-on training in digital capture, sound recording and editing exercises, students have the opportunity to explore both narrative and non-linear approaches to time-based media. Students are exposed to video applications in commercial, photojournalism and fine art contexts.</td>
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<tr>
<td>PHOT 738</td>
<td>PHOTOGRAPHIC COMPOSITING</td>
<td>Exploring mixed-media and compositing from a photographic point of view, this course is designed for students interested in working with a wide variety of materials to create succinct and compelling visual compositions. Creative problems expose students to techniques and materials used in a mixed-media context. The development of creative ideas and the expressive potential of materials chosen are emphasized as projects are viewed and critiqued in the classroom. Prerequisite(s): PHOT 719.</td>
<td>PHOT 719</td>
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</table>
PHOT 739 EXPERIMENTAL INKJET PRINTMAKING

Graduate students study the utilization and application of custom substrates that allow for the expansion of the idea of what is possible in a digital printmaking aesthetic. This course investigates direct printing on unconventional materials such as metal, acrylic, cloth and polymer skins as well as transfer processes to wood, paper, metal and plastic. Comparative research is required in both written and visual forms. Prerequisite(s): PHOT 730.

PHOT 740 SPECIAL TOPICS IN PHOTOGRAPHY

This course provides an opportunity for students and faculty to focus on particular issues in the field of photography or to study advanced techniques and processes. Faculty, content and prerequisites vary each time the course is offered. The course includes lectures, discussions, individual projects and critiques, depending on the nature of the topic.

PHOT 741 PHOTOGRAPHIC AND POLITICAL REPRESENTATION

Social scientists and artists envision representation differently. Is representation a replication of reality, a model of it, neither or both? While photographs appear to represent—and sometimes mirror—reality in their work, images are sometimes highly subjective products of the photographer’s creative manipulation. This course exposes students to the literature and practice associated with photographic representation and introduces students to social scientific methodology and, more specifically, to arguments and theories associated with political representation.

PHOT 743 CONSTRUCTED PHOTOGRAPHY

Constructed image strategies are explored through both research and practice. Students investigate methods of creating and photographing both tableaux and tableaux vivant that are constructed only to exist as a record, as a photograph. Historical and contemporary ideas and methods of fabricating scenes-to-be-photographed are examined alongside the production of student work.

PHOT 745 PHOTOGRAPHIC ART MARKETING PRACTICES

This seminar provides self-motivated graduate students with insights into today’s multifaceted markets for photography. The course focuses on understanding and navigating the business of being an artist. Classroom lectures foster a broader awareness of career options and professional prospects for photographers seeking to approach successfully the world of art. Individual research required allows students to explore an area in depth. Students share their research methodology and results with their fellow students, fostering growth of peer relationships. Prerequisite(s): PHOT 719.

PHOT 749 PHOTOGRAPHY M.A. FINAL PORTFOLIO

This course focuses on each M.A. student’s personal vision and the many ways to present that vision through a final portfolio in printed and/or digital format. Students utilize compositional elements with appropriate descriptive methodologies in order to clearly communicate particular ideas or concepts. Students also are expected to develop appropriate business practices for their chosen field. Prerequisite(s): PHOT 719 and completion of the review for candidacy. Available via eLearning? Yes

PHOT 751 HISTORIC PHOTOGRAPHIC PROCESSES

Exploring a variety of historic photographic printmaking and print-manipulation processes, this course teaches 19th-century and early 20th-century photographic printmaking processes with an incorporation of digital methods for better output control. Techniques covered include cyanotype, hand-applied color, iron salt printing, gum printing, albumen printing, platinum and palladium printing. Prerequisite(s): PHOT 714.

PHOT 752 PRINTING WITH PLATINUM/PALLADIUM

Students explore the technical and aesthetic implications of the platinum/palladium process, one of the most beautiful and subtle of all photographic printing processes. Topics include compounding coatings, various methods of hand coating, paper selection, development variables and techniques for making enlarged negatives. Students also research contemporary artists choosing to work with the platinum/palladium process as part of their photographic aesthetic. Prerequisite(s): PHOT 714.
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<tr>
<td>PHOT 753</td>
<td>PHOTOGRAPHIC ARTS III</td>
<td>This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 722. Available via eLearning? Yes</td>
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<tr>
<td>PHOT 754</td>
<td>BUSINESS OF MARKETING PHOTOGRAPHY</td>
<td>Designed to provide students with a practical understanding of the business of freelancing, this course provides a comprehensive survey of a range of photographic career choices, including editorial photography, commercial studio photography, art photography and stock photography. The course guides students to identify the appropriate market for their style/aesthetic and directs them toward creating effective strategies of legitimate self-promotion aimed at that specific target. Prerequisite(s): PHOT 714. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PHOT 755</td>
<td>PHOTOGRAPHY AND THE HANDMADE BOOK</td>
<td>This course leads students toward the development of a self-directed, in-depth photographic project to be presented in book form. Students construct both a handmade physical book and an online book. The course covers the importance and significance of editing and sequencing to direct the audience through an intimate viewing experience of the self-produced book. Historical and contemporary bookmaking are researched and discussed throughout. Prerequisite(s): PHOT 719.</td>
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<tr>
<td>PHOT 756</td>
<td>THE CONCEPTUAL LANDSCAPE</td>
<td>Focusing on the various historical, philosophical, aesthetic and technical approaches to contemporary, expressive landscape photography, this course increases student awareness of how their own personal responses to the landscape relate to those of other artists. Materials and format are open, but students taking this course should already have a strong working knowledge of the processes and techniques they intend to employ. The emphasis of the course is more on the development of a body of work that expresses ideas about the landscape than about learning specific photographic techniques.</td>
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<tr>
<td>PHOT 760</td>
<td>VIEW CAMERA CRAFT</td>
<td>This course explores the unique problems and opportunities of photographing with large-format cameras and materials. Students have the opportunity to discover and refine their personal vision by making images in a variety of genres, including landscape, architecture, portrait and still life. While initial emphasis is placed on the use of traditional black-and-white materials and natural light, students may make use of color materials, digital technology and/or artificial light, depending on prior experience and personal preferences.</td>
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<tr>
<td>PHOT 762</td>
<td>ISSUES IN CONTEMPORARY PHOTOGRAPHY</td>
<td>This course explores a variety of critical aesthetic and practical issues relevant to today’s expressive photographer. Readings, lectures, discussions, research and writing are employed to stimulate and polish critical thinking and expression. Prerequisite(s): ARTH 701. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PHOT 764</td>
<td>PHOTOGRAPHIC ARTS IV</td>
<td>This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 753. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PHOT 770</td>
<td>VIEW CAMERA CRAFT II</td>
<td>This course explores the creative use of view cameras larger than 4”x5”. Students become familiar with large format negatives, the development thereof, drum scanning, large-scale printing and professional exhibition practices for “oversized” prints. Students produce a thematically based final portfolio and participate in a group exhibition. Prerequisite(s): PHOT 760.</td>
</tr>
<tr>
<td>PHOT 775</td>
<td>PHOTOGRAPHIC ARTS V</td>
<td>This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 764. Available via eLearning? Yes</td>
</tr>
<tr>
<td>PHOT 779F</td>
<td>GRADUATE FIELD INTERNSHIP</td>
<td>Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.</td>
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PHOT 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

PHOT 790 PHOTOGRAPHY M.F.A. THESIS

All photography M.F.A. students must develop and prepare an original exhibition accompanied by a written component. Prerequisite(s): PHOT 764, completion of the review for candidacy.

PHYSICAL SCIENCE

UNDERGRADUATE

PHYS 201 APPLIED PHYSICS

This introductory level college physics course is geared toward a student studying a general education curriculum. It prepares students for future technology courses and covers select topics in the areas of mechanics, light, sound, thermodynamics and electricity. Prerequisite(s): MATH 201.

POLITICAL SCIENCE

UNDERGRADUATE

POL 100 POLITICS IN AMERICA: FREEDOM, EQUALITY AND POWER

This course introduces students to the diverse set of ideas, myths and competing ideals that have defined American culture and life. Through classic and contemporary readings, students explore the most pressing challenges to democracy today - from where we have been to where we are going as participants in this “grand experiment” of the United States.

Available via eLearning? Yes

POL 110 IDEOLOGY AND CONTROVERSY IN AMERICAN LIFE: LEFT, RIGHT AND WRONG

Through class discussions and thoughtful readings, students learn to consider the ideas and viewpoints of others about relevant issues in American life, from crime and poverty to race and reproductive choice.

POL 120 GLOBAL POLITICAL ISSUES: FROM GENOCIDE TO GLOBALIZATION

Through a series of readings and debates, the class considers the many sides of pressing global issues such as climate change, poverty and war. Emphasis is on the challenges of globalization, human rights, terrorism, hunger, and environmental issues - and how nations, communities, and individuals can shape the future with compassionate, thoughtful and realistic solutions.

PREVISUALIZATION

UNDERGRADUATE

PREV 330 ESSENTIALS OF PREVISUALIZATION

Previsualization is the process that generates preliminary versions of shots or sequences using 3-D animation tools in a virtual environment. In this course, students identify, explore and conceptualize creative solutions to shots using 3-D tools translated from 2-D layouts to communicate and resolve issues that affect cinematic storytelling. Students are also exposed to the concepts of postvisualization. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210, FILM 132.

PREV 360 TECHNICAL PREVISUALIZATION

Technical previsualization generates accurate camera, lighting, design and scene layout information to help define production requirements. This course exposes students to the technical relationships of digital and real-world production, and to the specifics of enhanced design and practical execution of shots and narrative sequences. Prerequisite(s): PREV 330.
PREV 390 PREVISUALIZATION FINAL PROJECT

Students combine camera movement, 2-D and 3-D assets, environments, rough lighting, and animation to previsualize cinematic projects. This project provides students with the experience of technical and aesthetic problem solving similar to that of professional previsualization artists. Prerequisite(s): PREV 360.

PRINTMAKING

UNDERGRADUATE

PRMK 200 INTRODUCTION TO PRINTMAKING

This studio course introduces basic printmaking processes and equipment with equal emphasis on concept and technique. Students are introduced to a variety of print media and methods, such as monotype, relief, intaglio and lithography, and various approaches to making and printing plates in each medium. Students are expected to develop an understanding of the medium and to learn good studio habits; safe and responsive handling of tools, materials and grounds; and the knowledge required for basic manipulation of the processes used in the production of a printed image. Prerequisite(s): DRAW 100.

PRMK 202 INTRODUCTION TO ETCHING

This introductory studio provides an introduction to etching and intaglio processes and the use of these processes to produce a creative graphic image. Students explore a variety of approaches to intaglio printmaking on different plate materials including zinc, copper and Plexiglas. Classes include demonstrations of all processes involved, discussion, and critique of both print content and technical competency. Students are expected to become familiar with the tools, media, processes and history of printmaking. Prerequisite(s): DRAW 100, DSGN 101.

PRMK 203 INTRODUCTION TO LITHOGRAPHY

This course introduces hand lithography, including stone and metal plate processes. Drawing media include litho crayon, litho pencil, tusche and ink wash, and the appropriate etching and printing techniques for each. Classes include discussion and critique of print content and concept together with technical skills involved in each phase of the lithography process. Prerequisite(s): DRAW 101, DSGN 100.

PRMK 204 RELIEF PRINTMAKING

This course introduces students to several approaches to relief printmaking and to techniques such as woodcut, linocut, relief etching and wood engraving. Using additive and reductive processes, students work in black-and-white and in color, learning the registration and printing of multiple blocks. Both traditional and experimental approaches are encouraged. Prerequisite(s): DRAW 100, DSGN 100.

PRMK 205 MONOTYPE/MIXED PROCESSES

This course investigates combined monotype techniques including both water- and oil-based media. Registration and printing of black-and-white and color images are demonstrated. Over-printing, stenciling and transfer techniques are explored in both single- and multiple-plate processes. Students working at any level of printmaking, particularly those interested in applying their painting experience to the printed image, may develop their personal imagery by exploring the media involved. Prerequisite(s): DRAW 101, DSGN 100.

PRMK 238 SURVEY OF PRINTMAKING

Students in this course are introduced to the rich and varied tradition of printmaking, including woodcuts, engravings, lithographs, silk screening, etchings and other graphic media. From the earliest Eastern prints through 21st-century contemporary work on paper, students evaluate movements, trends and relevant developments in both fine art and commercial printmaking and their effects on each other. Prerequisite(s): ARTH 110, ENGL 123.

PRMK 301 INTERMEDIATE ETCHING

This course further explores intaglio printmaking with an emphasis on color work and strengthening printing skills. Students learn techniques for producing color prints using single and multiple plate processes, including hand coloring, à la poupée and handmade separations. A balanced outcome between technical and conceptual development is stressed in discussions and critiques. Prerequisite(s): PRMK 202.
PRMK 306 INTERMEDIATE LITHOGRAPHY

A further investigation of lithographic printmaking, this course emphasizes color work and strengthening of printing skills. Students learn methods for producing color prints on stone and metal litho plate. Demonstrated techniques include transfer, monotype combinations and the registration and printing of multiple plates. Critiques stress the relationship between conceptual concerns and technical processes. Prerequisite(s): PRMK 203.

PRMK 308 INTRODUCTION TO LETTERPRESS AND THE BOOK ARTS

By means of traditional hand typesetting and historic book binding techniques, students experience the sequential nature of the printed page. Through a number of printing/publishing experiments and projects, students gain an understanding of the history of printing type, book formats and fundamental terminology and become familiar with letterpress and other related equipment. Emphasis is placed on typographic design, beginning bookbinding techniques and portfolio construction. Printing techniques focus on relief printing, intaglio and in some cases include lithography. Prerequisite(s): PRMK 200 or PRMK 202 or PRMK 203.

PRMK 311 SERIGRAPHY I

In this course, students learn the basic technical skills of screen printing and investigate the screen print process. They explore methods to link screen printing procedures to the development of their personal work. The course covers the fine art and commercial applications of screen printing in the contemporary art world, including frame construction, registration, multiple color runs, stencil, drawing and digital output application. Prerequisite(s): DRAW 100, DSGN 101.

PRMK 317 INTERMEDIATE LETTERPRESS AND THE BOOK ARTS

In the diverse mediums of the contemporary print world, letterpress and the book arts hold a unique area explored by all major artists during their careers. Students engage in sophisticated projects of bookbinding, glue-less stitching and unique constructions that define this area of print. Emphasis is on the sequential design of the book pages and alternative possibilities for conceptualizing the artist book. Prerequisite(s): PRMK 308.

PRMK 320 MONOTYPE PRINTMAKING

Traditionally offered as part of travel study program, this course provides students an opportunity to explore a mix of print processes that address a broad range of ideas, issues and aesthetics in the depiction and development of form. Such processes may be used by a variety of artists, including painters, designers and illustrators. Students may apply drawing or painting experience to the printed image by using the printmaking process to examine and depict a variety of functional forms in black-and-white and color. Prints incorporate sketches and photographs from local settings, including landscape and architectural forms, market items, furnishings and garden settings. Prerequisite(s): Permission of the department chair.

PRMK 322 PAPERMAKING

Utilizing traditional Western papermaking and historic book binding techniques as a foundation, students explore the contemporary book arts world. Through a number of papermaking and binding projects, students gain an understanding of the history of paper, book formats, fundamental terminology, and they become familiar with papermaking and other related equipment. Emphasis is on paper production, beginning bookbinding techniques, artists’ books and sculptural paper. Prerequisite(s): DRAW 100, DSGN 101.

PRMK 330 INTAGLIO PRINTMAKING

Traditionally offered as part of travel study program, this course is designed to take advantage of the inspiration of a particular location. Drawing on the rich historical traditions of the intaglio process, students explore etching as a means of recording the natural and built environments. Numerous styles are examined, as well as the various ways etching has been used to depict landscape and architecture. Students experience a variety of approaches to intaglio printmaking on different plate materials including zinc, copper and Plexiglas. Work is done both on-site and from sketchbook drawings completed on field trips. Classes include demonstrations of all processes, discussion and critique of print content and technical competency. Prerequisite(s): By permission of the department chair.

PRMK 340 INSTALLATION FOR PRINTMAKING

Working with prints and found objects that are purposed for “off the wall” and three-dimensional installation, this course explores conceptual notions of the multiple versus the space in which it exists and how this interface is vital to the dialogue between our society and the art world today. Prerequisite(s): PRMK 301 or PRMK 306.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>PRMK 370</td>
<td>PRINT MEDIA AND BOOK ARTS</td>
<td>In the diverse mediums of the contemporary print world, letterpress and the book arts hold a unique area explored by all major artists during their careers. Students engage in sophisticated projects of bookbinding, glue-less stitching and unique constructions that define this area of print. Emphasis is on the sequential design of the book pages and alternative possibilities to conceptualizing the artist book. Prerequisite(s): PRMK 308.</td>
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<tr>
<td>PRMK 375</td>
<td>ADVANCED BOOKMAKING: EXPERIMENTAL STRUCTURE</td>
<td>The relationship of structure and content in artists' books is further explored in this course. A variety of nontraditional strategies and concepts are covered in depth as students create one-of-a-kind books. Artists' books by contemporary practitioners working in the field are examined and investigated as inspirational touchstones. Prerequisite(s): PRMK 317.</td>
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<tr>
<td>PRMK 401</td>
<td>PHOTOGRAPHIC AND DIGITAL APPLICATIONS FOR PRINTMAKING</td>
<td>This course addresses the possibilities that digital applications bring to printmaking. The course examines methods for combining state-of-the-art digital technology with traditional print media including, but not limited to, intaglio and lithography. Demonstrations include scanning input, photo and image manipulation, color separating and output techniques used in making films for photomechanical print processes. This course gives a survey of advanced photographic processes for printmaking. Prerequisite(s): PRMK 200 or PRMK 202 or PRMK 203.</td>
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<tr>
<td>PRMK 404</td>
<td>ADVANCED PROCESSES IN PRINTMAKING I</td>
<td>This advanced-level course investigates contemporary trends in printmaking, including digital and photomechanical processes. Color work is emphasized, combining the use of polymer films and presensitized plates with traditional grounds and techniques. Demonstrated techniques include transfer, positive and negative working plates, and four-color separation. Presswork encompasses the registration and printing of multiple plates and the production of a body of work that displays sound printing expertise and professional practice. The exploration of cross-media applications is encouraged, and students may choose to work in litho, intaglio or both. Students are expected to develop a body of work that articulates an inventive and conceptual use of the printed image and a clear personal vision. Prerequisite(s): PRMK 401.</td>
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<tr>
<td>PRMK 408</td>
<td>ADVANCED PROCESSES IN PRINTMAKING II</td>
<td>This course provides students with focused study on thematically driven work with an emphasis on contemporary print practice and critical dialogue. Students may work in any print medium creating mature images that demonstrate expertise in the process, and issues in collaborative printmaking are explored through hands-on experiences. Prerequisite(s): PRMK 404.</td>
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<tr>
<td>PRMK 411</td>
<td>SERIGRAPHY II</td>
<td>A further investigation of fine art serigraphy, this course emphasizes color work and strengthening printing skills. Students learn and elaborate on color prints, multiple screen registration, monoprinting, and blends and multiple matrix prints. A balanced outcome between technical and conceptual development is stressed through discussions and critiques while commercial tools related to planning and equipping a water-based screen-printing studio are addressed. Prerequisite(s): PRMK 404.</td>
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<tr>
<td>PRMK 412</td>
<td>PHOTOGRAVURE</td>
<td>Photogravure printmaking is a complex antique photo etching process that produces rich images on paper. The potential of a continuous tone image on printmaking paper offers a wide range of implications to the photographic image, including applications of color and drawing. Students explore the preparation of digital, analog and direct transparencies and their utilization in the process. Prerequisite(s): PRMK 401.</td>
</tr>
<tr>
<td>PRMK 479</td>
<td>UNDERGRADUATE INTERNSHIP</td>
<td>Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.</td>
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<tr>
<td>PRMK 495</td>
<td>SPECIAL TOPICS IN PRINTMAKING</td>
<td>The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of printmaking and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.</td>
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GRADUATE

PRMK 602 GRADUATE PRINTMAKING PROCESSES

Students enhance conceptual and technical skills for printmaking mediums. This accelerated course investigates contemporary trends in printmaking, including the use of digital and photomechanical processes, but is designed for graduate students with limited experience in printmaking.

PRMK 704 TECHNICAL APPROACHES IN PRINTMAKING

In this course, the full range of processes offered in the program is introduced and explored as the art of the graduate-level critique. Through individual evaluation, areas of inexperience are explored and strengthened. Students emerge from this course more well-rounded and confident in technical processes.

PRMK 713 PRINTMAKING STUDIO I

This is the first of two courses designed to cultivate the mature development of personal vision and process. The development of personal vision is initiated as well as the reinforcement of areas needed to be addressed in the student's process vocabulary.

PRMK 716 PRINTMAKING STUDIO II

Students refine their expressive vision in quarter-long projects developed within an individual conceptual framework, while exploring relevant themes in contemporary artists’ work. Students develop processes vital to the production and competition of their work and rigorous critiques require students to evaluate and verbally articulate methodology and ideas. Prerequisite(s): PRMK 713.

PRMK 722 DIGITAL AND PHOTOGRAPHIC APPLICATIONS IN PRINTMAKING

Photographic and digital processes play a vital role in contemporary printmaking. Multiple strategies for incorporation of digital and photographic media are explored while developing their relevance to the student’s personal vision and stressing the primacy of the print medium. Prerequisite(s): PRMK 704 or PRMK 713.

PRMK 740 SINGLE EDITION PORTFOLIO

One edition project is created over the course of the quarter, with an emphasis on proper edition handling and methods. Students are encouraged to collaborate with a local artist or professor to create an ambitious edition of prints that give detailed hands-on experience with shop management and project development. Students complete the course with museum-quality editioning skills and a trade portfolio. Prerequisite(s): PRMK 713.

PRMK 745 ALTERNATIVE PROCESSES IN PRINTMAKING

A departure from the traditional wood, metal, stone and paper of printmaking, this course addresses alternative plate construction methods and innovative installation techniques. The history and implications of the multiple and the full range of the context of printmaking are explored. Prerequisite(s): PRMK 704 or PRMK 713.

PRMK 749 PRINTMAKING M.A. FINAL PROJECT

All M.A. printmaking students are required to develop a cohesive body of work and develop an extended artist’s statement. Students have the opportunity to develop self-expression through an exploration of contemporary issues and theories. Students have the opportunity to develop the clear expression of ideas in writing and oral presentation while refining personal content within historic context of printmaking. Prerequisite(s): Completion of the review for candidacy.

PRMK 764 GRADUATE SEMINAR IN PRINTMAKING

In preparation for creating the thesis body of work and document, students explore their work and content through the context of modern printmakers. A discourse relating to 20th- and 21st-century printmaking is conducted through research, writing and student presentations. Prerequisite(s): PRMK 716 or PRMK 722.

PRMK 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.
PRMK 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

PRMK 780 SPECIAL TOPICS IN PRINTMAKING

The topic of this course varies from term to term. Each course focuses on various issues in printmaking and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

PRMK 790 PRINTMAKING M.F.A. THESIS

This course is designed to guide the student through the process of creating an exhibition of original work and the development of a sophisticated and coherent body of work. Students work closely with their thesis committee to design, promote and install their thesis show as well as develop a thesis paper. Prerequisite(s): Completion of the review for candidacy.

PRODUCTION DESIGN

UNDERGRADUATE

PROD 101 INTRODUCTION TO PRODUCTION DESIGN

In this course, students are introduced to the fundamentals of production design for stage and screen, including the application of costume, scenery, lighting and props and their importance in film, theater and television productions. The student is introduced to the impact that scene, light, costume elements and props have in a complete production or performance.

PROD 110 DRAFTING FOR PRODUCTION DESIGN

This course focuses on drafting for the entertainment designer with the intent of making the student fluent in the language of layout, shape, proportion, contour, mass, detail and the drafting standards set by the United States Institute for Theatre Technology.

PROD 130 STAGECRAFT

Students learn the equipment, techniques and procedures of technical production for stage and screen. Woodworking, metalworking and lighting equipment all are experienced and applied.

PROD 150 INTRODUCTION TO MAKEUP DESIGN

Makeup design is a subtle, yet essential, part of many artistic undertakings, including fashion, photography, filmmaking and theater. After gaining an understanding of the anatomical structures of the head, face and neck, and the effects of lighting on those structures, students explore makeup products and their applications to create a “natural” face, do corrective makeup and create a character. Professional standards are emphasized in the application of skills to real situations.

PROD 200 PRODUCTION MANAGEMENT AND ADMINISTRATION

This survey course is designed to familiarize students with the organizational procedures of the theater production process. Major areas of study include stage management and production management, with some reference to video and film production management.

PROD 210 SCRIPT INTERPRETATION

This course develops students’ skills in identifying relevant structure, plot and themes in script and text work. In addition, students learn the basic themes, structure and concepts that influence production design, performance and other facets of production for stage and screen. Research, critical thinking and analysis of script and text to develop design concepts for production design are also emphasized. The course also develops students’ skills in understanding the structure, history and overall themes of published/produced work in screen and stage. Prerequisite(s): PROD 101.
PROD 212 PERIOD STYLE FOR PRODUCTION DESIGN

With a sound historical base, students examine lifestyles and societal influences to understand the look of each period. Emphasis is on a chronological examination and is the goal of this course. The sociological and aesthetic aspects influencing the architecture, furnishings and textiles of the period as well as the subtle use of color indicative to specific periods are addressed. Geographical needs that contribute to style and design also are considered. The goal is that students learn the definitive need for conclusive and rigorous research. Prerequisite(s): PROD 101.

PROD 220 LIGHTING DESIGN I

This course examines lighting design, from the germination of the idea to the final project. Through class discussion and critiques, students’ lighting concepts are developed and refined. Prerequisite(s): PROD 110, PROD 210.

PROD 221 SCENIC DESIGN I

In this course, students focus on the development of scenic design ideas and their application in theater, film and television. By developing, articulating and defending design concepts, students demonstrate successful scenic design projects for theater, film and television. Prerequisite(s): PROD 110, PROD 210.

PROD 230 COSTUME DESIGN I

This studio course explores the exciting and creative world of costuming for stage and screen. Assignments enable students to develop skills in areas such as rendering, swatching, play analysis, fabric modification, masks, hats, draping, accessorizing and productions. Additional practicum time is required and assigned by the professor. Prerequisite(s): PROD 210.

PROD 235 STYLES OF HAIR DESIGN

Students explore the evolution of hair styling, wigs and the culture of hair design from ancient times to present day. They research the social implications associated with facial hair and hair style as adornment and its relationship to class hierarchy and social status. Styles for men and women are explored by analyzing styling techniques and practices recorded on art of the period.

PROD 260 SCENOGRAPHIC MODEL MAKING

This course focuses on the materials and methods used to build scenic models for the stage and the screen. Students learn techniques that allow them to build accurate presentation models and work safely with various materials.

PROD 270 CAD FOR PRODUCTION DESIGN

This course focuses on hand drafting for the entertainment designer with the intent of making the student fluent in the language of layout, shape, proportion, contour, mass, detail and the drafting standards established by the United States Institute for Theatre Technology. Prerequisite(s): PROD 110, PROD 220, PROD 221.

PROD 280 SCENIC PAINTING

Through hands-on projects, students learn a variety of methods to represent an array of surfaces and images by using scenic painting techniques and tools. They experience different media and equipment necessary to accomplish these goals. Students develop an appreciation of the process and the role of the scenic artist in production. Prerequisite(s): PROD 110, PROD 221.

PROD 300 RENDERING FOR ENTERTAINMENT DESIGN

Through study of various techniques and medium, design students produce drawings of scenery, costumes and lighting essential to the production process. By researching influential designers of the 20th century, the student finds a means to communicate with fellow designers as well as evaluate a successful rendering. Prerequisite(s): PROD 101, PROD 220, PROD 221, or THED 225.

PROD 301 DIGITAL RENDERING FOR PRODUCTION DESIGN

Techniques for developing designs through the use of digital media are experienced and explored as they relate to production design for the entertainment industry. Industry-standard software is introduced, and techniques are developed to prepare the students to add the generation of digital visual design information and presentation to their skill sets. Prerequisite(s): PROD 220 or PROD 221 or PROD 230 or THED 225.
PROD 305 DRAFTING FOR LIGHTING DESIGN

This course focuses on the specific drafted communication skills required by lighting designers in film, live entertainment and themed design. Building these essential skills, distinctive and different from those skills of a scenic or production designer, in both hand drafting and Computer Aided Drafting refines a student’s understanding of the design process. Prerequisite(s): ELDS 225 or PROD 270.

PROD 315 DRAFTING FOR PRODUCTION DESIGN II

This course explores realistic interior period detailing using pencil drafting. Emphasis is placed on using our eyes and pencils to draw correct period proportion and shapes. Lumber and material sizes are explored in structural drafting. Correct scenic coding conventions are taught. A spreadsheet is used for door, window and hardware schedules. The final project is a period Savannah interior room, which is surveyed and scenically drafted. Students also construct a white model of the room. Prerequisite(s): PROD 110.

PROD 320 LIGHTING DESIGN II

Through the development of lighting projects, students in this coursework examine the process of lighting design projects from the germination of the idea to the final product. Students design lighting for events taking place in theaters, film projects, alternative spaces, as well as for media-based applications. Through class discussion and critiques, lighting concepts are challenged and developed. The projects result in two completely documented lighting designs. Students in this course are required to complete a lab component that focuses on practical applications. Prerequisite(s): PROD 220.

PROD 321 SCENIC DESIGN II

Using a broad range of drawing, ideation and presentation skills, students master the theoretical understanding and studio skills used in the professional arena of performance events, including stage productions, performance art pieces, installation projects, industrials, film and television specific applications. Students actualize scenic projects and build portfolio-level work. Prerequisite(s): PROD 221.

PROD 330 HISTORY OF COSTUME IN FILM

In this course, students focus on the history and development of costume design and its application in theater, film and television. They also develop design concepts and articulate, defend and demonstrate successful costume and wardrobe projects for theater, film and television. Prerequisite(s): PROD 230.

PROD 335 COSTUME CRAFTS

Students complete a process of research, design and construction of selected costume accessories for use in the visual narrative. They experience various techniques of hand and machine stitching, fabric painting, color treatments, appliqué, embroidery, soft sculpture, ageing and distressing, and appropriate skills necessary to the support of the storyline. Emphasis is placed on interpretation of character through the development of physical elements derived from the narrative and historic reference. Prerequisite(s): PROD 230.

PROD 350 COMMUNICATION CONCEPTS IN LIGHTING DESIGN

This course brings together the skills of documentation and communication with the complexity of advanced design in order to achieve a final lighting design product. Light plots, spreadsheets, databases and portfolio-quality presentations are produced by students in order to bring them closer to assistant, associate and design positions. Prerequisite(s): PROD 320.

PROD 377 PRODUCTION LAB: PRODUCTION PRACTICUM

Completing a process from preproduction through the close of production, students gain hands-on, practical experience in the execution of visual elements for entertainment. Students research and analyze the narrative, create industry-standard production documents or visual elements, evaluate and adjust the progress of the integration of performers and visual elements, and evaluate their own growth and development following the production’s close. Prerequisite(s): PROD 212, permission of the department chair.

PROD 380 COSTUME RENDERING FOR CONSTRUCTION

This course explores the important connection between rendering and costume construction. Students are encouraged to experiment with various mediums and to develop skills in drawing. Sewing techniques specific to costume building are illustrated by practical application and experienced through opportunities to build for current productions. Prerequisite(s): PROD 230.
PROD 410 SET DECORATION AND PROPERTIES

A production designer’s visual vocabulary includes the design of the properties and set decorations related to the overall design. This course exposes students to the artistic and organizational skills necessary to execute these visual elements. Students experience the processes of design and fabrication for properties and set dressings as they relate to both film and stage. They learn the characteristics of historical periods and techniques for interpreting character through physical elements. Prerequisite(s): PROD 321.

PROD 420 COSTUME DESIGN II

This course broadens the student’s understanding of the foundational research required in the process of creating costumes for characters in productions. The focus on historical research forms the basis for creating costumes based in that research. Political, socio-economic, cultural and historical events of periods are considered in regards to how they influence clothing trends. Prerequisite(s): PROD 380.

PROD 430 THE PUBLIC EVENT: CONCEPT AND COLLABORATION

This course focuses on the development of conceptualization for the production design disciplines of scenic, lighting and costume design for the environment of a public performance event. Students in the course work as a team to develop the program and conceptual framework for a non-text based performance event of their choice. Nontraditional and cross-disciplinary forms and venues are emphasized. Prerequisite(s): PROD 320 or PROD 420 or THED 325.

PROD 440 PREPRODUCTION FOR FILM

Production design students, in collaboration with film students, focus on the preproduction phase of filmmaking by creating the visual elements that support and enhance the narrative of the story. Coursework includes exercises in location selection, survey and modification. Emphasis is placed on developing appropriate visual communication, script interpretation and collaboration. Prerequisite(s): PROD 321.

PROD 450 OFF-CAMPUS PROGRAM: PRODUCTION DESIGN IN NEW YORK

New York is the recognized center of the art and entertainment industries. The quality and quantity of production opportunities, resources and practices for film, television and theater are some of the best in the world. Firsthand familiarity with them is essential for a production design student considering a career in these industries. Students tour major facilities of the industry and view examples of the quality of production invested in their products. Prerequisite(s): PROD 220, PROD 221, PROD 230.

PROD 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

PROD 480 APPLIED STAGE MANAGEMENT

Students immerse themselves in stage management from auditions to closing of an actual production. As a nexus of communication, the student stage manager collaborates with a faculty director, faculty and/or student designers, the production department and the performers. Students manage the rehearsal process, as well as the live performances, and produce a professional production book. Prerequisite(s): MPRA 201, PROD 200.

PROD 490 PRODUCTION DESIGN PORTFOLIO

Students are guided through the design and execution of a final comprehensive project that demonstrates an understanding of the standards requisite for the industry and the discipline of the student’s career choice. Students focus on the production of the final project, as well as on solidifying career goals and determining strategies to reach them while refining the final presentation of their portfolio to be representative of the designer’s abilities, aesthetic sensibilities and industry practices. As such, it serves as an introduction to potential employers. Prerequisite(s): PROD 430.

PROD 495 SPECIAL TOPICS IN PRODUCTION DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of production design and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.
GRADUATE

PROD 715 DRAFTING FOR FILM PRODUCTION

This course allows students to transition to the drafting styles necessary for the entertainment designer with the intent of making them fluent in the language of layout, shape, proportion, contour, mass, detail and the drafting standards accepted across the entertainment industry. An element of the course introduces students to software used for preliminary 3-D renderings of the visual elements.

PROD 720 PRODUCTION DESIGN THEORY AND PRACTICE

This is a project-driven course that examines design solutions through the specific utilization of the elements and principles of design. These solutions are made manifest through the use of graphite as the main medium and culminate in a short film.

PROD 726 PRODUCTION DESIGN STUDIO I

Using a broad range of drawing, conceptualization and presentation skills, students master the theoretical understanding and studio skills used in the professional arena to develop the narrative. Design projects may include stage productions, performance art pieces, installation projects and industrial-, film- and television-specific applications. Students focus on discipline-specific skills in scenery, lighting or costumes and actualize design projects and build portfolio-level work. Through class discussion, design collaboration and critiques, design concepts are developed and challenged. Prerequisite(s): PROD 720.

PROD 730 SCRIPT ANALYSIS AND CONCEPTUALIZATION

This course requires that students apply established principles of script interpretation by producing design projects based on scripts, screenplays or other narrative source material. Using research, critical thinking and analytical skills, students develop the analysis process to identify and evaluate successful production designs and their relationship and origin in script- and text-based material. Prerequisite(s): ARTH 701.

PROD 741 CAD FOR PRODUCTION DESIGN

This course focuses on computer-aided drafting for the entertainment designer, using industry-standard software. Students learn and polish their skills in preparing digital production documents to the standards expected in the professional arena of performance events. Prerequisite(s): PROD 720.

PROD 745 DECORATIVE ARTS: CONTEXT IN STORYTELLING

This course expands students' knowledge in the decorative arts, costuming and movements in the visual arts. Students study and manipulate styles of detail in the building arts, interior design, the visual arts and costumes and apparel to create a context of visual communication supportive of the story narrative. Prerequisite(s): PROD 726.

PROD 746 DRAPING AS DESIGN FOR COSTUME

This course emphasizes the development of skills needed to create advanced shapes and designs directly on the dress stand rather than by using basic blocks or slopers. Students work with different fabric types to learn the use and manipulation of fabric and to learn the variations in fitting procedures. Projects involve developing the conceptual process from the idea to the finished garment, including detailed renderings for construction. Demonstrations and discussions lead to methods suitable for contemporary production methods. Prerequisite(s): PROD 726.

PROD 749 PRODUCTION DESIGN M.A. FINAL PROJECT

The final M.A. project is the culmination of the sum total of all work, learning and growth by the student over the course of study. The project demonstrates ability and mastery of the design concepts, theory and artistic development by the M.A. student. Prerequisite(s): PROD 720 and completion of the review for candidacy.

PROD 750 DIGITAL VISUALIZATION FOR PRODUCTION DESIGN

Techniques for developing designs through the use of digital media are taught integrating different software. Computer-aided drafting uses industry-standard software. Digital rendering instruction uses a variety of graphic software. Previsualization integrates lighting as well as the dimensional form into the conceptualization, articulation and communication process with the production team. Prerequisite(s): PROD 726 or THED 720.
PROD 756 EVOLUTION OF PRODUCTION DESIGN

This course is an examination of the development of modern theories of production design. It investigates different responses to the problems of creating a vital performance event in the context of an ongoing evolution of performance by looking at the contributions of significant theorists, designers and movements. This course develops the student’s aesthetic choices through the analysis and criticism of well-known and exemplary production designers and theories.

PROD 757 LIGHTING DESIGN DOCUMENTATION AND COMMUNICATION

This course combines the skills of documentation and communication with the complexity of advanced design in order to achieve a final lighting design product. Light plots, spreadsheets, databases and portfolio-quality presentations are produced by students in order to prepare them for assistant, associate and design positions. Prerequisite(s): PROD 726.

PROD 761 SET DECORATION

A production designer’s visual vocabulary includes the design of the properties and set decorations related to the overall design. Students enhance their skills through the processes of design, fabrication and interpretation of character through the physical elements of properties and set dressings as they relate to the narrative, using research into the characteristics of historical periods. Prerequisite(s): INDS 712 or PROD 745.

PROD 762 PRODUCTION DESIGN STUDIO II

In this course, students produce design materials in their area of specialization and participate in the execution of these designs for practical projects. Emphasis is placed on developing an in-depth process of analysis and translation of information in a storyline to descriptive performance pictures. The importance of developing the student’s ability to collaborate with fellow designers and directors is stressed. Students explore the actualization of these ideas in a variety of performance media. Prerequisite(s): PROD 726.

PROD 770 PROFESSIONAL PRACTICES IN PRODUCTION DESIGN

Students experience the development of complex production strategies, the process of communication with production shops and the professional standards necessary to work in the entertainment industry. Emphasis is placed on refining and clarifying the communication process. Projects are tailored to the discipline of the student. Prerequisite(s): PROD 762 or THED 720.

PROD 772 PRODUCTION DESIGN STUDIO III

A design for a single complex narrative production involving advanced scenic, lighting and/or costume visual solutions for a live performance or film culminates in the completion of a complete, fully articulated package of presentation materials. It explores the use of various presentation techniques including both two- and three-dimensional options and materials utilized in several performance media to create a visual narrative. A discipline-specific, portfolio-quality presentation materials package is developed during this course. Prerequisite(s): PROD 745, PROD 762.

PROD 777 GRADUATE PRODUCTION LAB

From preproduction through the close of production, students gain hands-on, practical experience under the guidance of a professional designer. Participation in the process of communication and execution of visual elements for entertainment design provides the student with an understanding that cannot be achieved in the classroom alone. Students experience the responsibilities of assisting a designer through researching the narrative, creating industry-standard production documents, and evaluating and assisting with the integration of the performers and visual elements. Prerequisite(s): PROD 726, permission of the department chair.

PROD 780 SPECIAL TOPICS IN PRODUCTION DESIGN

The topic of this course varies from quarter to quarter and focuses on diverse issues in the field of production design. The course gives graduate students the opportunity to pursue projects of interest related to these particular issues. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

PROD 790 PRODUCTION DESIGN M.F.A. THESIS

The production design thesis is the culmination of the sum total of all work, learning and growth by the student over the course of study. The thesis consists of both a visual and written component. Prerequisite(s): Completion of the review for candidacy.
PSYCHOLOGY

UNDERGRADUATE

PSYC 101 INTRODUCTION TO PSYCHOLOGY

This course provides an overview of the scientific study of behavior, mental processes, inter- and intra-personal relationships, emotions, motivations, personal development, personality, self, learning, perception and abnormal psychology. Students are introduced to the many different trends and theories of psychology. Classes focus on developing critical thinking skills.

Available via eLearning? Yes

PSYC 126 A PSYCHOLOGY OF SELF

This course explores various psychological theories and methods designed to facilitate an understanding of self and self in relation to others, moving beyond the general applications addressed in Introduction to Psychology.

PSYC 260 CREATIVE THINKING THEORIES AND PROCESSES

Designed for students across all majors, this course provides students with an understanding of creative thinking as a psychological process and with skills for enhancing individual creative thinking and for promoting creative collaboration. Special attention is given to situational factors that either support or diminish creative thinking. Students examine their own creative thinking processes and that of other artists in their field.

PSYC 280 PSYCHOLOGY OF GROUP PROCESSES

This course is an introduction to the psychology of group processes, dynamics and functions from a scientific and experiential/hands-on perspective. Topics include group formation, leadership, productivity, motivation, norms, roles, conflict management, problem-solving and decision making. Concepts are applied to a variety of groups, including work/business, athletic, social and educational groups. Prerequisite(s): PSYC 101.

RIDING

UNDERGRADUATE

RIDE 119 INTRODUCTION TO HORSEMANSHIP

This course is designed for those students who have limited or no experience working with or riding horses and require extra assistance and supervision. Students learn about basic barn etiquette and interaction with horses for the purpose of riding safely. The course involves instruction in preparation for riding and basic position on the horse (1 credit hour). Prerequisite(s): EQST 110.

RIDE 120 BASIC HORSEMANSHIP

Students who have limited experience riding and caring for horses are introduced to proper horse care, both in preparation to ride in a group lesson and to provide appropriate post-lesson care. Introductions to basic balanced seat and hunt seat positions at the walk, trot and canter are covered. Students are introduced to the concept of the natural and artificial aids used in horsemanship (1 credit hour). Prerequisite(s): RIDE 119.

RIDE 121 POSITION AND CONTROL I

The focus of this course is to offer less experienced students an opportunity to continue to strengthen their equestrian base of knowledge by addressing the fundamentals of an effective position and its impact on the control of the horse. Emphasis is placed on the implementation of correct position as it relates to the physiology of the horse in order to create a more effective and compassionate rider (1 credit hour). Prerequisite(s): RIDE 120.

RIDE 122 POSITION AND CONTROL II

This course provides students with the opportunity to evaluate different disciplines including dressage, hunters, jumpers and hunt seat equitation by introducing the student to small jumps and simple gymnastic exercises in an effort to enhance the association between flat work and jumping. The degree of technical difficulty increases with the introduction of lateral movements, basic dressage and simple jumping obstacles (1 credit hour). Prerequisite(s): RIDE 121.
RIDE 150 FUNDAMENTALS OF FLAT WORK

This course exists to provide the student with a clear understanding of how classical, elementary principles of flat work are critical for the proper training of both the horse and rider. Students establish proper position, balance, control and the use of aids. Emphasis is placed upon security, non-interference and a developing understanding of the horse through basic schooling figures, pace and fundamental longitudinal and lateral exercises (1 credit hour). Prerequisite(s): RIDE 122.

RIDE 200 DEVELOPING THE HORSE'S BALANCE

In this course, flat work skills are further developed as students learn to strengthen the horse in accordance to his natural abilities. A better understanding of the concepts of contact, bending, transitions and improving the horse's balance is emphasized. These elements are necessary as they increase rideability and promote good health and soundness. Students in this course gain a better respect for the horse as an individual and learn to work with him rather than against him (1 credit hour). Prerequisite(s): RIDE 150.

RIDE 225 ADVANCED FLAT WORK

Students are exposed to a more intensive study of the art of riding. Each student should develop a heightened understanding of the relationship between the horse and rider and of how many of the physical problems and/or limitations of the horse can be traced back to incorrect riding. To benefit the horse's further development, the student utilizes more advanced flat work techniques such as haunches in, haunches out, half-passes, flying changes and cantering on the counter lead. Riders in this course should be able to recognize and maintain true impulsion, contact and rhythm (1 credit hour). Prerequisite(s): RIDE 200.

RIDE 230 APPLIED DRESSAGE I

Classical dressage has evolved from the training of the ancient war horse and has since developed into the modern and competitive dressage seen today. Students investigate the classical dressage concepts of impulsion, straightness, balance and rhythm. Correct use of the natural and artificial aids to enhance contact, bit placement and connection is emphasized. The identification and methodology of the half-halt as applied to lateral and longitudinal movements are discussed (1 credit hour). Prerequisite(s): RIDE 225.

RIDE 235 CAVALLETTI, GYMNASTICS AND JUMPING EXERCISES I

This course exists to bridge training theories and flat work learned in previous courses with the basic principles of jumping. Students continue to develop their skills with regard to flat work as they seek to understand suppleness, rhythm, impulsion, straightness and contact. Cavalletti exercises, jumping grids and gymnastic exercises are employed to learn how to influence and improve the horse's way of going over the jumps and to promote the horse's athletic development (1 credit hour). Prerequisite(s): RIDE 225.

RIDE 240 JUMPING EXERCISES II

This course provides the student the opportunity to enhance the skills and concepts learned in Cavalletti, gymnastics and jumping exercises and apply them to more complex exercises that lead to successful show ring riding. Students in this course are exposed to a systematic program of riding lines, related distances, bending lines, types and styles of jumps, and jumps set off the turns. They further explore and learn to differentiate between hunters, jumpers and hunter seat equitation. Additionally, they develop a sense of how to work with a horse's abilities and decide which discipline best suits the horse as an individual (1 credit hour). Prerequisite(s): RIDE 235.

RIDE 300 APPLIED DRESSAGE II

Students build upon technical dressage concepts and movements. Focus is placed upon working, medium, collected and extended paces within the gaits as applied to established schooling movements. Students in this course investigate more difficult movements found in the higher levels of dressage. Students in this course are required to perform a Second Level dressage test (1 credit hour). Prerequisite(s): RIDE 230.

RIDE 301 RIDING THE SHOW HUNTER

In this course, students further develop their ability to ride, train and prepare horses for the hunter ring. With an understanding of the history and tradition behind riding hunters, students explore more complicated schooling and conditioning techniques and different uses and varieties of individual jumps, lines and combinations. Students learn to walk and analyze the courses with regard to footing and degree of difficulty to ensure that the horse's performance is maximized (1 credit hour). Prerequisite(s): RIDE 240.
RIDE 302 CONCEPTS IN EQUITATION

Students in this course explore the general requirements and class routines that are necessary for riding in the hunter seat equitation divisions. The riders concentrate on how to analyze and ride particular courses and learn how to properly execute additional tests. Skills are further developed so that riders are competent and can positively influence the horse’s jumping style. Students also develop a better understanding of style, balance and grace in this course (1 credit hour). Prerequisite(s): RIDE 240.

RIDE 303 RIDING THE SHOW JUMPER

In this course, riders are introduced to the concepts of showing jumpers. Students become familiar with the strategies of and learn to differentiate between the tables that are employed in the USEF Jumper Divisions at recognized competitions, and learn about the elements of a jump-off course. More complicated courses are walked, analyzed and presented. Emphasis is placed on the use of track, pace and rhythm and on how various types of jumps and combinations of jumps influence the horse while on course (1 credit hour). Prerequisite(s): RIDE 240.

RIDE 405 ADVANCED CONCEPTS IN SHOW JUMPING

Students continue to develop the concepts and skills learned in previous courses and further enhance them so that they can be incorporated into riding at the international level. A more effective position capable of influencing a horse’s effort off the ground and in the air is defined and refined. Students attempt to jump bigger, more substantial obstacles, ride more complicated courses with more technically difficult questions and learn the necessary skills to effectively ride against the clock without becoming dangerous. The ability to turn well and jump safely from a variety of distances is emphasized. Students in this course are required to become familiar with the international (FEI) governing bodies and are expected to know and follow the rules and regulations for such competitions (1 credit hour). Prerequisite(s): RIDE 303.

RIDE 415 STARTING THE GREEN HORSE

In this course, students focus on starting a young horse properly and/or restarting a horse that has had a shaky foundation. Although this is primarily a riding course, students may be asked to utilize various other training techniques and equipment such as lunging, long-lining, the European Walker and the round pen as deemed appropriate. The student develops an understanding of when an individual horse is ready to progress and how to recognize signs that the training may be going in the wrong direction. The horse’s physical and mental development are explored as they relate to the student’s ability to train them (1 credit hour). Prerequisite(s): RIDE 240.

SCAD LANGUAGE STUDIO

UNDERGRADUATE

ESL 160 FOUNDATIONAL READING, WRITING AND GRAMMAR

Students have a wide range of language proficiencies and linguistic needs. This foundational course introduces students to reading a variety of short texts, learning and practicing explicit reading skills. Students explore a variety of simple writing tasks such as guided writing, retells and dictation. Students are introduced to simple verb forms, basic parts of speech and simple sentence structure. Prerequisite(s): Placement exam.

ESL 170 FOUNDATIONAL LISTENING, SPEAKING AND PRONUNCIATION

Interactive, task-based, situational language functions are explored in this course. Students work on developing their oral and aural communication skills through dialogues, discussions, videos and short lectures. Students build production of segmental sounds and basic stress and intonation patterns in isolation. Prerequisite(s): Placement exam.

ESL 260 INTENSIVE READING, WRITING AND GRAMMAR

Students further develop and acquire reading and writing skills in this course. Students read level-appropriate authentic texts, and are introduced to text analysis as well as basic sentence and paragraph structure. Students work on grammar and vocabulary development with special attention to verb forms and parts of speech. Prerequisite(s): ESL 160 or placement exam.
ESL 270 INTENSIVE LISTENING, SPEAKING AND PRONUNCIATION

This course further develops students’ oral and aural situational fluency. Students build communication skills in spoken English to maintain a conversation with interlocution and to satisfy uncomplicated social demands and basic living needs. Students build upon phonetic awareness through sound/spelling correspondences and vowel and consonant recognition. Prerequisite(s): ESL 170 or placement exam.

ESL 360 ACADEMIC READING, WRITING AND GRAMMAR

Students are prepared to move towards the development of academic reading and writing skills. Students begin reading intensively and are introduced to expository writing with attention to language use. Students read level-appropriate, authentic academic texts and begin planning and developing paragraphs and short compositions. Their sentences become more sophisticated, with greater grammatical accuracy. Prerequisite(s): ESL 260 or placement exam.

ESL 370 ACADEMIC LISTENING, SPEAKING AND PRONUNCIATION

Students receive development in oral and aural conventions necessary for success in an academic setting. Strategies to improve fluency are reinforced through lecture note taking, dictations, discussions, dialogues and presentations. Students build production of stress, intonation and rhythm patterns in both isolation and combined speech. Prerequisite(s): ESL 270 or placement exam.

ESL 460 READING, WRITING AND GRAMMAR IN ART AND DESIGN

Students further their development in academic reading and writing through thematic units in the art and design fields. Students work on more advanced academic writing through summaries, responses and analyses with attention to sophisticated grammatical structures. Reading skills such as comprehension, speed and critical thinking are reinforced. Prerequisite(s): ESL 360 or placement exam.

ESL 470 LISTENING, SPEAKING AND PRONUNCIATION IN ART AND DESIGN

Students build upon their listening and speaking skills for active participation in academic art and design courses. Students develop strategies to appropriately participate in and control academic discourse. Pronunciation is reinforced through extended speaking opportunities. Students expand their practical vocabulary of common English figures of speech and colloquial expressions and incorporate them into their own discourse. Prerequisite(s): ESL 370 or placement exam.

ESL 560 INTEGRATED READING, WRITING AND GRAMMAR IN ART AND DESIGN

Students develop higher college level reading, writing and critical thinking skills built around art and design academic articles and reading selections. Writing focuses on developing and practicing academic rhetorical structures such as persuasion, classification, and cause and effect. Writing integrates sources, with continued attention to vocabulary, grammar and mechanics. Prerequisite(s): ESL 460 or placement exam.

ESL 570 INTEGRATED LISTENING, SPEAKING AND PRONUNCIATION IN ART AND DESIGN

Students further develop speech conventions commonly used in art and design fields through listening to lectures, note taking, discussions, analyses and presentations. Vocabulary, including figures of speech and colloquial expressions, are reinforced. Students extensively develop sound and rhythm production of speech patterns. Prerequisite(s): ESL 470 or placement exam.

ESL 670 PRESENTATION AND PRONUNCIATION IN ART AND DESIGN

Students further develop those aspects of pronunciation that impede overall oral and aural comprehensibility by identifying, analyzing and monitoring both speech in academic and professional contexts and their own production. Students develop skills and strategies for oral presentations and critical responses. Emphasis is placed on using university-level vocabulary in oral communication. Prerequisite(s): ESL 570 or placement exam.
SCAD LANGUAGE STUDIO

GRADUATE

ESL 580 GRADUATE READING, WRITING AND GRAMMAR IN ART AND DESIGN

Students conduct research through academic reading and evaluate sources within art and design fields. Students develop the ability to compose while working on format, organization, content, source integration, grammar, vocabulary and mechanics. Writing tasks include well-supported argumentative academic essays that synthesize and appropriately cite source information. Prerequisite(s): ESL 460 or placement exam.

ESL 680 RESEARCH, READING AND WRITING IN ART AND DESIGN

Students explore and employ organizational patterns of various rhetorical modes through intensive reading. Reading strategies to further develop students’ critical, interpretive and evaluative skills are covered. Research writing focuses on integrating a wide variety of sources seamlessly with necessary structures. Lexico-grammatical structures are reinforced through the context of the readings and student-generated writing. Prerequisite(s): ESL 580 or placement exam.

SCHOOL OF BUILDING ARTS

UNDERGRADUATE

SBLD 450 DIRECTED COLLABORATIONS

Students from a variety of disciplines are presented with unique projects. Using traditional and digital tools for practical problem-solving, students create work that responds to project objectives and exceeds client expectations. Collaborative learning, client relationships and teamwork are some of many components within this project-driven studio environment. Prerequisite(s): Permission of the school dean.

SBLD 495 SPECIAL TOPICS IN BUILDING ARTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the field of building arts and allows the advanced student an opportunity to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Permission of the department chair.

GRADUATE

SBLD 750 COLLABORATIVE EXPERIENCE FOR GRADUATE STUDENTS

Students from a variety of disciplines are presented with unique projects. Using traditional and digital tools for practical problem-solving, students create work that meets project objectives and exceeds client expectations. Collaborative learning, client relationships and teamwork are some of many components within this project-driven studio environment. Prerequisite(s): Permission of the school dean.

SBLD 780 SPECIAL TOPICS IN BUILDING ARTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the field of building arts and allows the advanced student an opportunity to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Permission of the department chair.

SCHOOL OF COMMUNICATION ARTS

UNDERGRADUATE

SCOM 490 DIRECTED COLLABORATIONS

Under the supervision of a faculty member, students from a variety of disciplines are presented with unique projects. Using traditional and digital tools for practical problem solving, students create work that responds to project objectives and exceeds client expectations. Cooperative learning, client relationships and teamwork are some of many components within this project-driven studio environment. Prerequisite(s): Permission of the department chair.
SCOM 495 SPECIAL TOPICS IN COMMUNICATION ARTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of communication arts and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SCOM 760 COLLABORATIVE STUDIO

Students from a variety of disciplines, working under the supervision of a faculty member, are assembled to work on unique projects. Using traditional and digital tools for practical problem solving, students respond to project objectives and exceed client expectations. Prerequisite(s): Permission of the department chair.

SCOM 780 SPECIAL TOPICS IN COMMUNICATION ARTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of communication arts and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

SCHOOL OF DESIGN

UNDERGRADUATE

SDES 439 BIOMIMICRY: COLLABORATIVE NATURE-INSPIRED INNOVATION

Borrowing from nature's genius is essential for creative professionals in all design fields, as the possibilities for applying natural strategies to innovative design solutions are endless. Given the importance of creating sustainable living in the 21st century, designers practicing biomimicry thinking enhance their career opportunities by mastering the biomimicry framework. Students may obtain the Basics of Biomimicry for Designers Certificate as part of this course. Prerequisite(s): ARCH 301 or FASH 315 or FIBR 276 or FURN 302 or GRDS 348 or IDUS 321 or INDS 210 or MTJW 304 or SCPT 320 or SERV 311.

SDES 490 COLLABORATIVE EXPERIENCES

This collaborative course focuses on responding to project objectives and exceeding client expectations in a professional project environment. By working in multidisciplinary teams, students solve current challenges and problems in the design field and are exposed to the challenges and benefits of working with people from a variety of fields. Prerequisite(s): Permission of the department chair.

SDES 495 SPECIAL TOPICS IN THE SCHOOL OF DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of design and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SDES 501 VISUAL COMMUNICATION AND PRESENTATION

Proficiency with 2-D digital tools to communicate, document and convincingly present ideas is essential for the artist and designer in a wide range of creative careers. A variety of digital tools are covered and applied through projects and assignments to develop effective visual communication. Students taking the course learn and explore the various advantages of the digital tools and their appropriate application toward the effectual presentation of ideas.

SDES 502 THE HUMAN FACTOR, DESIGN THINKING

This course explores the physical, psychological and perceptual, as well as behavioral and emotional characteristics, in understanding 'The Human Factor' as it pertains to design. Through a series of lectures and projects, human factors methodologies are applied to the diverse fields of design.

Available via eLearning? Yes
SDES 503 FUNDAMENTALS OF GRADUATE RESEARCH

This course introduces the graduate student to the fundamentals of graduate research. It provides an overview of the research process and introduces key concepts and methodological approaches that prepare students to formulate theoretical frameworks and to conduct rigorous studies. Through structured discussions, presentations and readings students build the knowledge base and critical skills that enable them to succeed in their graduate studies.

SDES 704 APPLIED THEORY IN DESIGN

Graduate-level design thinking and the management of ideas are the cornerstones of reducing theory to informed practice within organizations. Through a series of presentations, discussions and exemplar projects, students explore current design practices and the role of theory that informs and guides the management of the design process. Project management topics include preparation of comprehensive design briefs, strategic mapping of the design process and contingency planning of the project throughout its execution.

Available via eLearning? Yes

SDES 739 BIOMIMICRY METHODOLOGY

Borrowing from nature's genius is becoming an essential tool for creative professionals in all design fields. Given the importance of creating sustainable living in the 21st century, graduate-level designers master biomimicry thinking, critically evaluate the framework and existing biomimicry case studies. Students may obtain the Basics of Biomimicry for Designers Certificate as part of this course.

SDES 780 SPECIAL TOPICS IN THE SCHOOL OF DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of design and offers the student an opportunity to pursue individual research projects related to the subject of the course.

Prerequisite(s): Vary according to topic.

SDES 791 COLLABORATIVE EXPERIENCE FOR GRADUATE STUDENTS

Students from various disciplines collaborate in a client-centered, project-driven studio environment to develop design concepts and prototype solutions that meet project objectives and exceed external industry partner expectations. Students learn specialized design skills and techniques, and effectively manage issues involved in developing design solutions for an industry partner.

Prerequisite(s): Permission of the department chair.

SCHOOL OF DIGITAL MEDIA

GRADUATE

SFDM 719 MEDIA THEORY AND APPLICATION

This course integrates historical studies, contemporary art and visual theory and practice in the study of early and current thought in media theory. Students are expected to analyze and conceptualize the mass media through active discussion in the classroom, research projects and independent analyses in order to stimulate critical thinking that can be applied to film and digital media. Theoretical methods and models are utilized to inform and develop student practice.

Available via eLearning? Yes

SFDM 721 STUDIO BUSINESS PRACTICE

Through articles, case studies, practical assignments and projects, students learn the business side of the media industry including the essentials for running a business or project. Students learn about accounting, budgets, insurance, copyright and intellectual property law, management, and human resources. The course culminates with a project in which students explain how they would run an assigned media job that requires use of all the areas of business covered during the course.

Available via eLearning? Yes
SCHOOL OF ENTERTAINMENT ARTS

UNDERGRADUATE

SFDM 399 OFF-CAMPUS DISNEY IMAGINEERING

This off-campus course provides students with the opportunity to experience the design and implementation of theme parks through behind-the-scenes workshops led by Imagineers in the Walt Disney World theme parks and resorts. Students research the development of the theme park, Imagineering and the Disney brand and utilize this knowledge during their work in Walt Disney World. The final project is the concept development of a themed attraction. Prerequisite(s): Permission of the department chair.

SCHOOL OF FASHION

UNDERGRADUATE

SFAS 495 SPECIAL TOPICS IN THE SCHOOL OF FASHION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of fashion and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SFAS 780 SPECIAL TOPICS IN THE SCHOOL OF FASHION

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of fashion and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

SCHOOL OF FINE ARTS

UNDERGRADUATE

SFIN 305 THE BODY AS MEDIUM

Students in this course are introduced to various aspects of body-related art and explore the historical background within current contemporary art. Technical expansiveness, theoretical development and the role of the body as medium are explored through individual and collaborative projects, research and class discussion. Prerequisite(s): ARTH 207, DRAW 200.

SFIN 412 APPROACHES IN CONTEMPORARY PORTRAITURE

A student in the portrait arts minor must be able to portray the likeness of an individual; and yet, portraiture in the 21st century is far more than depiction of the portrait subject. Students of portraiture must be familiar with image mediation, scale, media and source material. Prerequisite(s): PNTG 321 or SCPT 305.

SFIN 413 PROFESSIONAL PRACTICES IN FINE ARTS

The purpose of this course is to familiarize fine arts students with a variety of current professional practices that prepare students for the business aspects of a fine arts career. The focus is on the preparation of the portfolio and résumé and on understanding business practices such as record keeping, contracts, shipping and copyright. Search strategies for jobs, galleries, grants and residencies are taught. A class project is completed, providing hands-on professional experience. Prerequisite(s): PNTG 302 or PRMK 404 or SCPT 420.

SFIN 431 CRITIQUE AS PROCESS

By exploring international trends in contemporary art and design through a collaborative group critique environment, this course provides a stage for dialogue, collaboration and exchange of ideas among students of advanced standing. Reading assignments and essays are integral to the investigation of individual sources and studio processes. Prerequisite(s): ARLH 208 or ARTH 207, DSGN 102 or DRAW 101.
SFNS 444 SCHOOL OF FINE ARTS VISITING ARTIST

This course provides students in the School of Fine Arts the opportunity to study with a visiting artist. The course is organized around the conceptual and technical specialties of the visiting artist and culminates with a collaborative class project. Through the development of ideas and professional practices of the visiting artist and through critiques, discussions and written work, students work through assignments and projects to gain the understanding of the connections between idea, media, technique, scale, process and content in their individual work. Prerequisite(s): PHOT 302 or PNTG 302 or PRMK 301 or PRMK 306 or SCPT 320.

SFNS 495 SPECIAL TOPICS IN FINE ARTS

This elective course provides an opportunity for students to focus on particular issues in the field of fine arts. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.

GRADUATE

SFNS 716 THEORIES AND PROCESSES I

This course enlarges students’ critical vocabulary as well as their familiarity with current critical theory. Students increase their understanding of the reciprocal relationship between the theoretical structure of an artwork and the processes that constitute its form. Students begin to closely examine the theories and processes operating in their own work. All projects, critiques, writing assignments and discussions are designed to strengthen students’ respective work.

Available via eLearning? Yes

SFNS 731 CRITIQUE AS PROCESS IN THE GRADUATE STUDIO

By exploring international trends in contemporary art and design through a collaborative group critique environment, this course provides a stage for dialogue, collaboration and exchange of ideas among students of graduate standing. Reading assignments and essays are integral to the investigation of individual sources and studio processes.

SFNS 740 MARKETPLACE EMPOWERMENT FOR ARTISTS

Funded in part by an Emily Hall Tremaine Foundation grant, this course gives student artists the tools to help them succeed in their field without being strictly reliant on patrons, grants or federal funding. Several visiting advisers professionally address subjects such as artist-owned business models, oral presentations, interviews, portfolios, web and local marketing, community networking, etc. A trip to New York is incorporated in the course to visit and seek the advice of experienced gallerists, curators and working artists. Prerequisite(s): PHOT 722 or PNTG 738 or PRMK 716 or SCPT 723.

SFNS 744 VISITING ARTIST

Graduate students during one quarter of study work with a visiting artist in the School of Fine Arts. The course is organized around the conceptual and technical specialties of the visiting artist. Students understand the development of ideas and professional practices of the visiting artist. Through critiques, discussions and written assignments, the visiting artist guides the students towards an understanding of the connections between idea, media, technique, content and process in their individual work.

SFNS 745 FINE ART M.A. SELF-PROMOTION

This course is designed to prepare M.A. students for fine art business practices. Class topics include building an exhibition record, dealing with the legal issues of art, preparing a professional portfolio and managing an online presence. Prerequisite(s): PNTG 728.

Available via eLearning? Yes

SFNS 756 THEORIES AND PROCESSES II

This course more deeply explores structuralist and post-structuralist thinking. The first half of the course develops the theoretical premises of postmodernity from a structuralist viewpoint, with particular emphasis placed on Barthes, Habermas and Lyotard. The second half of the course deals directly with deconstruction as a critical position. These approaches serve to increase graduate students' fluency in the primary sources that inform current art and critical discourse. Prerequisite(s): SFNS 716.

Available via eLearning? Yes

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SFN 760 BODY AS MEDIUM

Exploring body-related art and its historical background, this course immerses students in the medium with a concentration on creation and research. Collaborative projects are essential along with communication utilizing the body and environment. Students are also involved in critical reading and writing assignments regarding technique and concept. Prerequisite(s): ARTH 701.

SFN 770 FINE ART M.F.A. SELF-PROMOTION

Utilizing new technology, this course takes advantage of the synthesis of media as a current and prevalent trend in the promotion and marketing of contemporary fine arts work. The course prepares students for the business aspects of a fine art career, including portfolio preparation and relevant business practices such as record keeping, contracts, shipping and copyright. Students are exposed to different levels of exhibition opportunities, such as juried exhibitions, alternative space slide registries and commercial galleries. Students also research grants, residencies, employment opportunities and teaching positions relevant to their respective work. Lastly, students work toward developing a Web presence in the form of a personal website or blog. Prerequisite(s): PNTG 738.
Available via eLearning? Yes

SFN 780 SPECIAL TOPICS IN FINE ARTS

This course provides an opportunity for students to focus on issues that cross disciplines. Faculty, course content and prerequisites vary each time the course is offered. Depending on the topic, the course can include lectures, discussions, individual or collaborative projects and critiques.

SCULPTURE

UNDERGRADUATE

SCPT 110 BEGINNING SCULPTURAL PRACTICES I

A thorough understanding of basic forming techniques is essential to the creation of sculpture. This course provides an introduction to forming with wood and metal. Emphasis is on acquiring technical skill and learning the safe and appropriate use of tools and materials. Study also addresses the impact of material and technique upon form and content. Historical and contemporary forming in wood and metal provide a theoretical basis for the studio work. Prerequisite(s): DSGN 102.

SCPT 115 BEGINNING SCULPTURAL PRACTICES II

The use of malleable materials and forming processes has a long tradition in sculpture and remains vital today. In part II of this sequence, students develop technical skill in forming a variety of soft media. Study includes an introduction to modeling and moldmaking and explorations into nontraditional media and forming processes. Students learn how their choice of material and process affect the physical, conceptual and psychological aspects of their work. The study of historical and contemporary practice provides a theoretical basis for the studio work. Prerequisite(s): DSGN 102.

SCPT 203 ADDITIVE AND SUBTRACTIVE SCULPTURAL PROCESSES

This course addresses processes for working in subtractive and additive methods of sculpture. Students learn traditional subtractive techniques using manual tools, including pointing, blocking, surfacing and finishing processes. The additive process is presented through techniques of fabrication and assemblage in a variety of materials including wood, found objects and mixed media. Prerequisite(s): DSGN 102.

SCPT 204 MOLDMAKING AND CASTING SCULPTURAL PROCESSES

The practical aspects of moldmaking and casting from molds, including mold construction in a variety of materials and techniques, are presented in this course. Students learn usage and applications of waste, slump, piece and rubber molds. Casting processes are conducted in a variety of materials, such as plastics, cast concrete/synthetic stone, metal and glass, as well as less traditional casting media. Prerequisite(s): DSGN 102.

SCPT 205 FIGURE MODELING IN CLAY AND PLASTER

Students explore traditional materials and processes for figurative sculpture using a live model. Emphasis is placed on traditional additive and casting methods of working. Slide presentations, critiques and instruction in the safe, appropriate use of tools augment studio work. Prerequisite(s): DSGN 102.
SCPT 212 INTRODUCTION TO FORGING

Forging metal has been an integral part of sculpture throughout time. Students in this course learn the basic skills needed to successfully manipulate metal through the forging process. An understanding and application of safe tool usage is examined. Students are also introduced to the historical and contemporary contexts of forging. Prerequisite(s): DSGN 102.

SCPT 225 INTRODUCTION TO SCULPTURAL PROCESSES: WARM GLASS

Students in this course learn to manipulate glass with hand and power tools. They also use available slumping and fusing technologies with digitally controlled glass and annealing kilns to explore the medium and its conceptual applications. Prerequisite(s): DSGN 102.

SCPT 240 INTRODUCTION TO PROPOSALS, MAQUETTES AND MODELS

Maquettes, models and 2-D support materials are an important part of sculpture as well as public art. This course focuses on the technical application and construction of support material used in proposing successful projects. Students learn a variety of hands-on skills and techniques to clearly communicate developed concepts in a visual context. Prerequisite(s): DSGN 102.

SCPT 250 DIGITAL APPLICATIONS IN SCULPTURE I

This course explores the relationship between digital tools and sculptural practice. Lectures and hands-on activities are supplemented by 2-D vector based programs, digital photography software and 3-D modeling programs. Students learn how to use the computer as a design tool for sculpture and to prepare files for various outputs. Prerequisite(s): DSGN 102, CMPA 100 or CMPA 110 or ELDS 225.

SCPT 271 INTRODUCTION TO FOUNDRY

This course is an introduction to basic foundry techniques, designed to teach students the principles and vocabulary of cast metal. Through a variety of projects, students demonstrate the ability to translate and develop a sculptural idea through the processes of modeling, moldmaking, casting and finishing, including patination, polishing and other metal finishing techniques. Prerequisite(s): DSGN 102.

SCPT 275 DIRECT METAL SCULPTURE

The history and application of direct metal sculpture techniques is the focus of this course. Basic welding and forming techniques provide the basis for the exploration of 3-D form and sculptural practice. Emphasis is placed on the proper and safe use of equipment associated with creating welded sculpture. Students explore how line, plane and volume can be used as modes of sculptural expression. Prerequisite(s): DSGN 102.

SCPT 303 SCULPTURAL TRENDS AND CONCEPTS

By examining the chronological development of sculptural practices and applications in a studio environment, students in this course gain a stronger understanding of the origins of contemporary sculpture while examining their personal role in relation to applications, contexts and trends. Studio projects are based on research and understanding of sculptural developments since 1945. Prerequisite(s): SCPT 115.

SCPT 305 PORTRAIT SCULPTURE

The sculptural portrait in the academic tradition, and the use of the sculpted head and figure for expression, are the starting points for this exploration of contemporary portraiture issues. Students expand their observational skills to produce detailed and accurate work from direct observation. Additionally, this course addresses specific issues related to the completion of realistic portraits in direct and indirect methods, including bronze, cast resins, plaster, clay and alternative materials. Prerequisite(s): SCPT 205.

SCPT 308 MATERIAL MANIPULATION AND VISUAL LANGUAGE

Through a deeper understanding of the connection between materials, processes and concepts and with an emphasis on the exploration of materials and sensitivity to their appropriate application, this course is designed to expose students to materials and their manipulation as a means to connect material vocabulary and personal expression. Prerequisite(s): ARTH 207 and SCPT 115.
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<tr>
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<tr>
<td>SCPT 315</td>
<td>TECHNOLOGY IN SCULPTURE</td>
<td>The integration of modern technology has become a common functional and conceptually relevant part of contemporary sculptural practice. Students in this course learn the essential assembly skills necessary to implement basic mechanical, electronic, pneumatic and other commonplace mechanical processes and electronic technologies into sculptural work. Prerequisite(s): SCPT 110.</td>
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<tr>
<td>SCPT 320</td>
<td>INTERMEDIATE SCULPTURAL PRACTICES</td>
<td>Contemporary sculptural practice demands expanding the potential meaning and message within 3-D forms. Traditional and contemporary historical research provides students the foundation to explore the elements of personal vision. Themes are developed through a series of student-generated and faculty supervised proposals and work. This course acts as a point of reflection for the sculpture major, offering the opportunity to develop proficiency in previously utilized materials and techniques. Prerequisite(s): SCPT 115 and any 200-level SCPT course.</td>
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<tr>
<td>SCPT 360</td>
<td>INSTALLATION ART</td>
<td>This course explores many of the 20th-century sculptural issues related to installation art. Topics may include indoor and outdoor site-specific work, sculpture on a grand scale and 3-D public art. Students are required to execute an installation piece complete with proposals and preliminary models. Prerequisite(s): SCPT 115.</td>
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<tr>
<td>SCPT 371</td>
<td>INTERMEDIATE FOUNDRY</td>
<td>Expanding upon foundry knowledge acquired in previous study, this course serves as the basis for exploration into the expressive possibilities of cast metal. Emphasis is placed on the integration of conceptual direction with a variety of metal casting and patination techniques. Prerequisite(s): SCPT 271.</td>
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<tr>
<td>SCPT 375</td>
<td>ADVANCED METAL: FOUNDRY AND WELDING</td>
<td>Students develop advanced technical skills in welding and metal casting to create meaningful objects that express personal vision. Emphasis in this course is on preliminary designing and construction of ideas and individual expression. All instruction covers the safe and proper use of equipment and tools. Prerequisite(s): SCPT 370.</td>
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<tr>
<td>SCPT 402</td>
<td>SCULPTURE IN CONTEXT: PUBLIC ART</td>
<td>A project-based approach towards working in the public realm is utilized in this course. By producing project proposals based on Request for Proposals, students examine the issues of public space, the role and interaction of the audience and the concept and context of form in the public realm. Prerequisite(s): SCPT 360.</td>
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<tr>
<td>SCPT 406</td>
<td>ADVANCED FIGURATIVE SCULPTURE</td>
<td>This course continues exploration of the figure through traditional and contemporary materials and processes. Although students work from direct observation, emphasis for the course is on the expressive potential of the media and the figure itself. Large-scale work is encouraged and alternative materials and surface treatments are explored. Prerequisite(s): SCPT 205.</td>
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<tr>
<td>SCPT 420</td>
<td>ADVANCED SCULPTURAL PRACTICES</td>
<td>This course focuses on consistent visual vocabulary, media, process, clarity of thought and conceptual/theoretical issues and facilitates student preparation for the final year of study. Students demonstrate significant research to support personal vision and serious aesthetic investigation resulting in a portfolio of work that integrates form and content. Prerequisite(s): SCPT 320.</td>
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<tr>
<td>SCPT 450</td>
<td>COMPUTER MODELING FOR SCULPTURAL PRACTICES: ADVANCED PROJECTS</td>
<td>Students explore their own personal visions using digital tools and computer software programs designed for the development of 3-D forms, spaces, objects, sites and processes. Students develop a critical basis for the evaluation of their use and explore the possibilities and implications of digital tools and processes. Prerequisite(s): CMPA 100, SCPT 250.</td>
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SCPT 460 SCULPTURE IN CONTEXT: TIME AND MOVEMENT

Through an understanding of the 3-D world through experiments in 4-D elements, students examine what is possible in relation to kinetic approaches, time-based materials and available technologies. By researching and exploring 4-D approaches, including performance and installation, as well as nontraditional material usage and technology, students develop projects that are experiential rather than object-based. Prerequisite(s): SCPT 360.

SCPT 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

SCPT 490 SENIOR SEMINAR IN SCULPTURE

The goal of this course is to develop a cohesive body of sculptural work, representative of the student's personal vision. This work is the result of both directed study given by the professor and independent research on the part of the student. Through the process of regularly scheduled critiques, the professor guides the student through conceptual and formal problems to bring realization to the student's individual direction. Students examine their creative goals as artists and develop a personal aesthetic philosophy. Prerequisite(s): SCPT 420.

SCPT 499 SPECIAL TOPICS IN SCULPTURE

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of sculpture and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SCPT 502 SCULPTURAL METHODS STUDIO

A thorough understanding of basic forming techniques is essential to the creation of sculpture work. This course provides an introduction to forming with wood, metal, modeling and moldmaking at an accelerated pace with emphasis on acquiring technical skill and learning the safe and appropriate use of tools and materials. Students also learn how to respond to materials through the act of forming and to develop sensitivity to the physical, conceptual and psychological imprint of materials and processes.

SCPT 704 SCULPTURAL STUDIO PROCESSES

Sculptural expression in the 21st century is no longer limited to an object and can embrace limitless 3-D expressions. The primary goal of this course is to create an awareness of the breadth of expression and the possible forms sculpture can take. Through readings, lectures, discussions and studio projects, this course explores the integration of materials, processes, content and form.

SCPT 710 GRADUATE SCULPTURE SEMINAR

Current issues and themes of contemporary art practice are examined in-depth. Lectures, reading assignments and discussions cover a range of topics and are informed by recent art criticism and theory with links to other fields, such as philosophy, psychology, art history and cultural criticism. Students are encouraged to contribute to the dialogue and introduce topics of individual significance.

SCPT 713 SCULPTURE STUDIO I

Discovering one's visual, historical and philosophical interests is the first step toward developing a personal creative direction. In this course students explore their interests through self-directed research and experimental studio production. Individual meetings with faculty and group critiques with peers stimulate ideas, analysis and growth.

SCPT 717 SCULPTURE STUDIO: CONCEPT AND CONTENT

Content and context have an interdependent relationship to the production of contemporary sculpture. This course examines how the construction of content has been fused and imprinted in contemporary art. It also addresses how contextual issues such as site, spatial relationships and social settings inform the creative process.
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<tbody>
<tr>
<td>SCPT 723</td>
<td>SCULPTURE STUDIO II</td>
<td>Students realize their personal direction through continued self-directed research and studio production. Individual interests are specifically identified and studio explorations narrow in scope. Weekly meetings with faculty and group critiques with peers stimulate analytical discourse and growth.</td>
<td>SCPT 713.</td>
</tr>
<tr>
<td>SCPT 743</td>
<td>SCULPTURE STUDIO III</td>
<td>Synthesizing one’s cultural and personal interests into cohesive creative expressions is the hallmark of maturing sculptors. Students develop a unified body of work that embodies this goal. In depth, self-directed research guides creative production while weekly meetings with faculty and group critiques stimulate intense analytical discourse. Production is reviewed by faculty panels at mid-quarter and at the end of the quarter.</td>
<td>SCPT 723.</td>
</tr>
<tr>
<td>SCPT 749</td>
<td>SCULPTURE M.A. FINAL PROJECT</td>
<td>All M.A. sculpture students are required to create a personal, cohesive body of work and write an extended artist’s statement. Students have the opportunity to combine historic and contemporary references with focused, self-directed expression, articulating ideas and contextual theories through refined critical self-analysis.</td>
<td>SCPT 743 and completion of the review for candidacy.</td>
</tr>
<tr>
<td>SCPT 773</td>
<td>SCULPTURE STUDIO IV</td>
<td>Students produce a cohesive body of creative work by synthesizing their interests into a series of integrated expressions. In depth, self-directed research guides creative thought and production while weekly meetings with faculty and group critiques stimulate intense analytical discourse. Faculty review panels monitor and facilitate professional growth.</td>
<td>SCPT 743.</td>
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<tr>
<td>SCPT 775</td>
<td>ADVANCED SCULPTURE STUDIO</td>
<td>Students prepare work for their thesis exhibition. They engage in a process of continual refinement to result in a cohesive body of work that summarizes their conceptual direction and technical mastery. Studio practice together with intense analytical discourse of current studio work and thesis draft prepare students for the visual and written components of their thesis.</td>
<td>SCPT 743.</td>
</tr>
<tr>
<td>SCPT 779F</td>
<td>GRADUATE FIELD INTERNSHIP</td>
<td>Students in this course undertake a field assignment under the supervision of a faculty member.</td>
<td>15 graduate credit hours, good academic standing.</td>
</tr>
<tr>
<td>SCPT 779T</td>
<td>GRADUATE TEACHING INTERNSHIP</td>
<td>Students in this course undertake a teaching assignment under the supervision of a faculty member.</td>
<td>15 graduate credit hours, good academic standing.</td>
</tr>
<tr>
<td>SCPT 780</td>
<td>SPECIAL TOPICS IN SCULPTURE</td>
<td>The topic of this course varies from term to term. Each course focuses on various issues in sculpture and allows students to pursue individual projects related to the subject of the course.</td>
<td>Vary according to topic.</td>
</tr>
<tr>
<td>SCPT 790</td>
<td>SCULPTURE M.F.A. THESIS</td>
<td>This course is the culmination of the student’s research and studio work. The thesis exhibit is the final examination of the student’s critical thinking skills and abilities. The M.F.A. thesis provides the opportunity for the student to make a professional presentation of his or her work and defense of the themes and direction of his or her personal vision.</td>
<td>Completion of the review for candidacy.</td>
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</table>
# SEQUENTIAL ART

## UNDERGRADUATE

### SEQA 100 INTRODUCTION TO SEQUENTIAL ART

Introducing the components of sequential art, this course explores visual narrative theories and techniques. Students become familiar with the discipline of sequential art and the various standard tools and techniques involved. Prerequisite(s): DRAW 101, DSGN 101.

Available via eLearning? Yes

### SEQA 202 DRAWING FOR SEQUENTIAL ART

Focusing on observational and interpretive drawing skills as they apply to visual storytelling for sequential art, students in this course develop their drafting facility and learn how characters are constructed and integrated into graphic environments. Prerequisite(s): DRAW 101 or DRAW 200.

Available via eLearning? Yes

### SEQA 205 SURVEY OF SEQUENTIAL ART

Highlighting significant works of sequential art including their historical roots and major influences, students in this survey analyze trends, styles, techniques, subject matter and works of important artists across the sequential art spectrum. Prerequisite(s): ENGL 123.

Available via eLearning? Yes

### SEQA 215 MATERIALS AND TECHNIQUES FOR SEQUENTIAL ART

Examining the technical craft of sequential art production, students in this course focus on a variety of traditional skills, techniques and tools associated with illustrating a comic narrative. Prerequisite(s): SEQA 202.

Available via eLearning? Yes

### SEQA 220 CARTOONING

This course examines and explores the art of cartooning. Students create and develop their own single- and multi-panel comic strips, as well as editorial and political cartoons. Prerequisite(s): DRAW 101.

### SEQA 224 CHARACTER DESIGN AND STORYBOARDING FOR ANIMATION

Emphasizing the observational skills and attention to detail that help a creator define and individualize cartoon characters and backgrounds, students in this course create appropriate model sheets for character animation and generate storyboards. Prerequisite(s): ANIM 180 or SEQA 215.

Available via eLearning? Yes

### SEQA 244 COMIC BOOK SCRIPTING

Covering dialogue, captions, sound effects, panel and page layouts, and the relationship of image to text in dramatic situations, students in this course develop narrative ideas and express them in written form, from the basic plot to the finished script. Prerequisite(s): ENGL 123, SEQA 100.

Available via eLearning? Yes

### SEQA 277 DIGITAL COLORING AND LETTERING APPLICATIONS FOR COMICS

Focusing on digital problems and concerns relevant to creating a sequential narrative, students in this course develop their understanding of color theory, digital coloring techniques, digital lettering and sound effects, and the use of appropriate applications as they relate to visual storytelling. Prerequisite(s): SEQA 215.

Available via eLearning? Yes

### SEQA 304 ADVANCED DRAWING FOR SEQUENTIAL ART

This course is intended to further develop techniques introduced in Drawing for Sequential Art and is aimed at helping students develop enhanced drawing skills that specifically apply to sequential art. Prerequisite(s): SEQA 202.
SEQA 306 COMICS PAINTING

This course is designed for students who wish to explore fully painted sequential art. Students create pages of comics storytelling, with particular emphasis on applying watercolor, acrylics and other media. Prerequisite(s): SEQA 215.

SEQA 307 VECTOR COMICS

Using vector-based software, students learn a variety of techniques for creating digital comics. Subjects include: designing and rendering comics with Bezier curves, using digital stylistic techniques, creating rapidly editable compositions, developing electronic storyboards and simple graphics for Web. Prerequisite(s): SEQA 277.

SEQA 310 PAINTING FOR COMICS COVERS

The dynamic elements for successful design and execution of graphic novel covers are explored through a series of demonstrations and projects focusing on general color theory, the treatment of light and shade, representation of depth, surface textures, environment and the human form. Prerequisite(s): SEQA 202, SEQA 215.

SEQA 311 CONCEPTUAL ILLUSTRATION

This course enables students to explore comprehensively the characters, themes and environments of their own creation. Prerequisite(s): SEQA 224.

SEQA 312 ADVANCED STORYBOARDING

This course helps students increase their knowledge of storyboarding and how it applies to the advertising, animation and motion picture fields. Students break down ideas and scenes sequentially to promote visual storytelling. Prerequisite(s): SEQA 224.

SEQA 313 SEQUENTIAL ART FOR EMERGING MEDIA

Focusing on new and future trends in digital media delivery as it relates to sequential art, students are immersed in emerging platform technology. Students develop adaptable content as well as a forward-thinking approach to making comics for new venues. Prerequisite(s): SEQA 277.

SEQA 317 GETTING PUBLISHED AND SELF-PUBLISHING

Students are introduced to the business of researching, marketing, packaging and distributing comics. Approaches to selling work to mainstream comics companies are emphasized, along with the business of independent publishing. Students may have the opportunity to participate in a comics publication. Prerequisite(s): SEQA 277.

SEQA 325 ENVIRONMENTS, PROPS AND STRUCTURES

Underscoring the vital visual elements that are often overlooked when illustrating a believable visual story, students in this course study and illustrate building interiors, exterior environments, vehicles and other objects from different perspectives and in a variety of locations. Prerequisite(s): ILLU 200 or SEQA 202.

SEQA 326 CONCEPTUAL MAQUETTE DESIGN

Through the manipulation of various sculptural materials, this course introduces students to the process of designing maquette characters for 3-D rendering. The students learn to work with diverse types of character designs, styles, proportions and genres. They study classical and contemporary sculptural techniques and subsequently learn to utilize the various working methods described. Prerequisite(s): SEQA 224.

SEQA 337 FANTASY ILLUSTRATIONS

In this course, students produce a variety of projects beyond panel-to-panel comics formats, incorporating fantasy or science fiction themes and comics-related subjects. Prerequisite(s): SEQA 277.

SEQA 340 SUPERHERO COMICS

This course showcases the art of drawing superheroes. Students are introduced to techniques for making characters dynamic and pages exciting through the use of camera angles, page layout and perspective. These techniques help students pace stories and choose views that best accentuate the characters’ heroic abilities. Prerequisite(s): SEQA 277, SEQA 325.
SEQA 344 ADVANCED WRITING FOR COMICS

This non-studio course builds upon content from Comic Book Scripting. Particular emphasis is placed on problems posed in scripting for longer work, such as graphic novels. Prerequisite(s): SEQA 244.

SEQA 352 CONSTRUCTIVE HUMAN ANATOMY FOR SEQUENTIAL ART

In this course, students gain a thorough working knowledge of the form and dynamics of the human body through applied sculptural, observational and rendering techniques. Specific attention is paid to how these techniques can be applied to visual storytelling. Prerequisite(s): ILLU 150, ILLU 200 or SEQA 202.

SEQA 354 SPEED SKETCHING FOR SEQUENTIAL ART

This course focuses on improving students' ability to execute a drawing of a reasonable likeness of an original or imagined subject in a limited amount of time. Sketches continue to be used to build complex drawings and are applied to storytelling for sequential art. Prerequisite(s): SEQA 202.

SEQA 355 FRANCO-BELGIAN COMICS

Traditionally, Franco-Belgian comics differ from American comics in their artistic approaches; attention to detail; and focus on longer, self-contained stories printed in a larger format. Students study styles, trends and production methods associated with Bande Dessinée and apply these skills to their own sequential work. Prerequisite(s): SEQA 224, SEQA 325.

SEQA 360 MINI-COMICS

Concentrating on skills associated with printing, bookbinding and packaging, students develop a variety of mini-comics that showcase their sequential art in the form of handmade publications. Prerequisite(s): SEQA 215.

SEQA 362 CONSTRUCTIVE ANATOMY FOR DRAWING THE HANDS AND FEET

A thorough working knowledge of the form and dynamics of the human hand and foot is given to the student through a complete exploration of sculptural écorché, analytical drawing and lecture. Drawing and sculpting from the live model is included along with course specific anatomical investigation. Prerequisite(s): SEQA 202.

SEQA 377 CONSTRUCTIVE HEAD DRAWING

A thorough working knowledge of the form and dynamics of the human head is given to the student through a complete exploration of sculptural écorché, analytical drawing and lecture. Drawing and sculpting from the live model is included along with course-specific anatomical investigation. Prerequisite(s): SEQA 202.

SEQA 380 ONLINE COMICS

Digital delivery and the empowerment of the independent creator are achieved by creating marketable, well-branded web-comic sites that demonstrate intelligent formal use of the medium. Students gain skills necessary for site construction and promotion while learning the artistic history of the genre. Prerequisite(s): CMPA 100 or CMPA 110, SEQA 224, SEQA 277.

SEQA 382 VISUAL STORYTELLING I

Developing graphic storytelling skills and the craft of penciling comic book pages, students in this course learn page layout, panel design and work with scripts while penciling traditional panel-to-panel sequential art. Prerequisite(s): SEQA 325.

SEQA 386 HAND LETTERING AND TYPOGRAPHY FOR COMICS

Through lectures, demonstrations and studio work, students are introduced to the tradition of hand lettering and typography in sequential art. The use of word and image in service to a narrative is explored as the students practice conventional and contemporary techniques. Emphasis is placed on skill-building and practical application. Prerequisite(s): SEQA 215.
SEQA 388 CONSTRUCTIVE ANIMAL ANATOMY FOR CREATURE DESIGN

Real and imagined creatures of mammals, reptiles and birds are conceived for fantasy illustration, scientific illustration, game design, animation, movies and themed entertainment. Through direct observation, analytical drawing and action analysis, students develop a thorough working knowledge of the form and dynamics of animals and create real or imagined creatures relevant to their career goals. Prerequisite(s): ILLU 150, ILLU 200 or SEQA 202.

SEQA 394 ADVANCED INKING TECHNIQUES

This course engages students in the professional practices of comic arts inking. Proficiency of method and application of media are stressed through a wide variety of inking techniques. Students integrate various forms of inking applications into the graphic narrative in support of developing a personal direction and style. Prerequisite(s): SEQA 325.

SEQA 401 SEQUENTIAL ART IN TOKYO, JAPAN

Through visits to studios, galleries and publishing companies in Tokyo, Japan, this course investigates the art and business of sequential art in that country. Students visit and consult with various professional cartoonists and comic book companies. The production component of the medium, as it exists today in Japan, is also observed in detail. Prerequisite(s): SEQA 224.

SEQA 405 VISUAL STORYTELLING II

Continuing to develop the skills introduced in Visual Storytelling I, students herein explore the integral relationship between pencils and inks while honing their visual storytelling skills. Prerequisite(s): SEQA 382.

SEQA 410 SEQUENTIAL ART SENIOR PROJECT

Incorporating various skills, including storytelling, scripting, drawing techniques and working with various materials and media, students produce sequential art suitable for publication or for incorporation into a portfolio of professional quality work. This course is a culmination of the undergraduate sequential art curriculum. Prerequisite(s): SEQA 277, SEQA 405.

SEQA 411 ADVANCED CONCEPTUAL ILLUSTRATION

Using characters, environment and technology established in previous coursework, students continue to develop their individual creations as well as work on collaborative projects. An increased focus is placed on developing a professional, cohesive portfolio. Prerequisite(s): SEQA 311.

SEQA 419 SEQUENTIAL PICTURE BOOKS FOR CHILDREN

In this course, students create artwork for children's books in which the picture primarily tells the story. Students have the option of generating original story ideas or adapting existing works of children's literature. Prerequisite(s): SEQA 382.

SEQA 420 ALTERNATIVE AND/OR EXPERIMENTAL COMICS

This studio course allows students to explore the history, theory and practice of alternative comics. Students may discover how alternative approaches and markets are relevant to their practices. Students are encouraged to discover a unique voice in their writing and visual execution. Prerequisite(s): SEQA 382.

SEQA 424 MANGA COMICS

Japanese manga is an immensely popular genre of comics. This course explores the two definitive elements of manga: visual style and unique storytelling. Students learn to recognize and adapt Japanese influences into their own sequential artwork. Prerequisite(s): SEQA 382.

SEQA 427 ELECTRONIC COVER ILLUSTRATION FOR COMICS

This course provides an opportunity for students to generate ideas and execute concepts for comic book covers. Emphasis is placed on storytelling and design. Covers for sequential art publications are created using both electronic and traditional means. Prerequisite(s): SEQA 277.
SEQA 430 ADVANCED MANGA

Focusing on the creation of a complete short story in the Manga (Japanese comics) format and style, students in this class are expected to create a self-contained narrative featuring 15-20 pages of finished art. The course is augmented with in-class critiques, presentations, and lectures purposed toward an in-depth development of a signature style within this unique format. Prerequisite(s): SEQA 244, SEQA 424.

SEQA 451 SEQUENTIAL ARTS SEMINAR

This course investigates the art and business of sequential art with visits to studios, galleries and publishing companies. Students travel off-campus to meet professional cartoonists, editors and gallery owners, giving them insight into the working world of sequential art. Prerequisite(s): SEQA 100.

SEQA 460 DIGITAL PORTFOLIO

Students showcase their work through the development of sample reels and an interactive portfolio. Existing projects are expanded through the addition of music, interactivity and timing provided by the digital realm. Prerequisite(s): SEQA 277.

SEQA 472 DIRECTED PROJECTS IN SEQUENTIAL ART

This course provides structured production opportunities for students engaging in individual sequential art projects. Emphasis is on realizing personal vision through exploration of sequential art methodologies and productivity. Students select a faculty adviser to provide supplemental feedback and direction on projects. Group instruction, critiques and project adviser feedback provide students with a unique opportunity to evaluate their work in a broader context. Prerequisite(s): Permission of the department chair.

SEQA 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

SEQA 495 SPECIAL TOPICS IN SEQUENTIAL ART

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of sequential art and allows students to pursue individual projects related to the topic of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SEQA 501 DRAWING STRATEGIES FOR SEQUENTIAL ART

Fresh approaches to imagery and the power to manipulate images between the observed world and the realm of imagination are vital to the success of any sequential artist. The sequential artist should also understand how style relates to these critical narrative skills. Imaginative visual interpretations of observed characters, places and events are key elements in visual storytelling. This course fosters these essential skills while helping students discover a personal approach to cartooning.

SEQA 502 VISUAL STORY DEVELOPMENT

This course reinforces graduate-level skills in creating visual narrative for students entering the graduate program in sequential art. All sequential art begins with the relationship of the visual image to the narrative. It is essential that students understand and analyze the vital relationship between graphics and text as they relate to the visual narrative. Page layout, panel design and the relationship of images combined with the written word are among the disciplines covered in the course.

SEQA 503 SEQUENTIAL ART PRODUCTION METHODS

Any story, no matter how carefully conceived, requires an understanding of production processes. Creating static narrative art not only requires a fine imagination and an understanding of basic storytelling, but a mastery of the technical aspects of presenting the story. This course explores a variety of processes and techniques used to produce visual narrative from thumbnails to pre-press. Students in this course are taught traditional and digital approaches to penciling, inking, lettering and coloring. Additionally, students learn to prepare sequential art for both print and Web delivery.
SEQA 701 THEORIES AND PRACTICES FOR SEQUENTIAL ART

In this course, students study sequential art theory, history and industry. Using studio projects aligned with specific theories and concepts, students view their own work within the context of contemporary sequential art. This course includes directed and independent projects, research presentations, critical writing, and the discussion and analysis of industry trends.

SEQA 707 DRAWING FOR SEQUENTIAL ART

This course is primarily an observational drawing course for sequential art students. Using a number of primary references, students are expected to analyze and represent the 3-D world in 2-D in a way that is relevant to their discipline.

SEQA 712 CONCEPT DESIGN IN SEQUENTIAL ART

This course is a comprehensive exploration of characters, themes and environments of students’ own creation.

SEQA 715 ENVIRONMENT AS CHARACTER

Students study a variety of methodologies in perspective drawing to create illustrations of structures, environments, vehicles and other objects, using both traditional and digital techniques.

SEQA 716 STUDIO I: SEQUENTIAL ART METHODS

Students propose a series of sequential art problems in a particular area of interest. Emphasis is on the advancement of marketable techniques, style and personal solutions through a series of related projects. Students are free to experiment with different techniques and subject matter, and are expected to plan and carry out a project from story conception to completion. Group instruction and critiques are included. Prerequisite(s): SEQA 701.

SEQA 717 EXPLORING THE NARRATIVE

This course is designed to help students identify and explore the formal aspects of traditional narratives. By examining narratives in various media (literature, fables, film, video, plays), students are provided with preparation to create their own stories.

SEQA 726 STUDIO II: SEQUENTIAL ART APPLICATIONS

Students continue to explore issues in sequential art, working on individual, self-directed projects and participating in group discussions and critiques. Emphasis is on advancement of individual studio projects. Prerequisite(s): SEQA 716.

SEQA 731 DIGITAL DESIGN ISSUES IN SEQUENTIAL ART

This course focuses on digital design, prepress and printing as they pertain to sequential art. There are relevant assignments, discussions and critiques of print, Web and prepress in the digital realm. Prerequisite(s): SEQA 716.

SEQA 741 INKING TECHNIQUES

This course is designed to familiarize students with all of the inking tools and techniques employed by professional comic book artists and inkers. Students gain the ability to work in a wide range of styles and emphasis is placed on developing a personal approach to inking. Both individual and group critiques support the projects.

SEQA 745 WRITING FOR SEQUENTIAL ART

This course focuses on the necessity for sequential artists to be competent writers as well as artists. The course covers all phases of writing for sequential art, including scripting in various styles, constructing plot synopses, submitting proposals to publishers and generating story ideas in various genres of sequential art. The course is designed to give students the writing skills necessary to work professionally in the world of sequential art.
SEQA 749 SEQUENTIAL ART M.A. FINAL PROJECT

All M.A. students in sequential art are required to develop and produce a substantial professional-level portfolio that integrates all the skills and knowledge acquired throughout the program. Students are instructed about how to construct a portfolio and effectively market themselves. Attention is given to tailoring portfolios to specific sequential art markets including comics, graphic novels, cartooning, storyboarding, animation, children’s books and/or digital game design. Prerequisite(s): SEQA 716 and completion of the review for candidacy.

SEQA 756 STUDIO III: SEQUENTIAL ART PROFESSIONAL PRACTICES

This studio course further advances students’ abilities to address issues and arrive at self-directed solutions to sequential art problems. The course involves individual studio projects, class discussion and group critiques. Prerequisite(s): Completion of the review for candidacy.

SEQA 766 STUDIO IV: PROFESSIONAL APPLICATION IN SEQUENTIAL ART

Students conclude the sequential art studio sequence as they refine their problem-solving skills with the development of a marketable technique and a personal vision and style. Independent work on projects of particular interest produces a range of work that is of professional, portfolio-level quality. Prerequisite(s): SEQA 756.

SEQA 770 SEQUENTIAL ART SELF-PROMOTION

This course explores the many avenues open to illustrators who wish to work in the field of sequential art. Students examine how to advertise and promote themselves through projects such as portfolio preparation, printed self-promotional pieces and personal logos. Prerequisite(s): SEQA 726.

SEQA 772 DIRECTED STUDIES IN SEQUENTIAL ART

This course provides structured production opportunities for students engaging in individualized sequential art projects and professional development. Emphasis is on realizing personal vision through exploration of innovative methodologies in sequential art and further refinement of production management skills. Students select a faculty adviser and professional mentor to provide supplemental feedback and direction on projects. Individualized instruction and professional mentoring provide students with a unique opportunity to prepare for professional practice through critical analysis of the formal aspects of their work. Prerequisite(s): Permission of the department chair.

SEQA 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SEQA 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SEQA 780 SPECIAL TOPICS IN SEQUENTIAL ART

This course examines topical issues in sequential art. Issues vary from term to term.

SEQA 790 SEQUENTIAL ART M.F.A. THESIS

All M.F.A. students in sequential art must develop and prepare an original exhibition, with an accompanying written component. Prerequisite(s): Completion of the review for candidacy.
SERVICE DESIGN

UNDERGRADUATE

SERV 216 BLUEPRINTING SERVICES

Service blueprinting is described as the mapping out of a service journey, identifying the processes that constitute the service, isolating possible fail points and establishing the time frame for the journey. Students learn how a service blueprint can be used by business process managers, designers and software engineers during development. Service blueprints can be used as a guide to service managers who operate services on a day-to-day basis. Students learn how to map and sequence events sometimes called ‘use-cases’ or ‘flows’ to identify user actions, service responses and the touch points and interactions that enable the service experience to be user-centered. Prerequisite(s): COMM 105, DSGN 115, ENGL 123.

SERV 310 IDEA VISUALIZATION FOR SERVICE DESIGNERS

The ability to effectively visualize and communicate systems, insights, ideas and concepts is a critical skill for service designers. Students explore and effectively apply the principles of graphic and information design in order to create compelling narratives, information graphics and layouts that best communicate a service design project process and deliverables. Prerequisite(s): IDUS 215, SERV 216 or GRDS 348.

SERV 311 SERVICE ARCHITECTURES, ECOLOGIES AND TOUCH POINTS

Students explore current principles and practices that form the basis for the development of service architectures, touch points in the service and sustainable service ecologies. Project topics include preparation of briefs, the development of service architectures and the specific ecology of a service and the strategic mapping of touch points that form the service ecologies. Students are encouraged to develop design processes and methods that enable them as designers to go through a process of ideation and iteration to create service design concepts. Prerequisite(s): IDUS 215, SERV 216.

SERV 312 PROTOTYPING EXPERIENCES

An essential part of defining and designing services is the conceptualization, development and simulation of a service concept and its ecology, including all touch points engaged with when using the service. Experience prototypes are used for rapid ideation of services by simulating the experience the customer has. Students learn to develop low, medium and high fidelity experience prototypes. Scenarios are explored where new service concepts are ideated and simulated, describing and configuring the experiences of the user, onstage and offstage. Prerequisite(s): COMM 105, DSGN 115, ENGL 123.

SERV 325 TECHNOLOGY AND SERVICES

This course identifies and familiarizes the student with key strategic and enabling technologies that are used to implement and support services. Students learn about enterprise solutions, core technologies, systems and applications that are used to implement services that deliver both information and experiences. This course reviews established and emerging information and communication technologies used today and in the near future. This course examines personal and enterprise computing, information processing, data storage and retrieval, networking technologies and embedded technologies in such devices as consumer electronics, mobile telephony and hand-held personal digital assistants. Prerequisite(s): IACT 315.

SERV 421 SERVICES AND ENTERPRISE

This course studies the different and diverse business paradigms that dominate the service sectors. The course examines the nature of different service enterprises and their characteristics. Participants examine a diverse range of sectors, including retail, health, transport, finance and entertainment and logistics, among others. Students review the different types of platforms for delivering services and the different company structures and operational models that enable a business to flourish, including small, medium and large enterprises. Students are introduced to the principles and practices of a successful enterprise and the importance of developing appropriate strategies that lead to an innovative and successful business in the marketplace. Prerequisite(s): SERV 311.
SERV 431 SERVICE DESIGN SENIOR STUDIO

Students work on solving service design problems developing innovative services, products and experiences within physical and virtual environments. The concept of service design is developed and explored using comprehensive design processes. Specific techniques, guidelines and examples are used to emphasize the practical aspects of service design where students are required to design in a way that is both user centric and market oriented. Students must consider the social, technological and economic considerations when designing services where they research lifestyle and the context of use of the service. Prerequisite(s): SERV 421.

SERV 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

SERV 495 SPECIAL TOPICS IN SERVICE DESIGN

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of service design and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SERV 711 SERVICE DESIGN: PRINCIPLES AND PRACTICE

Through a series of presentations, discussions and short projects, students explore the current and emerging principles and theories that form the basis for the practice of service design. Project topics include preparation of briefs, the development of services blueprints, architectures and the strategic mapping of touch-points that form service ecologies. Students are encouraged to develop design processes and methods that enable designers to iterate and ideate complete and whole service systems.

SERV 722 CRITICAL METHODS OF PROTOTYPING SERVICES AND EXPERIENCES

An essential part of defining user-centric design services is the simulation of the anticipated experiences of those who deliver and use the service, including all points of contact during the service experience. Experience prototypes are used to do rapid service simulation involving customers, experts and clients in developing and refining the service. Students learn to develop customer service blueprints and the methods for exploring the (mainly) qualitative components during different experiences with the service. They explore new and novel ways of prototyping, describing and configuring user experiences. Prerequisite(s): SERV 711.

SERV 724 USER-CENTERED DESIGN FOR SERVICES

This course examines user-centric design strategies to create interactions with systems that lead to positive and pleasurable experiences when engaged in accessing services. Students are taught about usability impact factors, heuristics and metrics used in assessing interfaces with a service paradigm. Students learn how to design interfaces that are intuitive, using activity-based and task-based approaches. This course provides students with knowledge of the physical, psychological and behavioral characteristics of humans and this information is applied to interaction design to develop usable, desirable and effective interactions leading to satisfying experiences. Prerequisite(s): SERV 722.

SERV 728 SERVICE DESIGN STUDIO I

In this course, students work in an interdisciplinary environment creating services, products, interfaces and experiences within physical and virtual environments. The practical methods and techniques of service design are developed and explored using comprehensive design processes. Specific techniques, guidelines and examples are used to emphasize the practical aspects of service design where students are required to design in a way that is both user-centric and socially and culturally appropriate. Students must consider the social, technological and economic considerations when designing services. Students research people and lifestyles, use and context, implementation and delivery, economy and commerce of services and the products, networks and environments that enable services to be delivered and experienced. Prerequisite(s): SERV 722.
SERV 753 SERVICE, INNOVATION AND ENTERPRISE

Students apply a broad range of skills to explore and experiment with new and innovative ways of delivering and experiencing services. Students must consider specific sectors and commercial considerations in developing services mindful of the wider social, technological and economic considerations. Students must engage in sustained and in-depth research of user behavior and context of use, applying contextual research techniques in identifying opportunity for change. Students are encouraged to apply pleasure-based approaches in the design of services, exploring interface design issues and the importance of usability assessment methods in defining product platforms, touch-points and service architectures. Students demonstrate the formulation of personal design philosophy through their project work. Prerequisite(s): SERV 728.

SERV 769 SERVICE DESIGN STUDIO II

Students apply a broad range of skills to explore and experiment with new and innovative ways of delivering and experiencing services. Students must consider specific sectors and commercial considerations in developing services mindful of the wider social, technological and economic considerations. Students must engage in sustained and in-depth research of user behavior and context of use, applying contextual research techniques in identifying opportunity for change. Students are encouraged to apply pleasure-based approaches in the design of services, exploring interface design issues and the importance of usability assessment methods in defining product platforms, touch-points and service architectures. Students demonstrate the formulation of personal design philosophy through their project work. Prerequisite(s): SERV 753.

SERV 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SERV 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SERV 790 SERVICE DESIGN M. F. A. THESIS

In this course, students prepare an original thesis that researches an area of their particular interest. The thesis culminates in a written submission, in conjunction with a conclusive exhibition of research as applied to a specified product design. Prerequisite(s): SERV 769 and completion of the review for candidacy.

SOUND DESIGN

UNDERGRADUATE

SNDS 100 SOUND SYNTHESIS

This course allows students to explore basic approaches to sound synthesis in a non-narrative context. Basic practices are developed through hands-on experiences using virtual synthesis tools. In addition, students are exposed to the historical developments of synthesis.

SNDS 105 DESKTOP AUDIO

This course is designed to familiarize students with the audio component of desktop applications. Students explore signal flow as it relates to the virtual realm of digital audio. In addition, students learn how to prepare visual materials commonly used in multimedia projects and assignments.

SNDS 201 INTRODUCTION TO SOUND DESIGN

This course introduces sound designers and filmmakers to the unique contributions that sound brings to image. Students develop a basic understanding of the workflow and practices associated with soundtrack development. This course seeks to promote effective collaboration between audio and video professionals. Students apply their knowledge and skills in the development of a basic soundtrack.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SNDS 205</td>
<td>SOUND FOR ANIMATORS</td>
<td>This course introduces animators to the unique contributions that sound can bring to image. Students develop a fundamental understanding of the workflow and practices associated with soundtrack development specific to animation. This course seeks to promote effective collaboration between sound designers and animators. Students apply their knowledge and skills in the development of a complete soundtrack for animation.</td>
<td>CMPA 100 or CMPA 110 or ELDS 205 or ELDS 225.</td>
</tr>
<tr>
<td>SNDS 212</td>
<td>MUSIC FOR MOTION PICTURES</td>
<td>This course examines the relationship of music to image. The roles of music supervisor, music editor and composer are covered. Students spot and cut music to moving images and are introduced to the vocabulary needed to work with music editors and composers. The university’s production music library is used extensively, and business and legal aspects of the industry are examined.</td>
<td>SNDS 201.</td>
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<tr>
<td>SNDS 223</td>
<td>INTERMEDIATE SOUND DESIGN</td>
<td>This course continues to explore the unique contributions of sound in media. An in-depth examination of the physics, acoustics and perceptual principles of audio provide the foundation for advanced audio production. Students develop a comprehensive skill set with digital audio workstations. Each project is designed to reinforce and contextualize the principles of sound design.</td>
<td>SNDS 201.</td>
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<tr>
<td>SNDS 225</td>
<td>SOUND IN MEDIA</td>
<td>This course examines the cultural impact of sound in media from the creation of Edison’s wax cylinder to the use of multichannel digital sound in contemporary multiplex movie theaters. The development of sound technology and its influence on various media is examined in detail. Special attention is paid to the use of sound to aid in the creation of cultural icons and identity. These issues are explored by examining the history of sound in radio, film, music, television and fine arts.</td>
<td>ARTH 207, SNDS 201.</td>
</tr>
<tr>
<td>SNDS 230</td>
<td>SOUND DESIGN FOR RADIO</td>
<td>Designed to prepare students for career opportunities that use sound production, this course teaches students how to use sound to enhance drama, commercials, news and other kinds of radio and commercial programming. Students gain experience with the workflow and specialized tools associated with radio production.</td>
<td>SNDS 223.</td>
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<tr>
<td>SNDS 230</td>
<td>SOUND DESIGN FOR RADIO</td>
<td>Designed to prepare students for career opportunities that use sound production, this course teaches students how to use sound to enhance drama, commercials, news and other kinds of radio and commercial programming. Students gain experience with the workflow and specialized tools associated with radio production.</td>
<td>SNDS 223.</td>
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<tr>
<td>SNDS 260</td>
<td>SOUND ART</td>
<td>During the 20th century, sound art manifested itself in installations, on radio, on CD and tape recordings, and in live performances. This course allows students to explore this art form in its various manifestations. Experimental signal processing and progressive approaches to audio presentation are fostered.</td>
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<tr>
<td>SNDS 311</td>
<td>SOUND EFFECTS FIELD RECORDING</td>
<td>This course deals with the field recording, acquisition, preparation and library workflow for originally recorded sound effects. Students also learn professional methods of organizing sound libraries, so that other team members can best utilize the material.</td>
<td>SNDS 223.</td>
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<tr>
<td>SNDS 314</td>
<td>MIDI TECHNOLOGIES FOR SOUND DESIGN</td>
<td>MIDI is introduced and explored in the context of sound design and music production. Students learn the fundamentals of MIDI and associated technologies. Class projects allow students to create soundscapes, design effects and musical compositions.</td>
<td>SNDS 223.</td>
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<tr>
<td>SNDS 316</td>
<td>ADVANCED SOUND DESIGN</td>
<td>This course prepares students for advanced audio production in film and television. Signal flow and signal processing are covered extensively. Hands-on exercises and ear training reinforce these concepts. Students are introduced to a variety of studio environments and control surfaces.</td>
<td>SNDS 223.</td>
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<tr>
<td>SNDS 320</td>
<td>SOUND EFFECTS AND FOLEY</td>
<td>Students work on recording and performance of both Foley and Automated Dialogue Replacement (ADR), emulating the professional skills having to do with microphone technique, proper dialogue recording for post; both single ADR and group ADR; and recording and performing Foley. Props, surfaces and performance techniques are emphasized. Skills of the recording mixer for both Foley and ADR are covered.</td>
<td>SNDS 316.</td>
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</tbody>
</table>
SNDS 330 MODULAR SYNTHESIS AND AUDIO PROGRAMMING

This course allows students to further explore sound synthesis techniques introduced in MIDI Technologies for sound design. Sound synthesis is explored as it pertains to sound design and music production. Students are expected to explore sound synthesis modularity in both the analog and digital domain and learn basic programming skills in order to build their own sound synthesis environments. Prerequisite(s): SNDS 260.

SNDS 331 LOCATION SOUND

This course is designed to provide a thorough understanding of the recording skills and systems required for location sound for film and video productions. Single- and double-system audio acquisition, advanced microphone techniques and synchronization are emphasized. Prerequisite(s): SNDS 223.

SNDS 335 AUDIOVISUAL SYNTHESIS

For more than a century, composers and visual artists have pursued the relationship between sound and image. Often referred to as synaesthetic art, this work seeks to fuse the senses of sight and sound in a single expression. Audiovisual programming environments now provide artists with the ability to create digital sound and imagery simultaneously. This course gives students the opportunity to explore this field and create their own audiovisual systems for real-time performance or experimental audiovisual montage. Prerequisite(s): SNDS 260.

SNDS 345 VOICE IN CINEMA

Students work on techniques of editing pre-recorded dialogue and sound effects, Foley and ADR. Students are evaluated regarding their skills at organizing tracks for others to mix, the logical organization of a sound editing window as well as editing as part of the workflow of a team. Prerequisite(s): SNDS 316.

SNDS 355 SOUND FOR THE WEB AND INTERACTIVE MEDIA

Students are introduced to the creative integration of sound in interactive projects. Web-based interactivity is explored as a medium for online gallery environments as well as commercial applications. Methods for combining and sampling sounds are covered, along with an exploration of the nonlinear timeline and optimization techniques for digital files. Students experiment with the combination of sound and imagery, coordinating user responses with appropriate and compelling sounds. Prerequisite(s): ITGM 267.

SNDS 400 SURROUND SOUND

This course exposes students to the approaches and techniques used when mixing film and television for multi-channel release. Students learn session setup and signal flow designed to facilitate the production of stems and printmasters. Students learn to encode in 5.1 and LtRt. Basic video encoding and DVD authoring are also covered. Prerequisite(s): SNDS 320, SNDS 345.

SNDS 402 RECORDING STUDIO I

This course develops skill sets associated with the role of assistant engineer. Students develop an advanced understanding of signal flow, microphone technique and session management. Students gain experience using a large format console and supporting hardware. Each student is responsible for securing talent for his or her class projects. Prerequisite(s): SNDS 316.

SNDS 404 RECORDING STUDIO II

This course builds on the skills and techniques acquired in Recording Studio I. Extensive opportunities to record and mix allow students to track and mix more demanding projects. Students learn advanced editing, signal processing and mixing approaches for both music and film projects. Each student is responsible for securing talent for class projects. Prerequisite(s): SNDS 402.

SNDS 440 POSTPRODUCTION SOUND

Students in this course are given the opportunity to develop and supervise a postproduction team for a short form narrative film or documentary. Music editing and supervision are also performed when required by the director. Students attend spotting sessions and work closely with the director to develop a clear vision for the soundtrack. The supervising sound editor is responsible for preparing the music, SFX and dialog stems for delivery to the mix stage. Students learn the art of self-promotion, developing demo reels, cover letters and résumés. Prerequisite(s): SNDS 320, SNDS 345.
SNDS 441 ADVANCED PRODUCTION AUDIO
This course offers continued exploration in production audio techniques associated with narrative film. In addition, this course explores additional techniques and workflow associated with television and live sound reinforcement. Prerequisite(s): SNDS 331.

SNDS 445 ADVANCED DIALOG RECORDING AND EDITING
This course is a continuation of the Voice in Cinema course. Students develop advanced dialog recording, editing and mixing skills and apply these skills in real world production scenarios. Prerequisite(s): SNDS 345.

SNDS 479 UNDERGRADUATE INTERNSHIP
Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

SNDS 495 SPECIAL TOPICS IN SOUND DESIGN
The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the field of sound design and allows advanced students to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

SNDS 701 SOUND DESIGN FOR FILM AND VIDEO
This course examines audio production techniques, technologies and aesthetics related to the development of a compelling soundtrack. Students receive training in all phases of digital sound recording, editing and mixing. Students work with industry-standard location and field recording equipment. In addition, they learn advanced editing and mixing techniques associated with digital audio workstations.

SNDS 705 PRODUCTION MIXING
Mixing audio on set requires advanced skills and experience with film and television productions. This course places an emphasis on multi-channel mixing, as well as playback issues with music video production and large event coverage. Through in-depth and hands-on work, students gain essential insights and skill.

SNDS 729 THEORY AND PRACTICE IN SOUND DESIGN
This course emphasizes the use and developments of sound in historic and contemporary media. Through analysis of the interrelationship between sound, culture and media theory, students develop a vocabulary for describing, and thereby begin to understand, the complexities of sound in media. Small research projects throughout the quarter give students an opportunity to develop the skills necessary for successful completion of the written component of sound design thesis project. The research projects are complimented by short studio projects that interpret topics discussed in class.

SNDS 730 SCORING TO PICTURE
The development of music cues for media requires specialized scoring skills. Students learn to edit and license pre-existing music. Through analysis of existing soundtracks, students develop an understanding of the function of music in narrative forms.

SNDS 734 ADR AND FOLEY MIXING
Through in-depth study and hands-on learning, students gain exposure to the techniques and workflow associated with ADR and Foley production. Students manage and record ADR and Foley sessions for a variety of exciting media productions.

SNDS 737 GAME AUDIO DESIGN
Essential to any successful game, effective audio design relies on advanced production and editorial skills unique to game audio. In this course, students cut, design and prepare dialogue, SFX and music for use in cinematics and game play. Emphasis is placed on collaboration and creating a design approach that supports the vision of the game developer.
SNDS 739 SOUND DESIGN SEMINAR
This course provides a forum for discussing the varied practices of sound design and its collaborative nature. This course provides an opportunity for students to develop a community among colleagues by discussing and critiquing previous work and current developments in the art and practice of sound. Students are responsible for proposing and moderating several discussion topics throughout the quarter.

SNDS 741 SOUND EFFECTS AND DIALOGUE EDITING
This course actively confronts the unique challenges and opportunities of editing dialogue and SFX for narrative media. Students delve into rigorous study of the selection, design and editing techniques associated with the development of design elements. Students develop exceedingly strong dialogue editing skills by manipulating production audio and ADR, while gaining essential, advanced, professional experience.

SNDS 743 POSTPRODUCTION METHODOLOGIES
Students gain specialized experience in postproduction methodologies. The needs of a large media project are evaluated by students, and a workflow, budget and schedule are designed to facilitate the project. Acting as supervising sound editors for original films, students assemble and lead teams of sound editors culminating in a complete soundtrack.

SNDS 749 SOUND DESIGN M.A. FINAL PROJECT
Essential to career preparation, this course focuses on the development of final project and supporting paper. The project represents the culmination of the student’s progress throughout the program and demonstrates specialization and mastery fostered during participation in the program and includes both written and studio components. Prerequisite(s): Completion of the review for candidacy.

SNDS 750 SOUND DESIGN FOR PERFORMANCE SPACE
From the earliest sound on stages before audio technology to the most modern productions, the aesthetic language of sound design is meant to shape audience engagement with the live stage. This course exposes students to collaboration with other artists and guides them in the effective and professional organization of sound for presentation in the performing arts.

SNDS 751 AUDIO SYSTEMS ENGINEERING
Through advanced study and hands-on application, students develop skills in design, installation and the operation of advanced audio systems in this course. Students study audio systems found in live venues as well as in controlled studio environments. Students also learn how to evaluate recording and performance spaces and diagnose common problems associated with these environments.

SNDS 752 ADVANCED STUDIO RECORDING
Through advanced study, this course facilitates the development of music projects that are not tied to narrative media. Students work in a professional studio developing advanced recording techniques and workflow for a variety of styles of music and instrumentation, fostering skills integral to outstanding studio recording.

SNDS 755 SOUND DESIGN M.F.A. STUDIO
This course provides students a forum for developing a topic for their M.F.A thesis. Students propose projects that facilitate further exploration in their chosen area of specialization. Topics and related resources are critiqued on a regular basis to provide feedback necessary for shaping a working thesis.

SNDS 756 SOUND ART
This course allows students to explore experimental and non-commercial approaches to sound. Innovative practices are fostered through advanced signal processing techniques, alternative exhibition formats and critical review of previous work in sound art.

SNDS 760 ADVANCED AUDIOVISUAL SYNTHESIS
Advanced study of audiovisual synthesis provides students an opportunity to develop audiovisual projects that are not tied to a pre-existing narrative. Students develop higher-level proficiencies in signal flow and audiovisual programming by creating audiovisual systems for real-time performance or experimental audiovisual montage.
SNDS 761 AUDIO SIGNAL PROCESSING

Through advanced study and hands-on application, students develop skills in design, installation and the operation of advanced audio systems in this course. Students study audio systems found in live venues as well as in controlled studio environments. Students also learn how to evaluate recording and performance spaces and diagnose common problems associated with these environments.

SNDS 762 ADVANCED MODULAR SYNTHESIS

The art of sound synthesis is explored as applicable to sound design and music production in both the analog and digital domains. Students develop a thorough understanding of signal flow in an audio network. Modularity is discussed as a conceptual framework for creative problem-solving throughout the course.

SNDS 764 ELECTRONIC MUSIC PRODUCTION

Students learn how to develop electronic music through the use of MIDI, synthesis and sampling technologies. Students explore the historic impact of electronics in sound arts. Students apply this knowledge in the creation of soundscapes for narrative and experimental work.

SNDS 776 SURROUND SOUND FOR MEDIA

Multi-channel mixing takes a vital approach to the emerging trends in media exhibition. Students develop different workflows and aesthetics for music, film, television and game projects through rigorous, graduate-level study. An emphasis on the development of advanced control surface techniques and systems calibration is integral to the highly sophisticated career preparation students receive.

SNDS 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SNDS 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

SNDS 780 SPECIAL TOPICS IN SOUND DESIGN

This course provides an opportunity for students to focus on particular issues in the field of sound design or to study advanced techniques and processes. Faculty, course content and prerequisites vary. The course may include lectures, discussions, individual projects and critiques, depending on the topic.

SNDS 790 SOUND DESIGN M.F.A. THESIS

This is the culmination of the expertise and mastery developed during the course of the sound design graduate experience. The thesis consists of a single work representative of the specialization fostered during participation in the program. A written component demonstrates the research informing the development and philosophy of the work itself. Prerequisite(s): SNDS 755 and completion of the review for candidacy.

SPANISH

UNDERGRADUATE

SPAN 101 SPANISH I: BASIC GRAMMAR AND VOCABULARY

This introductory course is designed for students who have not previously studied Spanish. The curriculum includes main patterns of grammar, conversation practice and written exercises.

SPAN 202 SPANISH II: GRAMMAR AND CONVERSATION

This course allows students to learn and use additional vocabulary and structures and further understand social elements of the target language. Students in this course continue to learn about Latin American and Spanish culture and history. Prerequisite(s): SPAN 101.
SPAN 303 SPANISH III: INTERMEDIATE GRAMMAR, READING AND WRITING

This course builds on and further develops language skills learned in SPAN 202, specifically introducing vocabulary pertaining to art and architecture. Students acquire fundamental translation and interpretation skills of art related topics and materials. Prerequisite(s): SPAN 202.

TECHNICAL DIRECTION

UNDERGRADUATE

TECH 311 DIGITAL MATERIALS AND TEXTURES

This course explores advanced concepts in materials and texturing as applied to the 3-D character model. The course explores material and texture application based on age, size, mobility and species, as determined by character environment, health and social characteristics. The course integrates information gleaned from reference materials into the 3-D world. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.

TECH 312 ADVANCED APPLICATION SCRIPTING

This course explores the use of MEL, Autodesk Maya’s embedded scripting language, Python and other modes of shell scripting as tools for automating repetitive tasks, customizing the user experience, utilizing external data sources and extending the basic toolset with custom features. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.

TECH 316 DIGITAL LIGHTING AND RENDERING

Topics covered throughout this course include the practices of 3-D lighting design and rendering methodology. Students develop lighting models and rendering solutions for 3-D scenes. Students study cinematography and practice the application of lighting theory in a 3-D environment. Students become familiar with lighting tools and basic shading technique, and seek to emulate believable lighting situations by using these tools. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.

TECH 326 MOTION CAPTURE TECHNOLOGY

Students utilize motion capture hardware/software to collect data from a live actor and evaluate, edit and export the data to a 3-D digital character. The course emphasizes motion capture technology from the point of view of a technical director through managing, analyzing, importing and applying data as a structured process. Prerequisite(s): ANIM 250 or ITGM 258 or MOME 401 or VSFX 210.

TECH 420 TECHNICAL DIRECTION FOR COMPOSITING

This course provides the foundation for students to produce complex composite images used in the animation, broadcast design, interactive, game and visual effects industries and equips students with the technical, theoretical and conceptual skills required to combine moving images. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.

TELEVISION PRODUCING

UNDERGRADUATE

TELE 202 SURVEY OF TELEVISION

This course introduces students to the development of television and its influence as a powerful, one-on-one medium. Students learn how television has combined the elements of film, radio and live performance into a dynamic and evolving form of global communication. The course prepares students for entry into the nonlinear world of television production by examining the transitional stages of television and through the production of relevant media exercises.

TELE 205 TELEVISION FIELD PRODUCTION

This course explores the many challenges in the process of preparation for the field production shoot. Students learn preproduction and production skills that help them identify and problem-solve common production obstacles. Students working on projects in the field obtain the knowledge and the experience necessary to deliver programming to clients. Prerequisite(s): BREN 200 or TELE 202, FILM 101.
TELE 210 TELEVISION STUDIO PRODUCTION
This course simulates an actual multi-camera studio production environment with students rotating crew positions in order to experience the requirements of each job, such as director, technical director, camera operator, etc. under actual working conditions. Students produce live and pre-taped programs in the studio utilizing a studio audience when appropriate. Prerequisite(s): BREN 200 or TELE 202, FILM 101.

TELE 250 LIVE EVENT PRODUCTION
Students examine the challenges inherent to live event production. These venues include news, sports events, debates, awards ceremonies, concerts and town-hall meetings. As part of the course curriculum, students prepare and produce actual and staged events that help develop viable production skills. Prerequisite(s): TELE 205, TELE 210.

TELE 300 LINE PRODUCING
The line producer is involved in both the creative and technical decisions of television programming, in both studio and field programs. Students in this course gain knowledge in all areas that are encountered in real world situations, including scheduling, budgeting, logistical and managerial skills, as well as determining content as it is applied to television production. Prerequisite(s): TELE 205.

TELE 303 SEGMENT PRODUCING
This course exposes students to a multimedia environment requiring complex decision making under tight deadlines. Students explore the process of producing short segments for tabloid-style programming through a series of simulated exercises and studio assignments involving producing content for overnight deadlines, on-location work and live event coverage. Prerequisite(s): TELE 205 or TELE 210.

TELE 350 TELEVISION POSTPRODUCTION
This course emphasizes both the technical and theoretical aspects of editing various television formats, such as sporting events, news features, promos and entertainment programming. The needs and audience expectations for each are analyzed and demonstrated along with delivery requirements of the client. Students produce various editing projects in both field and studio contexts. Prerequisite(s): (BREN 205, SNDS 201, TELE 205) or TELE 250.

TELE 360 BUSINESS OF TELEVISION
This course is a study of the business of television. Students receive a macro look at the network and cable television industries and investigate the various players in the business, including networks, producers, agents and advertisers. Students gain a network’s perspective on the creation, selling, financing and management of television programs. Prerequisite(s): MOME 206 or TELE 205.

TELE 401 PRODUCING NEW MEDIA FOR ADVANCED TELEVISION
This course exposes students to advanced television production techniques, new media distribution channels, the importance of asset management and the production of intellectual properties. The course combines workshops, research and insightful exposure to successful media productions using personal interaction with a group of professional mentors. Hands-on projects are conducted during classes to help students develop nonlinear strategies for their television producing major. Prerequisite(s): BREN 200 or TELE 202, TELE 205.

TELE 450 FIELD INTERNSHIP I
The field internship provides students with professional, hands-on experiences in a working, active television production environment. This television station environment includes production of daily news programs, public affairs programs, promotional interstitials, commercials, and other locally-produced programs both live and pre-recorded. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

TELE 451 FIELD INTERNSHIP II
The field internship provides students with professional, hands-on experiences in a working, active television production environment. This television station environment includes production of daily news programs, public affairs programs, promotional interstitials, commercials, and other locally-produced programs both live and pre-recorded. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.
**TELE 452 FIELD INTERNSHIP III**

The field internship provides students with professional, hands-on experiences in a working, active television production environment. This television station environment includes production of daily news programs, public affairs programs, promotional interstitials, commercials, and other locally-produced programs both live and pre-recorded. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

**TELE 453 FIELD INTERNSHIP IV**

The field internship provides students with professional, hands-on experiences in a working, active television production environment. This television station environment includes production of daily news programs, public affairs programs, promotional interstitials, commercials, and other locally-produced programs both live and pre-recorded. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

**TELE 495 SPECIAL TOPICS IN TELEVISION PRODUCING**

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of television producing and offers the student an opportunity to pursue individual research projects related to the subject of the course. Prerequisite(s): Vary according to topic.

**THEMED ENTERTAINMENT DESIGN**

**UNDERGRADUATE**

**THED 225 SURVEY OF THEMED ENTERTAINMENT INDUSTRY**

Students in this course are introduced to the themed entertainment industry. They explore the process involved in the delivery a new project, observe working operational venues and study the design and operational criteria utilized during each phase of a project life cycle.

**THED 300 THEMED ENTERTAINMENT DESIGN**

Students gain practical experience by designing projects utilizing standard industry practice. Students experience the collaborative process that is essential in the themed entertainment industry. Prerequisite(s): PROD 210, THED 225.

**THED 325 LARGE PROJECT DESIGN STUDIO**

Students replicate key phases of large project design process from generating the necessary working drawings and artwork through the generation of detailed plans. A large project typically has a multi-million dollar budget with over a two-year design-build schedule and a diverse multi-disciplinary/departmental design team. Prerequisite(s): THED 300.

**GRADUATE**

**THED 720 THEMED ENTERTAINMENT INDUSTRY**

Students explore design projects that replicate key phases – conceptualization, design, building, management and delivery of themed entertainment enterprises and organizations. They research industry history, visit a working operational venue and study the design and operational criteria used at every phase of the project’s life cycle.

**THED 730 CONCEPT DESIGN STUDIO**

The conceptual design phase of any project is the most critical phase for establishing goals, design criteria, content and scope. In this course, students focus on conceptual design projects typical in the industry and develop multiple designs exploring the established goals, design criteria, content and scope. This process develops the student’s ability to design multiple concept solutions. Prerequisite(s): THED 720.

**THED 735 COMPONENT DESIGN STUDIO**

Through both individual and team projects, students participate in all phases of design for “components” in a complex design scheme. These may include merchandise carts, restaurants, merchandise displays, attractions, hotels and any types of projects that require this level of design process. Prerequisite(s): THED 730.
THED 765 DESIGN FOR THEMED ENTERTAINMENT

Students focus on design projects typical of common projects in the industry. Students and professor choose assignments such as the repurposing or expanding of an existing attraction or facility, adding a new major sponsor or new merchandise expansion shop at the exit of an existing attraction, creating a new outdoor stage for live performance in an unused land area based on the needs, interests and composition of the class. Prerequisite(s): PROD 750, THED 735.

THED 769 OFF-CAMPUS THEMED ENTERTAINMENT FIELD EXPERIENCE, ORLANDO

Experience how to design and develop theme parks in this off-campus course. Students go behind the scenes with workshops led by Walt Disney Imagineering, as well as other leaders in the themed entertainment industry throughout the Orlando area. Students research theme park development, the history of Imagineering and the Disney brand. The final project involves hands-on concept development of a themed attraction. Prerequisite(s): Permission of the department chair.

THED 775 LARGE PROJECT DESIGN STUDIO

Students focus on large design projects typical of the industry. Projects may include such large-scale ventures as a new theme park attraction; a new hotel inside a theme park; a new water park attraction; a new transportation complex; a major resort expansion project with a show, interior design and exterior building façades; exhibit designs for a museum, aquarium or city tourism district; or similar projects. Students analyze the guest experience for both proposed and operating attractions, parks and resorts. Prerequisite(s): THED 765.

THED 777 COLLABORATIVE DESIGN STUDIO

Students focus on multidisciplinary projects, working in teams on complex design projects such as an expansion to an existing theme park, a new hotel added to an existing resort complex, a new event for a “Las Vegas style” water feature sound and light spectacle or a large scale “EPCOT style” parade event. Student proposals for specific projects are intended to best utilize the skills of the teams and are adjusted to meet the needs of the class design experience and expertise. Prerequisite(s): THED 775.

THED 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

THED 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

THED 790 THEMED ENTERTAINMENT DESIGN M.F.A. THESIS

The themed entertainment design thesis for M.F.A. students is the culmination of the learning and growth by the student over the course of study. It concludes with a comprehensive design presentation, in conjunction with supporting written documentation and the demonstration of an understanding of the importance of the narrative in creating a successful guest experience. Prerequisite(s): THED 775 and completion of the review for candidacy.

THESIS

GRADUATE

THES 799 CONTINUING THESIS

This course is required for students who have completed all graduate degree requirements except for the thesis. It must be registered for each successive term after taking the thesis course in the student’s program of study until the thesis is complete. Students can register for it as many times as needed while they are within the five-year limit for completing their graduate programs. It is a zero credit course. Students registered in continuing thesis maintain their valid SCAD ID. Prerequisite(s): Thesis.
URBAN DESIGN

UNDERGRADUATE

URBA 310 URBAN DESIGN STUDIO I

Urban design and development investigates the community at a micro, neighborhood level. Students assess the property involved and explore commercial prototypes as well as the importance of place-making in real estate development. Prerequisite(s): DRAW 115, ELDS 225.

URBA 319 REAL ESTATE LAW AND FINANCE

This lecture course addresses the complexities of real estate law and the real estate development process. This course includes a consideration of basic real estate concepts and the methods for owning and transferring titles to real estate, as well as the public and private restrictions that can determine how real estate can be used. This course also considers the basic concepts and strategies for financing the acquisition and development of real estate. Prerequisite(s): ARLH 208.

URBA 320 URBAN DESIGN STUDIO II

This course addresses comprehensive urban design and development investigations of an existing town. This may include the inner city of the Central Business District and fringe or transitional districts. Students analyze residential and mixed-use prototypes, the role of the community and public policy, and the process of developing a program and financial model. Prerequisite(s): URBA 310.

URBA 345 POLITICAL ECONOMY OF URBANIZATION

This lecture course explores the fundamental socio-economic processes at work in the development of cities, the restructuring of social and economic relationships brought about by the urbanization process and the implications for future urban life. The role of government in influencing and being influenced by urbanization is emphasized, including specific considerations of zoning, historic preservation, design review and economic incentives. Urban phenomena such as sprawl, inner city revitalization, gentrification and New Urbanism are included in the discussions. Prerequisite(s): URBA 319.

GRADUATE

URBA 705 POLITICAL ECONOMY OF URBANIZATION

This course explores the fundamental socio-economic processes and relationships at work in the development of cities, the urbanization process and the implications for future urban life. The role of government in influencing and being influenced by urbanization is emphasized, including specific consideration of zoning, historic preservation, design review and economic incentives. Urban phenomena such as sprawl, inner city revitalization, gentrification and New Urbanism are included in the discussions.

URBA 709 URBAN DESIGN STUDIO I

This course studies micro and neighborhood scale within Savannah. Students assess the concerned property and investigate mixed-use prototypes and the importance of place making in an urban setting.

URBA 719 REAL ESTATE LAW AND FINANCE

This lecture course addresses the complexities of real estate law and the real estate development process. This course includes a consideration of basic real estate concepts and the methods for owning and transferring title to real estate and the public and private restrictions that can determine how real estate can be used. This course also includes an inquiry into traditional and innovative arrangements that can be used in private partnerships, syndications and incorporations of development projects. The various approaches to financing real estate and real estate development projects and the advantages and disadvantages of each are discussed. Prerequisite(s): URBA 705.
URBA 725 URBAN ECOLOGY

This course studies the city from the perspective of ecology. Water, soils, vegetation and urban infrastructure are understood as ecosystem networks and potential determinants of energy flows. Best practices in landscape urbanism are studied. Zoning, density, land-use patterning and infrastructure design, adaptation and renewal are evaluated for sustainability and livability. New Urbanism, landscape urbanism and other contemporary practices in urban design are studied and evaluated.

URBA 729 URBAN DESIGN STUDIO II

This course investigates an existing city/town. This may include the inner city, the central business district and fringe or transitional districts. Students analyze residential and mixed-use prototypes, the role of the community and public policy, and the process of developing a program and financial model. Prerequisite(s): URBA 709.

URBA 739 ECONOMICS OF URBAN AND REGIONAL DEVELOPMENT

This lecture course provides an overview of urban and regional economics, including the theories of regional growth and urban development. It also provides a framework for understanding regional economic development and the regional development planning process, with a focus on public/private partnerships and public financing. Prerequisite(s): URBA 705.

URBA 759 URBAN DESIGN STUDIO III

This course investigates the regional scale of new towns, suburbs and mega-cities. This studio emphasizes land use, environmental policies and infrastructure needs attendant to urban population growth, sprawl and transportation networks. Prerequisite(s): ELDS 720, URBA 729.

URBA 769 URBAN DESIGN RESEARCH SEMINAR

This course serves as a workshop for hypothesis formulating research, analysis and topic proposal for the urban design and development thesis. Prerequisite(s): URBA 759.

URBA 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

URBA 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

URBA 780 SPECIAL TOPICS IN URBAN DESIGN AND DEVELOPMENT

This course provides an opportunity for students to focus on particular issues in the study of urban design. Faculty, course content and prerequisites vary each time the course is offered. The course may include lectures, discussions or individual projects depending on the nature of the topic.

URBA 791 URBAN DESIGN STUDIO IV: THESIS I

This thesis studio is the first of the two-term sequence for the conceptual and preliminary team effort of an urban design and development (URBA) investigation. The thesis is informed by research and topic development in a thesis preparation seminar. Permission may be granted by the faculty, in unusual circumstances, for a specialized research thesis in urban design and development, such as history, law and implementation of urban development. Prerequisite(s): URBA 759, URBA 769 and completion of the review for candidacy.

URBA 792 URBAN DESIGN STUDIO V: THESIS II

This thesis studio is the second of the two-term sequence for the development and presentation of an interdisciplinary team design thesis. Upon satisfactory completion of the thesis, the work is documented, formally presented and archived. Prerequisite(s): URBA 791 and completion of the review for candidacy.
VISUAL EFFECTS

UNDERGRADUATE

VSFX 101 SURVEY OF VISUAL EFFECTS

This course introduces students to the history and development of visual effects through lectures, readings and screenings of important work. Students examine the various ways in which artistic and technological tools have been used to create convincing visual effects for film, television and games. Studies focus on the variety of ways in which visual effects techniques have evolved to keep up with increasingly discerning audiences.

VSFX 130 VISUAL EFFECTS-BASED CINEMATOGRAPHY

This course explores the foundations of cinematography relating to the visual effects industry. Introductory concepts are explored, including shot definition, framing, technique and technology. Students shoot short subjects with an emphasis on the technical aspects of the art. Prerequisite(s): CMPA 110.

VSFX 160 INTRODUCTION TO VISUAL EFFECTS PROGRAMMING

In this programming course, students are introduced to workstation text editing, LINUX/UNIX file management, the LINUX/UNIX environment, LINUX/UNIX shell scripting and basic object-oriented programming. Prerequisite(s): CMPA 110.

VSFX 210 DIGITAL VISUAL EFFECTS

This course explores space environments, including the foundations of modeling techniques for the creation of digital sets and effects. Shading techniques and natural and studio digital lighting are introduced. Motion studies specific to camera animation, special effects motion, complex parenting techniques, keyframe interpolation techniques and basic expression animation techniques are covered. Prerequisite(s): VSFX 130.

VSFX 270 COMPOSITING

This course covers methods of composing computer-generated imagery and live images, along with layering, keying and matting, effects creation, motion control and tracking, film and lighting effects, image manipulation, retouching, color correction, painting, stabilization, and rotoscoping. Feature film-level composing tools are used to develop skills and presentations with meaningful effects. Prerequisite(s): VSFX 130, VSFX 160.

VSFX 310 MATTE PAINTING

Digital matte painting explores the techniques of 2-D image creation for use as backgrounds and set extensions. Students are introduced to the digital tool set and techniques for matte painting, as well as the history of the art. Projects and skills may complement courses dealing with related fields such as live action, 3-D and compositing. Prerequisite(s): VSFX 130.

VSFX 319 PROGRAMMING MODELS AND SHADERS I

This course covers intermediate concepts in programming, with an emphasis on understanding the foundations of 3-D modeling, lighting and shading, and the use of C/C++ and Pixar’s RenderMan scene description languages. Students also learn Pixar’s shading language for rendering special effects. Prerequisite(s): ANIM 250 or ITGM 236 or VSFX 210.

VSFX 321 DIGITAL FINE ART

This course exposes students to the process of generating digital imagery for purposes of display in a gallery setting. While the tools and techniques are similar, producing digital fine art is very different from producing images intended for film, games or animation. The role of the artist and his or her means of self-expression using digital tools are explored along with the specific techniques used to produce gallery-quality work. Prerequisite(s): ANIM 250 or ITGM 236 or MOME 401 or VSFX 210.

VSFX 350 PROCEDURAL MODELING AND ANIMATION TECHNIQUES

Procedural modeling and animation techniques allow animators to create environments of limitless complexity. Scenes are defined by relationships rather than singularities. Students are expected to utilize programming and text editing skills to develop dynamic digital effects. Prerequisite(s): ANIM 250 or VSFX 210.
VSFX 360 STEREOSCOPIC IMAGING

Stereoscopic imaging is being used increasingly in fields ranging from the sciences (medical imaging and scientific visualization) to entertainment (immersive rides, games and movies). Historical, current and future techniques for the presentation of stereoscopic images are explored in this course. Integrating a combination of 2-D and 3-D software tools, projects include the creation of still and moving stereoscopic images, both from scratch and from pre-existing source materials. Prerequisite(s): ANIM 250 or ITGM 236 or MOME 309 or VSFX 210.

VSFX 375 ADVANCED PROGRAMMING FOR VISUAL EFFECTS

In this course, students learn programming techniques and skills using C++. They explore and apply computer science concepts, control structures, data structures, use of program-development environments, program logic, problem-solving and object-oriented programming methodologies as it is practiced in the professional field of visual effects. Prerequisite(s): VSFX 160.

VSFX 401 VISUAL EFFECTS SUPERVISION

This course teaches efficient and creative use of visual effects for narrative film and television, through projects emphasizing technical problem-solving and creative planning and execution. Specific emphasis is given to on-set supervision and collaboration with directors and producers, camera, art and editorial departments. Students gain awareness of the capabilities of both digital and traditional techniques (practical effects, models and miniatures, prosthetics and animatronics, etc.). Prerequisite(s): FILM 210 or VSFX 210.

VSFX 406 CONCEPT DEVELOPMENT FOR VISUAL EFFECTS

In this course, students are expected to develop methods for cultivating ideas and an understanding of narrative storytelling as it relates to film language, screen design and concept development. Prerequisite(s): VSFX 160, VSFX 210.

VSFX 408 VISUAL EFFECTS STUDIO I

In this course, students are introduced to the preproduction phase including analysis and critique, organization and scheduling. The goal is to create a coherent body of work expressing students' artistic visions through acquired skills. Prerequisite(s): VSFX 406.

VSFX 409 PROFESSIONAL DEVELOPMENT FOR VISUAL EFFECTS

Students are prepared for professional careers by developing a strategic self-promotion plan through investigation of current visual effects industry practices. Professional quality demo reels, résumés, and websites are created in support of career aspirations and professional development. Prerequisite(s): VSFX 406.

VSFX 419 PROGRAMMING MODELS AND SHADERS II

This course explores programming concepts used to create 3-D lighting scenarios and environments with a focus on developing a personal aesthetic. Students apply these concepts to create code-based shaders, scripts and other procedures to develop aesthetically strong visuals for long formats. Prerequisite(s): VSFX 319.

VSFX 424 DIGITAL VISUAL EFFECTS II

This course examines advanced techniques in the production of 3-D, noncharacter-based models and environments. The course also expands on and extrapolates from additional foundations set in Digital Visual Effects I with an opportunity for individual exploration. Prerequisite(s): VSFX 210.

VSFX 425 PHOTOREALISTIC RENDERING

This course explores concepts in 3-D digital materials, lighting and rendering and developing techniques to create the illusion of a "real" world utilizing 3-D computer graphics. Students gain understanding of and skills with lighting tools, including 3-D and 2-D applications, as well as a variety of rendering techniques. Prerequisite(s): ANIM 250 or ITGM 236 or MOME 401 or VSFX 210.

VSFX 428 PARTICLES AND PROCEDURAL EFFECTS

This course investigates visual effects techniques including particle systems, rigid body dynamics and fluid simulations. Students explore aspects of particles and procedural effects. Professional workflows and presentation skills are also emphasized. Prerequisite(s): VSFX 350.
VSFX 430 HIGH DYNAMIC RANGE IMAGING

High dynamic range imaging emphasizes the integration of computer-generated objects or characters into real-world video or film footage. This course teaches students vital skills to develop photography, lighting and rendering, and integrate them into various 3-D and 2-D software applications by utilizing digital images. More effective than traditional digital imaging means, the process of high dynamic range imaging is mastered by students through this course. Prerequisite(s): VSFX 210.

VSFX 437 ADVANCED COMPOSITING

In this course students gain proficiency in complex and state-of-the-art digital compositing techniques and apply these skills to the creation of professional portfolio pieces that showcase technical and artistic mastery. Individual research and personal creative direction is encouraged and supported. Topics of study include advanced green screen techniques, 3-D matchmoving and integration, depth compositing, stereoscopic compositing techniques and other developing techniques and areas of interest. Prerequisite(s): VSFX 270.

VSFX 447 MODELS AND MINIATURES

Students learn traditional hands-on techniques for the building of models, miniature environments and set extensions. Methodologies to combine these creations into believable visual effects scenes both with and without live action elements are explored. Through direct and hands-on exposure to miniature construction, finishing and photography, students develop the skills required to produce a visual effects shot utilizing models-rather than or in addition to computer graphics or optical effects techniques. The context of these types of practical effects is set through the use of film clips and examples, as well as discussion of the methodologies used throughout film history. Prerequisite(s): PROD 221 or VSFX 210.

VSFX 448 VISUAL EFFECTS STUDIO II

Students collaborate to produce a visual effects product from start to finish that includes analysis and critique, organization and scheduling. The goal is to create a coherent body of work expressing students’ personal artistic visions through their acquired skills. Prerequisite(s): VSFX 408.

VSFX 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

VSFX 495 SPECIAL TOPICS IN VISUAL EFFECTS

The topic of this course varies from quarter to quarter. Each seminar focuses on various problems in the field of visual effects and allows advanced students to pursue individual or collaborative projects related to the subject of the course. Prerequisite(s): Vary according to topic.

GRADUATE

VSFX 501 DIGITAL 3-D EFFECTS

This course covers many of the essential aspects of 3-D modeling, texturing, lighting and effects animation for use in the visual effects industry. Professional workflows, techniques and presentation skills are emphasized throughout the course.

VSFX 502 PROGRAMMING 3-D MODELS AND SHADERS

Students taking this course are introduced to the RenderMan Scene Description Language (RIB) and the RenderMan Shading Language (RSL). Pixar’s RenderMan is a widely used rendering technology used for feature animated and special effects film production. The basics of Python and MEL scripting are also covered.

VSFX 503 CINEMATOGRAPHY FOR VISUAL EFFECTS

This course explores the art and technique of photography for films with visual effects. Students learn the technical and aesthetic aspects of practical camera work. They also study camera composition and motion specific to a 3-D digital space as part of the process to visualize scenes in a movie before filming begins. Other concepts, such as shot definition, framing and timing, are addressed.
VSFX 705 PROGRAMMING CONCEPTS FOR VISUAL EFFECTS

Students gain introductory knowledge of the LINUX/UNIX environment and how it relates to text editing and file management. In addition, the foundations of programming languages are covered utilizing LINUX/UNIX shell scripting, PERL, MEL, C++ or similar programming.

VSFX 708 MODELING FOR VISUAL EFFECTS

This course covers many of the essential aspects of 3-D modeling, texturing, lighting and animation for use in the visual effects industry. Professional workflows, techniques and presentation skills are emphasized and encouraged throughout the course.

VSFX 709 VISUAL EFFECTS THEORY AND APPLICATION

In this course, theoretical and practical study methods are used to inform and develop students’ practices. By integrating historical studies, theory and practice, students address issues central to the visual effects industry and develop conceptual ideologies.

VSFX 715 DIGITAL COMPOSITING I

This course introduces high-end digital multilayering. Techniques and aesthetic issues are explored to produce time-based imagery. Students acquire and integrate aesthetically driven live-action imagery into broadcast or visual effects projects utilizing a wide range of media formats.

VSFX 721 PROCEDURAL MODELING AND ANIMATION FOR PRODUCTION

Students learn about the techniques of procedural modeling and animation used in visual effects film. Students use procedural modeling techniques and camera techniques and prepare documentation required in visual effects productions. The end result is a visual effects portfolio of professional quality. Prerequisite(s): VSFX 705.

VSFX 728 PARTICLES AND PROCEDURAL EFFECTS

This course explores advanced visual effects techniques including particle systems, rigid body dynamics and fluid simulations. Using industry standard software, students explore innovations in atmospheric effects, aspects of particles and procedural methodologies. Professional workflows and presentation skills are practiced and emphasized throughout the course. Prerequisite(s): VSFX 721.

VSFX 735 VISUAL EFFECTS STUDIO I: PREPRODUCTION

Students define a personal vision creating visual effects for film. Concentrating on the design of visual effects sequences, specific attention is directed toward the development of scripts, storyboards, shot breakdowns, animatics, technical direction documents, estimates and schedules in the planning process. As preparation for thesis work, this course is flexible with a strong emphasis on critique. Prerequisite(s): VSFX 709.

VSFX 748 VISUAL EFFECTS M.A. STUDIO

This course focuses on production of visual effects for student demonstration DVDs and reels. Students choose sequences and software, while the professor oversees production and completion. Collaboration between students with complementary technical and creative specializations is stressed as a reflection of professional industry practice. Emphasis is placed on creative and technical problem-solving for image acquisition, image simulation, visual composition and element compositing. Prerequisite(s): VSFX 709.

VSFX 749 VISUAL EFFECTS PORTFOLIO

Students focus on the integration of imagery, websites, video and various elements into a visual effects portfolio. Students are expected to learn and apply effective tools for self-promotion, including a reel, CD compilation, website, cover letter and résumé. Proper and effective marketing techniques, interviewing techniques, job search strategies and business practices are covered to provide an understanding of operations in the effects industry. M.A. students enroll in this course during their final quarter of the visual effects program. Prerequisite(s): VSFX 709 and completion of the review for candidacy.

VSFX 752 3-D COLOR, LIGHTING AND RENDERING

Students develop believable lighting and rendering solutions for environments in both live-action integration and computer-generated scenes. Students understand the lighting tools available as well as a variety of rendering techniques to create believable lighting situations. Prerequisite(s): ANIM 709 or VSFX 709.
VSFX 753 MOTION CAPTURE AND INTEGRATION

Exploring concepts in motion capture technology, students establish the skills required to create precise data based on a live action actor. They refine their data editing skills for applying this skeletal motion data to previously rigged characters, which results in a 3-D representation of realistic motion in a visual effects context. Prerequisite(s): ANIM 709 or VSFX 708 or VSFX 709.

VSFX 755 PROCEDURAL 3-D AND SHADE PROGRAMMING

This course is an in-depth study of programming techniques used to develop the artistic vision of a 3-D environment. Industry-standard shader language is used to create rendering effects for the production of still images and animations using the most prevalent software in the industry. Prerequisite(s): VSFX 705.

VSFX 757 VISUAL EFFECTS CREATURE LOOK DEVELOPMENT

Exploring the challenges of integrating photo-real creatures into live action films, students establish the look and style of 3-D creatures through the definition of surface attributes. Students refine their previsualization skills and abilities to create a final rendered look for a digital creature. Prerequisite(s): ANIM 709 or VSFX 708 or VSFX 709.

VSFX 758 DIGITAL COMPOSITING II

In this course, students learn advanced multi-layering techniques combining CGI, live action and graphics to resolve complex problems in motion design and visual effects technologies. Prerequisite(s): VSFX 715.

VSFX 762 MATTE PAINTING

This course addresses the role of digital matte painting in augmenting the visual environment; students apply this technique to the re-creation of both realistic and fantasy scenes. Issues such as color, space, depth and perspective as painting techniques are explored. The elements created in the course may be used with 3-D elements and composited for other projects. Prerequisite(s): ANIM 709 or VSFX 708.

VSFX 763 3-D ENVIRONMENT RENDERING

Exploring concepts in digital environments, students establish the look and style of a completely 3-D environment. Students define surface attributes and shading networks for a variety of environment surfaces to refine their previsualization skills. They develop styles of 3-D environments to enhance the storytelling process. Prerequisite(s): ANIM 709 or VSFX 708 or VSFX 709.

VSFX 768 PHOTOREALISTIC MODELING

This course focuses on techniques such as subdivision surfaces, and image- and brush-based modeling. Although generating efficient, high-quality 3-D models is the primary emphasis, a secondary emphasis is placed on accurate and efficient texturing. Various 3-D modeling and 2-D painting applications are covered. Prerequisite(s): ANIM 709 or VSFX 708 or VSFX 709.

VSFX 775 VISUAL EFFECTS STUDIO II: PRODUCTION

Students analyze the possibilities and constraints of visual effects design as they refine an entire visual effects vision for visual effects sequences. The course is flexible with a strong emphasis on thought processes, aesthetics and research. Prerequisite(s): VSFX 735.

VSFX 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

VSFX 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

VSFX 780 SPECIAL TOPICS IN VISUAL EFFECTS

This elective course provides an opportunity for students to focus on particular issues in the field or to study advanced techniques and processes. Faculty course content and prerequisites vary each time the course is offered. The course may include lectures, discussions, individual projects and critiques, depending on the nature of the topic.
### VSFX 790 VISUAL EFFECTS M.F.A. THESIS

Visual effects M.F.A. students develop an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. A written component that addresses the theoretical premise of the work is also required. Prerequisite(s): VSFX 735 and completion of the review for candidacy.

### WRITING

#### UNDERGRADUATE

**WRIT 101 READING AS WRITERS**

Turn the page on literary theory and start reading as a writer. Students unpack the classics - and more - in terms of technique such as narrative flow, cadence, transitions and tone. Through exercises and short imitative pieces, students learn how to mine texts for the very nuts and bolts of writing.

**WRIT 177 NONFICTION WRITING I**

Through workshops, draft revisions and analysis of major nonfiction prose writers, this course covers basic techniques in nonfiction. Prerequisite(s): ENGL 123.

**WRIT 205 WRITING FOR THE ARTS**

By exploring various styles and genres of writing that are commonly used in the art world, students learn about writing for the arts including how to write grants, find appropriate funding sources, work with commercial exhibitions, catalogue work and compose short bibliographies of artists. Students also write articles in the style of contemporary art journals and engage in peer collaborations. Prerequisite(s): ENGL 123.

**WRIT 210 PROMOTIONAL WRITING**

In this applied course with a broad immersion into the study and practice of promotion management, students develop and write a complete promotion plan, which includes a press release, press kit and brochure. Through a variety of written and oral communication exercises, students develop their communications skills to better promote themselves and their work. Topics covered include the study of promotional positioning strategies, promotion tool development and creation, event planning and measuring promotional effectiveness. Prerequisite(s): ENGL 123.

**WRIT 219 NEWS WRITING AND EDITING**

Through lectures, workshops and discussion, students focus on the skills of news reporting and editing, including the ethical aspects involved in journalism. Students discuss the media coverage of contemporary news stories, participate in group brainstorming meetings to generate story ideas and experiment with workshop-style critique sessions. Prerequisite(s): ENGL 123.

**WRIT 220 WRITING FOR THE WEB**

In today's Internet-dominated society, people ascertain much of their information from the Web. To improve the readability of Web materials, writers must understand and gain confidence in using this form of communication. In this course, students enhance their knowledge of writing in a scannable format, as well as other writing and editing techniques that enable them to compete in the world of online publications and services. Prerequisite(s): ENGL 123.

**WRIT 255 BUSINESS AND PROFESSIONAL WRITING**

Workplace writing—including memos, proposals, pamphlets and instructions—is examined and practiced in this introductory course. Students gain real-world writing experiences that help prepare them for the professional world. Prerequisite(s): ENGL 123.

Available via eLearning? Yes

**WRIT 277 NONFICTION WRITING II**

This course offers an intense focus for students interested in publishing their work, covering elements of nonfiction writing such as tone, unity and thematic development. Students produce manuscripts for group readings. Prerequisite(s): WRIT 177.
WRIT 315 APPROACHES TO HISTORICAL FICTION AND HISTORICAL NONFICTION

From Nobel Prize-winner Ivo Andric’s “The Bridge on the Drina” to Erik Larson’s “The Devil in the White City,” students explore critical elements within the long forms of fiction and nonfiction. They master time and place as character, the symphonic quality of structure, and the notion that research must be fluid in order to follow the dictates of narrative. They also learn how to position their own writing within the publishing marketplace. Prerequisite(s): WRIT 177.

WRIT 320 THE ART OF STORY WRITING

From religious texts to fairy tales, students explore the central elements of story writing. Using imitative techniques, they master narrative drive, character development, cadence and other essential components of story writing. They are then able to use these techniques to enhance any kind of writing in any field of study. Prerequisite(s): ENGL 123.

WRIT 322 WRITING ABOUT PLACE

This course focuses on two genres of writing that both encompass the idea of “place,” our natural environment and the environment of culture. Prerequisite(s): ENGL 124.
Available via eLearning? Yes

WRIT 350 WRITING THE CRITICAL REVIEW

Contemporary writing must include the art of criticism in all fields studied at SCAD. Magazines, newspapers, online ‘zines, TV and radio reviews, publishers’ and liner notes, as well as websites and blogs, demand of the writer a sharp critical faculty and the ability to put critical thought into words. Prerequisite(s): WRIT 177.

WRIT 355 WRITING AND NEW MEDIA I

As ease of production, storage and distribution of information increases, opportunities exist for writing in new media venues, including the personal computer, computer networks, digital mobile devices and virtual realities. From the everyday to the unusual, this course examines all aspects of new media and the related writing processes. Students explore the history of new media and gain experience writing about new media and writing with new media tools and technologies. Prerequisite(s): WRIT 219 or WRIT 220.

WRIT 377 NONFICTION WRITING III

Primarily for writing minors, this course helps students polish their work for publication, providing advanced training in techniques of nonfiction writing through workshops and revisions. Students produce work for a public forum. Prerequisite(s): WRIT 277.

WRIT 385 MAGAZINE JOURNALISM

The basics of good interviewing, reporting and writing remain essential to the craft of writing for magazines. Students learn to generate story ideas, identify angles, interview sources and write personality profiles, feature articles and shorter front- and back-of-book magazine pieces. Students hone skills in freelance pitching, self-promotion and marketing. Prerequisite(s): WRIT 219.

WRIT 410 LITERARY JOURNALISM

This course uses fiction-writing techniques to tell nonfiction stories. Students review the history of this new, exciting and popular genre by reading the work of its most accomplished writers. Students research their topics, conduct successful interviews and structure the information they have gathered into compelling narratives. Prerequisite(s): WRIT 177.

WRIT 425 AUTOBIOGRAPHY AND MEMOIR

This course focuses on writing autobiography and memoir. Students hone their use of characterization, setting, symbolism and metaphor and explore opportunities to publish their work. Students read seminal primary and secondary texts that span the 18th through 21st centuries as well as critical assessments of autobiography. The issues of genre, gender and self representation are explored, as are modern variations of the autobiographical text, such as blogs and personal webpages. Prerequisite(s): Any 300-level WRIT course.
WRIT 430 MEDIA ETHICS

Students examine established theories of ethical reasoning and learn how to evaluate potential ethical problems in the fields of print, broadcast and Web journalism, advertising, and public relations. Through lectures, workshops, group projects and discussions, students learn how to apply those theories in various scenarios. Prerequisite(s): WRIT 210 or WRIT 220.

WRIT 435 VISITING WRITER

Taught by both a visiting writer and a SCAD faculty member, this course is organized around expertise of the visiting writer. Students read and discuss the visiting author’s work and other works in this genre. Through workshops, writing exercises and discussions, students work with the visiting writer to expand their writing portfolio, learn about their writing process and explore different genres of writing. Prerequisite(s): Any 200-level WRIT course.

WRIT 440 GENRE LITERATURE

This course surveys a range of contemporary literature outside of the conventional scope. Students engage in critical readings of major writers from horror, fantasy, romance, mystery, thriller, science fiction and other often marginalized genres. When appropriate, students examine how those stories have been retold or reevaluated in other media, such as film, art, photography, online media or television. Students also write their own works of genre fiction. Prerequisite(s): CREA 262.

WRIT 445 WRITING ABOUT DESIGN

Students apply a systematic approach to critical writing about design: They learn to see critically, evaluate merits and articulate an original point of view in a persuasive piece using evidence to support their positions. Through critiques, close study of successful design writing and interaction with established writers, students learn to pitch, write and revise articles and essays to connect with the audience they seek. Prerequisite(s): ENGL 123, junior or senior status.

WRIT 455 WRITING AND NEW MEDIA II

In this course, students explore some of the more sophisticated elements of new media including tech journalism and instructional design. Students continue to examine the ethical and cultural implications of new media and analyze current theories associated with the creation and use of new media. Prerequisite(s): WRIT 355.

WRIT 465 COLLABORATIVE WRITING, EDITING AND PRODUCTION

Digital platforms offer new ways to tell compelling stories. Students learn to use basic audio, video and web platforms and apply journalistic narrative techniques including oral history to these platforms, resulting in a collaborative, multimedia journalistic storytelling website showcasing audio, video, and text storytelling. Prerequisite(s): WRIT 219.

WRIT 479 UNDERGRADUATE INTERNSHIP

Internships offer students valuable opportunities to work in a professional environment and gain firsthand experience to help them prepare for careers. In an approved internship setting, a student typically spends one quarter working with an on-site professional supervisor and a faculty internship supervisor to achieve specific goals and objectives related to the program of study. Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

WRIT 480 WRITING PORTFOLIO

This course focuses on portfolios and their place in the world of writing. Each student creates a portfolio that focuses on a specific area of interests dictated by the student’s individual career goals. Lectures, readings and field trips help prepare students for professional writing situations. Prerequisite(s): WRIT 355.

WRIT 495 SPECIAL TOPICS IN WRITING

The topic of this course varies from quarter to quarter. Each seminar focuses on various issues in the field of professional writing and allows students to pursue individual projects related to the subject of the course. Prerequisite(s): Vary according to topic.
GRADUATE

WRIT 703 WRITING FOR NEW MEDIA

Students examine the development of new media; explore its theoretical, social and practical implications; and examine new media through and relative to the writing process in order to understand and communicate ideas using new media and technology.
Available via eLearning? Yes

WRIT 705 TECHNIQUES OF FICTION

By learning techniques in storytelling, characterization, scene-building and point of view, students develop their fiction-writing skills. Students learn from being exposed to the work of major fiction writers as well as from engaging in constructive critiques of each other’s fiction in workshops.

WRIT 706 THE ANALYSIS AND CRITICISM OF SHORT FICTION

Students study the history of short fiction as a genre, analyze diverse theoretical points of view as they pertain to short fiction, assess the range of publishing opportunities available in print and online, and practice the art of short fiction review and criticism.

WRIT 707 THE ART OF THE SENTENCE

When a young writing student asked Annie Dillard if she thought he was really a writer, Annie Dillard asked him in return, “Do you love sentences?” Focusing on sentence-level writing increases the vigor, nuance and variety of writers’ sentences, making their work more readable, enjoyable and persuasive. By studying basic sentence structures, practicing ancient Greek literary tropes and reading models by literature’s greatest sentence writers, students learn to multiply the types and styles of sentences available to them.

WRIT 713 NONFICTION I

In this course, students work on their essays or chapters of a nonfiction work. Their efforts are developed towards mastery of their own writing style. Students also present and discuss their works in the classroom environment.
Available via eLearning? Yes

WRIT 723 NONFICTION II

Students in this course continue to work on their essays or chapters and themes from Nonfiction I. Activities include furthering previous works in nonfiction as a way to develop mastery in their own idiom. This course enables students to work toward a book-length, publishable manuscript; a collection of essay; or a thesis.
Prerequisite(s): WRIT 713.
Available via eLearning? Yes

WRIT 725 PERSUASIVE WRITING

This course approaches persuasive writing as an essential complement to visual forms such as advertising design. It also explores the deconstruction of written expression associated with advertising, design and promotion embodied in copywriting for visually creative scenarios.
Available via eLearning? Yes

WRIT 735 VISITING WRITER

Taught by a visiting writer and a SCAD faculty member, this course is organized around expertise of the visiting writer. Students analyze and critique the visiting author’s work and other works in this genre and apply various theoretical concepts to this work. Through workshops, writing exercises and discussions, the visiting writer guides the students towards an understanding of the connections between idea, narrative technique, form and process in their individual work. Prerequisite(s): Permission of the department chair.

WRIT 740 ALTERNATIVE LITERATURE

Students engage in critical readings and analytical discussions of major writers from horror, fantasy, romance, mystery, thriller, science fiction and other often marginalized genres. Students examine how these stories have been retold or re-evaluated in other media, discuss varying theoretical approaches to each genre, and learn about the historical and cultural contexts. Students write multiple works of fiction and demonstrate mastery in several alternative genres.
WRIT 743 BUSINESS AND PROFESSIONAL WRITING

Students in this course learn the skills necessary to communicate effectively, professionally and persuasively to a wide variety of workplace audiences. Students gain experience creating various workplace documents including proposals, reports and procedures as well as typical forms of business correspondence such as letters and memos. Collaboration, communicating ethically and communicating with international audiences also are stressed.

Available via eLearning? Yes

WRIT 744 WRITING THE FIRST CHAPTER IN FICTION OR NONFICTION

Graduate work in starting one’s first novel or work of nonfiction provides intensive focus on the first chapter—the foundation of all large works—and how to get started on one’s graduate thesis material.

WRIT 745 MULTIMEDIA JOURNALISM

Students explore the history, current status and importance of responsible journalism in today’s society and identify industry trends and opportunities. Through lectures, presentations, workshops and discussions, students learn the skills of news reporting and editing, while exploring ethical issues involved in covering news.

WRIT 753 FREELANCE WRITING FOR PUBLICATION

Course topics include writing query letters, proposals, conducting interviews and writing for journalism and narrative style nonfiction. Every activity within this course is intended to expose the student to potential markets that a freelance writer can pursue while negotiating the realities of the publication industry.

Available via eLearning? Yes

WRIT 763 THE PUBLISHING PROCESS

Graduate work in this course includes writing query letters and formal book proposals, submitting work to outside editors and working in an editorial setting in the classroom. Workshops are conducted as editorial meetings, with agendas, focus and critique.

Available via eLearning? Yes

WRIT 773 PROMOTIONAL WRITING

Students are immersed into the study and practice of promotional writing. Students develop and write a complete promotion plan, which includes a press release, press kit and brochure writing. Topics covered include the study of promotional strategies, promotion tool development and creation, event planning and measuring promotion effectiveness. Communications skills both oral and written are required of successful business people; one of the purposes of the course is to sensitize students to the importance of good communication skills. Therefore, students do a variety of written and oral communication exercises. Promotional writing helps secure publicity and clients for artists and art businesses, improving prospects, sales and awareness. Students adopt a local non-SCAD arts business, apply promotional principles, create promotional materials and present results. Prerequisite(s): WRIT 725.

Available via eLearning? Yes

WRIT 779F GRADUATE FIELD INTERNSHIP

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

WRIT 779T GRADUATE TEACHING INTERNSHIP

Students in this course undertake a teaching assignment under the supervision of a faculty member. Prerequisite(s): 15 graduate credit hours, good academic standing.

WRIT 780 SPECIAL TOPICS IN WRITING

Working with faculty advisers, students pursue a writing project of particular interest and significance. Students must present a proposal supported by research for approval. The course involves group instruction and critiques as well as individual projects.

WRIT 790 WRITING M.F.A. THESIS

Students enrolled in the M.F.A. program in writing are required to complete a thesis demonstrating knowledge of forms and the history of their discipline, as well as professional writing skills. Students work with their faculty adviser throughout the process of thesis completion. Prerequisite(s): Completion of the review for candidacy.

Available via eLearning? Yes