

# Course descriptions

*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 adviser and faculty adviser each quarter prior to registering for courses to be sure they are meeting graduation requirements for their course of study and taking appropriate electives.*

## Accessory design (undergraduate)

### **ACCE 101 Accessory Design Immersion**

Students discover the world of fashion accessory design with an in-depth exploration of the evolution of accessory trends, brands and research methodologies. Students learn to sketch accessory concepts, make patterns and select finishing techniques to bring accessory ideas to fruition. Through operating sewing machines, cutting tables and skiving machines students learn how to craft accessories with skill and precision. Prerequisite(s): DRAW 100, DSGN 102, any major or minor except accessory design.

### **ACCE 110 Sewing Technology for Accessory Design**

This course introduces students to the industry practices involved in producing accessories. 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. Prerequisite(s): None.

### **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 experimentation culminating in a final project which explores individualized processes and material manipulation. Prerequisite(s): ACCE 110.

### **ACCE 203 Sketching and Rendering for Accessory Design**

This course introduces students to the 2D 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): FASH 110 or JEWEL 120 or FIBR 160 or ACCE 203 or SDES 213.

### **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): DIGI 130, ACCE 120, ACCE 203.

#### **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.

#### **ACCE 364 Footwear Design I: Introduction to Design and Construction**

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.

#### **ACCE 370 Small Leather Goods Design**

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.

#### **ACCE 372 Handbag Design II: Advanced Patternmaking and Design Technique**

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.

#### **ACCE 374 Footwear Design II: Advanced Patternmaking and Design Technique**

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.

#### **ACCE 415 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 2D 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.

#### **ACCE 420 Senior Collection II: 3D Prototype and Development**

This is the second in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2D 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.

### **ACCE 422 Accessory Portfolio Presentation**

From sketches and research to completed pieces, the accessory designer's portfolio must emphasize their career goals and specialized skillsets. In this course, students refine their past works, create self-promotional materials and assemble an industry-ready portfolio. Prerequisite(s): FASH 410 or ACCE 415 or FASM 420.

### **ACCE 430 Senior Collection III: Final Collection**

This is the final in a three-quarter sequence of courses in which the student focuses on conceptualizing an original 2D 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.

### **ACCE 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.

### **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. Prerequisite(s): Vary according to topic.

## **Accessory design (graduate)**

### **ACCE 501 Accessory Design and Development**

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

Prerequisite(s): Accessory design major.

### **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. Prerequisite(s): None.

### **ACCE 715 Presentation Methods I: Portfolio Development**

This course combines illustration and graphic representation techniques for use in the field of accessory design. By developing 2D skills while working in various media, students examine material culture and marketing strategies. Prerequisite(s): None.

### **ACCE 720 Presentation Methods II: Marketing a Personal Aesthetic**

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. Prerequisite(s): None.

#### **ACCE 730 Accessory Studio I: Collection Conceptualization**

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 Studio II: Production Planning and Execution**

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 I: Thesis Collection Research and Development**

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 II: Thesis Collection Realization**

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 779 Graduate Internship**

Students in this course undertake a teaching or field 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.  
Prerequisite(s): Vary according to topic.

### **ACCE 790 Accessory Design M.F.A. Thesis**

The accessory design M.F.A. degree program culminates with completion of a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Based on original research, ideation and concept development, students earning a M.F.A. in accessory design engage in comprehensive research and master conceptualization and 3D realization techniques, producing an innovative body of work that makes a meaningful contribution to the field of accessories and fashion. Prerequisite(s): Completion of the review for candidacy.

## **Acting (undergraduate)**

### **ACT 170 Truth in Acting: The Methods**

Students begin to develop a personal approach to character creation based on an understanding of a range of acting methods, including Meisner, Stanislavski and others. Beginning with an introduction to basic theatrical principles, students engage in a variety of exercises and processes that culminate in monologue and scene work. Prerequisite(s): None.

### **ACT 187 Improvisation for the Actor**

The rapid evolution of modern improvisation is changing the nature of content creation in the entertainment industry. Students become fearless and creative by learning and utilizing modern approaches to improvisational comedy. Prerequisite(s): None.

### **ACT 199 Acting for the Camera: Fundamentals**

In this introductory course, students learn the terminology for on-camera acting and practice the precise and subtle techniques for film and television performance. They analyze characters and scene structure to create believable characters within a specific dramatic or comedic context. Through exposure to a variety of genres, students gain confidence in modulating performance styles for the camera. Prerequisite(s): None.

### **ACT 201 Survey of Performance**

Beginning with the roots of theater and continuing through contemporary drama, students gain an understanding of the origins and evolution of performance and theatrical traditions. Students examine the translation and transformation of play texts into theatrical productions within historical and ideological contexts. Prerequisite(s): CTXT 121.

### **ACT 206 Conditioning for the Body and Mind**

Acting is physically and emotionally demanding, requiring a lifetime of discipline and consistent conditioning. By practicing a variety of mind and body training techniques and philosophies, students develop a personal training practice that keeps them performance ready, enhances their emotional availability and mental clarity as well as ultimately strengthening their minds and bodies as instruments for acting. Prerequisite(s): None.

### **ACT 235 Vocal Training for the Actor**

Through an introduction to a variety of vocal training methods, students explore alignment, breath and voice to examine their habits of vocal production. This exploration aids in the development of awareness, mobility, freedom and

strong vocal support. Students link diverse vocal pedagogies to varying performance demands and venues for optimal vocal ease and clarity. Prerequisite(s): ACT 170.

#### **ACT 260 The Art of the Audition: From Stage to Screen**

Students select, develop and rehearse materials for casting opportunities as preparation for careers in entertainment. Through an exploration of cold readings, interview techniques and audition materials, students hone their skills for live performance auditions. Students then apply that knowledge to the exploration of audition techniques specific to film and television. Prerequisite(s): ACT 170.

#### **ACT 270 Truth in Acting: Stage to Screen**

From Strindberg to Sorkin, students prepare and perform scenes from modern plays and screenplays. Students engage in scene analysis, character development, rehearsal, and performance for stage and screen. Prerequisite(s): ACT 170.

#### **ACT 280 Period Acting: Fundamentals and Techniques**

The works of William Shakespeare and his contemporaries have shaped the evolution of live performance. Through in-depth analysis and practice, students examine classical works and their historical contexts to develop fundamental techniques of interpretation and performance. Prerequisite(s): ACT 170, ACT 235.

#### **ACT 310 Fight Choreography**

Through the practice of single-sword and unarmed combat fundamentals, students acquire safe and believable fighting technique. Emphasis is placed on the accuracy of technique and safety of actors as they engage in physical combat drills. This specialized form of movement develops the student's command of physical and mental awareness in relation to their combat performance. Prerequisite(s): ACT 170.

#### **ACT 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): ACT 270.

#### **ACT 325 Speech and Accent Training for the Actor**

To create unique and believable characters for stage, screen, and voice-over, actors must exercise and build the muscles of speech. Using a kinesthetic approach, students employ with intentionality a wide array of physical, physiological, and linguistic elements to create a variety of authentic characters and accents. Prerequisite(s): ACT 235.

#### **ACT 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): ACT 235.

#### **ACT 335 Voice-over for Game Design, Animation, and Commercials**

Voice-over training expands career opportunities for actors in the competitive markets of commercials, animation, game design, promos, trailers, audio book narration, and other digital media. Students master techniques for accent acquisition in character work proceeding from the in-depth study of the International Phonetic Alphabet (IPA). Students familiarize themselves with appropriate studio protocol and produce work for use on their website and industry demo reel. Prerequisite(s): ACT 235.

### **ACT 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): ACT 170, ACT 235.

### **ACT 360 The Art of the Audition: Film and TV**

Through weekly hands-on auditioning with current film and television material, students gain professional insight and a working knowledge of how to audition for series television and pilots as well as independent and feature films. Students follow the protocol of casting processes and are professionally prepared to enter a casting office. Prerequisite(s): FILM 100 and ACT 199, or ACT 260.

### **ACT 370 Advanced Acting: Film and TV Drama**

Actors apply their analytical skills and increased understanding of their performance strengths to create believable characters for the camera. Students learn the practical demands of working on set and develop techniques unique to on-camera acting. Prerequisite(s): FILM 100 and ACT 199, or ACT 270.

### **ACT 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): ACT 280, ACT 370.

### **ACT 377 Performance Lab**

Students gain practical experience by participating in a variety of roles and responsibilities for live and on-screen productions. Students engage in research, analysis, journaling, and post-production reflection appropriate to their role in the production process. Prerequisite(s): ACT 170, permission of the department chair. Repeatable. Student may take course up to three times for credit.

### **ACT 380 Period Acting: Stage and Screen**

Through an exploration of the classical repertoire, students focus on the development of character through extensive scene work. Particular emphasis is placed on period acting styles and their historical contexts. Students refine techniques in the performance of demanding classical and period texts for stage and screen. Prerequisite(s): ACT 280.

### **ACT 387 Improvisation for Web Content and Sketch Comedy**

Modern entertainment platforms provide a wealth of opportunities for actors to create original material and comedic characters. Students advance their improvisation skills as they create original comedic characters and adapt improvised material into scripted content. Prerequisite(s): ACT 187.

### **ACT 415 Combat for Stage and Screen**

From classic Shakespearean plays to the modern action film, choreographed combat is an essential element of the performing arts. Students in this course learn to remain in character while safely replicating engaging and believable action on the screen or stage. Students hone their skills with a variety of weapons and hand-to-hand combat, refining their grappling techniques and executing falls without injury. Prerequisite(s): ACT 310.

### **ACT 422 Casting Immersion**

Compiling the perfect cast is essential to successful productions. In this course, students explore the inner workings of a professional casting office in a major industry city in a five-day, hands-on immersive experience. Through industry guest speakers and working in the casting office, talent agent office, and visiting a working set, students gain vital knowledge of various casting processes, contracts, hiring practices, and rules and regulations. Prerequisite(s): ACT 322.

### **ACT 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): ACT 280.

### **ACT 460 Actor/Writer Laboratory**

Acting 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): ACT 370.

### **ACT 470 Advanced Acting: Film and TV Comedy and Commercials**

Actors develop an understanding of comedic tone by studying current multi-camera, single camera, and commercial productions for television. Students explore on-camera comedic techniques such as timing, delivery, physical humor, and language. Actors apply their analytical skills and increased understanding of their performance strengths to create believable comedic characters for the camera. Prerequisite(s): ACT 370.

### **ACT 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.

### **ACT 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): ACT 370.

### **ACT 495 Building the Actor's Reel**



Today's industry requires performers to have digital representation of their work. Students are guided through the creation of a digital reel that captures each actor's unique path and passion. Focusing on content creation and collection, students rehearse, perfect, and record their professional-level work for use as a self-promotional tool. Prerequisite(s): ACT 470.

### **ACT 496 Special Topics in Acting**

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

### **ACT 498 Branding the Actor**

Actors are prepared to enter the industry with a professional-quality marketing package, including headshot, resume, reel, and website. Students evaluate the professional landscape of industry centers to identify potential entry points appropriate to their strengths and interests. Students identify and pursue career opportunities with a comprehensive personal strategy. Prerequisite(s): ACT 495.

## **Acting (graduate)**

### **ACT 701 Graduate Improvisation Technique for Screen and Stage**

This course provides an overview of the origins and philosophy of improvisation since the mid-20th century and how improvisation is creating new opportunities in film and television. Students develop improvisation techniques through coaching, warm-up exercises, creative performance games and scene-work, team-building, trust, speed, status, active listening, and agreement. Students explore the application of technique to both live and filmed improvisation forms. Prerequisite(s): None.

### **ACT 705 Art of Combat for Screen and Stage**

A variety of stage combat techniques are employed to allow the graduate student actor the means to develop safe, effective, and believable skills that can be applied to film, TV, and live stage performances. 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. Prerequisite(s): None.

### **ACT 706 Directing for Stage and Screen**

From 19th and 20th century plays to contemporary screenplays, students learn the craft of the modern stage and screen director. Through dramaturgical research and script analysis, casting procedures, and staging fundamentals, students develop a visual aesthetic for their own film or stage productions. Students present their director's production notebook (DPN) and step into the role of the director for the staging or shooting of a dramatic scene. Prerequisite(s): None.

### **ACT 708 Vocal Technique for Screen, Stage, and Voice-over**

Beginning with body awareness and vocal freedom, then moving into vocal exploration and readiness, acting students work towards mastery of their vocal instrument. Students meet their physical and vocal habits. They are also introduced to a variety of vocal/physical pedagogies to address their habits, and then to release them for transformative character development for film, TV, recorded media, and theater. Prerequisite(s): None.

### **ACT 711 Contemporary Drama in Context**

This research and writing course surveys trends and styles in contemporary drama from the mid-1960s through present day. 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. Students research plays, playwrights, and historical context to understand how drama exists within society and how the role of drama is changing. Prerequisite(s): None.

### **ACT 718 Advanced Voice and Speech for Live and Recorded Media**

This course broadens the vocal range of advanced actors, deepening their expressive capacity in live and recorded media. Speech work is explored kinesthetically and linguistically, leading to all the sounds in the International Phonetic Alphabet (IPA). This work gives students the tools to explore any accent/dialect for individuated character development and to apply these skills to the creation of digital content for their online self-promotional websites. Prerequisite(s): ACT 708.

### **ACT 721 Performance Styles: Classical and Period Texts**

This course examines the techniques involved in the metrical analysis of verse in speech and their application to performance. Through the study of play, television and film scripts, and other related materials from a variety of periods—including Greek, Elizabethan, Jacobean, Spanish Golden Age, and French Classical traditions—students experience the complexities of verse-speaking and its application to the performance of period plays, television, and films. Prerequisite(s): ACT 708.

### **ACT 731 Performance Styles: Realism**

Focusing on material from film, TV, and live stage, actors work on monologues and scenes with partners and receive critical feedback. Through acting exercise and techniques, students explore creation of believable characters, spontaneity, honesty, emotional connection, listening, and style. Prerequisite(s): None.

### **ACT 735 On-camera Performance Technique**

Building on previous instruction, students explore realistic acting styles on camera. Students learn acting techniques fundamental to screen performance and how to prepare material for on-camera performances. They acquire the ability to be simple and honest in front of a camera, and to create believable characters for recorded performance. Prerequisite(s): ACT 731.

### **ACT 741 Performance Styles: Contemporary Acting**

This course provides an advanced exploration of acting in modern styles prevalent in theater, film, television, and web projects. Using realistic and anti-realistic scripts from Broadway, off-Broadway, film, and television, performers develop an understanding of the styles common to contemporary performance. Students engage in scene-study projects performed in class, with feedback and direction. Prerequisite(s): ACT 731.

### **ACT 745 On-camera Dramatic Styles**

This course refines and enhances the process of acting for the camera, featuring techniques found on contemporary television shows, films, and commercials. It covers a wide range of acting styles including one-hour drama and situation comedy, feature film drama and comedy, anti-realistic camera styles, soap opera, and commercials. Prerequisite(s): ACT 735.

### **ACT 755 On-camera Audition Techniques**

In this course, students learn the skills of auditioning for on-camera projects in film and television. Different styles are introduced, including TV procedural drama, TV drama, TV comedy and sitcom, major film and independents, and

commercials. Each week, students audition on camera and receive feedback as they view their work. They also learn about unions, agents, managers, and interview conduct. Prerequisite(s): ACT 735.

#### **ACT 768 Audition Techniques for Careers in Vocal Music**

Students develop self-marketing skills, learn to find auditions and agents, and prepare skills specific to the audition process. These skills include 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): ACT 708.

#### **ACT 770 Branding, Self-marketing for the Actor**

This course covers professional practices and industry trends in film, TV, theater, and other performance fields. Discussions include actor unions, contract negotiation, building web presence, self-branding and marketing, creating promotional materials and handling interview situations with producers, and directors and casting directors. Students develop audition monologues and materials required for acting submissions. Prerequisite(s): ACT 701, or DWRI 750 and DWRI 777.

#### **ACT 775 On-camera Comedy Styles**

Graduate students experience the process of developing a character for a scripted television comedy. Through developmental rehearsals, students explore comic timing, character-building, working on set, and taking direction. The students tape segments and review their work. Prerequisite(s): ACT 721, ACT 735.

#### **ACT 777 Applications in Performance**

Students focus on performance practice through participation in main stage productions as performers, assistant directors, producers, stage managers, or dramaturges. Students research character and utilize play analysis to develop roles and achieve professional standards. Students also maintain a rehearsal journal and evaluate the process following the play's closing. Prerequisite(s): ACT 701. Repeatable. Students may take course up to three times for credit.

#### **ACT 779 Graduate Internship**

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

#### **ACT 780 Special Topics in Acting**

The topic of this course varies from quarter to quarter and focuses on diverse issues in the field of acting. 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. Prerequisite(s): Vary according to topic.

#### **ACT 790 Acting 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.

### **Advertising and branding (undergraduate)**

### **ADBR 150 Introduction to Advertising: Concept to Content**

Every great campaign begins with an idea that sparks the creative process. Equipped with a clear understanding of strategy, audience, and brand purpose, students leverage industry trends and begin to concept these big ideas. Guided by the brand brief, students practice skills of copywriting and art direction to execute original solutions to brand problems. Prerequisite(s): None.

### **ADBR 205 Creative Production for Brand Content**

Development of prototypes is the first step in realizing innovative advertising concepts. Through exploration of industry-standard production workflows and technology, students hone their concepting and ideation processes and produce a variety of compelling branded content. Prerequisite(s): DIGI 130.

### **ADBR 212 Typography for Brand Presence**

Successful communication of brand experiences includes expertly crafted typographic voice. In this course, students explore the essentials of typography as they apply to advertising, learning how to strategically incorporate typographic elements to create dynamic solutions. Prerequisite(s): ADBR 150.

### **ADBR 252 Art Direction: Visual Brand Storytelling**

Brand storytelling drives engagement by connecting consumers with the ethos of a brand. Students explore the essential skills art directors need to craft powerful campaigns that resonate with consumers through storytelling, visual design, and strategic problem solving. Prerequisite(s): ADBR 150 or BREN 200, and ADBR 205 or GRDS 205 or ADBR 212.

### **ADBR 254 Copywriting: Inventing the Brand Personality**

Copywriters give voice and personality to brands. This course surveys how copywriters use written and verbal communication to create and express authentic brand personalities. Students learn fundamental ideation techniques as well as the basics of brand voice development and cohesive campaign writing. Prerequisite(s): ENGL 123, ADBR 150.

### **ADBR 255 Brand Experiences in Interactive Environments**

Successful brands offer experiences that engage their consumers beyond the use of products and services. In this course, students explore the ecosystem that surrounds branded interactive content and create interactive solutions that enable engagement between brands and audiences. Prerequisite(s): ADBR 205 or GRDS 285 or ITGM 357.

### **ADBR 305 Brand Innovation: From Physical to Virtual**

Innovative brands engage with their customers through solutions that respond to the user. From packaging and mobile applications to virtual experiences and gaming, multi-platform strategies are the keystone for today's most recognized brands. Students approach the world of brand engagement through a multi-platform perspective and design innovative solutions, from physical to virtual. Prerequisite(s): ADBR 205 or ITGM 357.

### **ADBR 311 Building the Brand Strategy**

Strategy is the compass directing creative brand solutions. In this course, students merge an understanding of the brand, its purpose, and target audience to reveal insights and create meaningful briefs that propel compelling solutions. Students study the strategist's role as a catalyst for creativity across agency departments. Prerequisite(s): SDES 215, and ADBR 252 or ADBR 254.

### **ADBR 312 Art Direction: Typography and Persuasive Design**

Sophisticated brand communication requires a symbiotic relationship between language and design. In this course, students expand their understanding beyond the fundamentals of typography to produce visually stimulating and emotionally engaging brand messages that captivate and persuade audiences across platforms. Prerequisite(s): GRDS 205 or ADBR 212, ADBR 252.

### **ADBR 314 Copywriting: Brand Voice Across Platforms**

Advancing copywriting principles across various platforms, students produce a consistent brand voice that enthusiastically engages the target audience at multiple touchpoints. Students learn to combine creative strategy, conceptual ingenuity, and the written word to take brand stories into captivating campaigns. Prerequisite(s): ADBR 254.

### **ADBR 332 Art Direction: Advanced Visual Integration**

Students synthesize their art direction skills to create sophisticated campaigns that stimulate, delight, and surprise target audiences. With an emphasis on brand voice, adaptive problem solving, and immersive storytelling, students engage a target audience and solve a brand objective. Prerequisite(s): ADBR 312.

### **ADBR 334 Copywriting: Immersive Brand Narratives**

Students refine their copywriting skills, developing campaigns that forge deeply enriched connections between brand and audience. They create immersive brand narratives and synergistic stories that generate participation across platforms. Prerequisite(s): ADBR 314.

### **ADBR 335 Creative Technology: Engineering Brand Experiences**

Creative technologists create connections between diverse platforms and technologies to facilitate dynamic brand engagement. In this course, students conceptualize and build imaginative ideas grounded in technology as they learn project roles, workflows, and platforms for developing innovative branded content. Prerequisite(s): ADBR 305.

### **ADBR 341 Designing the Brand**

Campaigns define the way people think about and experience a brand's presence. In this course, students conceive the overarching visual look, tone, and personality of a brand. They create campaigns to launch new brands or refresh and reposition established ones. Prerequisite(s): SDES 215, ADBR 252.

### **ADBR 351 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): ADBR 252.

### **ADBR 352 Art Direction: Branding Through Photography**

From previsualization to post-production, art directors and photographers collaborate to successfully capture a brand's creative vision. Fulfilling the role of art director, advertising students partner with their peers in photography to develop concepts, direct photo shoots, and craft original, high-quality images for multi-platform brand engagement. Prerequisite(s): ADBR 252.

### **ADBR 354 Copywriting: Long Form Content**

A brand's ability to directly connect with consumers through meaningful communication is a key aspect to engagement. Students in this course develop the advanced skills to write compelling long-form brand narratives that are both tactical and targeted. This includes native content, weblogs, interactive promotions, and direct response materials.

Prerequisite(s): ADBR 314.

### **ADBR 372 Art Direction: Brand Films and Social Content**

Today's brands are choosing brand films and social content solutions to connect with their audience through emotion and energy. In collaboration with copywriters and other creatives, students engage in all aspects of this process, including concepting, storyboarding, and production. The innumerable choices they make — from casting and scripting to lighting and camera angles — transform ideas into compelling, effective brand stories. Prerequisite(s): ADBR 312.

### **ADBR 374 Copywriting: Brand Films and Social Content**

The spirit and essence of a brand's story comes alive through film and reaches expanding audiences in an instant. In this course, students refine their ability to develop concepts and write scripts for brand films and social content with an eye toward identifying influencers and creating contagion. Prerequisite(s): ADBR 314.

### **ADBR 392 Art Direction: Stop Motion for Brand Content**

Blending the fantasy of animated storytelling with allure of branded content, stop motion advertising allows brands to engage their consumers through a distinctive art form. Through on-set collaboration, students gain key professional skills to become art directors and stop motion auteurs. Art direction students work with lighting, cameras, and production planning to generate animated, stop motion narratives for branded content. Prerequisite(s): ADBR 252.

### **ADBR 395 Creative Technology: Brand Think Tank for Product Innovation**

From on-board pizza delivery ovens to snack bags with embedded breathalyzers, successful brands harness the power of technology to create innovative, product-based solutions that extend and reinforce the connection between the brand and the user. Students apply advanced knowledge of multi-platform applications and emerging technology to develop user-focused products that extend a brand's ecosystem. Prerequisite(s): ADBR 335.

### **ADBR 441 Creating Contagion: From Experience to Entertainment**

The ability to create a groundswell of intrigue with a brand's message is vital to advertising. In this course, students learn the power of using brand entertainment channels to develop contextually impactful concepts that drive story creation between brand and audience. Prerequisite(s): ADBR 311 or ADBR 341.

### **ADBR 461 Career Strategies for Advertising**

Students in this course curate their personal brand and build a portfolio that highlights a command of strategic thinking and well-crafted prototypes, demonstrating multi-platform brand engagement. They refine their portfolios, learn to network successfully and to present themselves as advertising professionals. Prerequisite(s): ADBR 312 or ADBR 314 or ADBR 335.

### **ADBR 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.

#### **ADBR 480 Collaborative Studio: Creating the Brand Solution**

In this pinnacle course of the program, students advance their area of focus in the advertising discipline and complete a multi-platform solution in an environment that mirrors professional practice. Students curate expertly crafted brand experiences that incorporate all aspects of a fully realized campaign from research to implementation. Prerequisite(s): ADBR 312 or ADBR 314 or ADBR 335.

#### **ADBR 495 Special Topics in Advertising and Branding**

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.

## **Advertising (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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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 Creative Copywriting for Advertising**

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. Prerequisite(s): None.

### **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 779 Graduate Internship**



Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **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. Prerequisite(s): None.

## **Animation (undergraduate)**

### **ANIM 190 Survey of Animation: Professional Pathways**

Unlocking the pathways of animation, students begin their journeys toward a professional career. Immersed in the animation process, students gain an overview of both 2D and 3D production workflows, resulting in the creation of their first film. Prerequisite(s): None.

### **ANIM 202 Core Principles of 2D Animation**

Emerging from the minds of animators, characters transform into moving pieces of art within a 2D world. Students explore the basic principles of animation, with an emphasis on analysis of actions, to develop an understanding of character performance. Combining fundamental drawing techniques with 2D animation methods, students create original moving sequences. Prerequisite(s): ANIM 190.

### **ANIM 223 Historical Adventures in Cinematic Animation**

From the first cartoons to blockbuster films, students focus on the history and aesthetics of animation with references to related arts. In this course, students explore a wide range of commercial and experimental works produced throughout the world, such as live-action cinema, puppetry and comics. Prerequisite(s): ANIM 190.

### **ANIM 249 Core Principles of Technical Animation**

Animation technical direction requires a balance of artistic sensibility and applied skills to support cinematic storytelling. In this course, students learn the principles of a creative 3D pipeline from modeling to rendering. Students synthesize these skills to produce appealing, stylized animations. Prerequisite(s): ANIM 190.

### **ANIM 253 Core Principles of 3D Character Animation**

To really bring 3D characters to life, animators must understand the way their creations should move. Students learn to establish this believability by exploring the 12 principles of 3D animation and humanoid body mechanics. Students then apply this study to the creation of character designs and basic rigs, generating a natural performance in a short animated film. Prerequisite(s): ANIM 190.

### **ANIM 272 2D Animation: Character Set-up and Pipeline Creation**

To compose a consistent and unique narrative, animators follow a step-by-step storytelling process. Students explore the industry-standard tools of 2D animation used for efficient solutions in today's digital character animation pipeline. Students assess both the aesthetic and technical aspects of character animation with a major emphasis on streamlining the animation process for production. Prerequisite(s): ANIM 202.

### **ANIM 275 Core Principles of Animated Storytelling and Concept Development**

Animators tell stories through engaging visuals and thematic conceptual design. Focusing on the development of mood boards, style frames and color scripts, students generate projects through visual story-building techniques. Incorporating concept development and screen design skills into the production process, students devise compelling visuals to accompany their stories. Prerequisite(s): ANIM 190.

### **ANIM 289 Technical Animation: Fundamentals of Character Rigging**

Building from the skeleton to the skin, rigs bring animated characters to life through articulated movement. In this course, students explore the principles of modeling and rigging through the use of industry-standard tools to create believable character motion. Major emphasis is placed on proper identification of controls. Prerequisite(s): ANIM 249.

### **ANIM 303 3D Character Animation: Performance Essentials**

The most memorable characters have unforgettable personalities and a rich inner dialogue. Through prop interaction, facial expressions and body posture, students learn to convey clear attitudes in animated performances. Students also explore shot composition, staging and more intricate body mechanics to create believability in their animated pieces. Prerequisite(s): ANIM 253.

### **ANIM 306 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 289.

### **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): FILM 100 or ANIM 202.

### **ANIM 313 Collaborative Experiences: 3D Production Pipeline**

Professional animators must be able to work well in a team environment and stick to production schedules. Using the 3D animation pipeline, students explore necessary roles, build their collaboration skills and learn effective time-management methods. Through cooperative communication and efficient oversight, students guide their original animated short film to on-time completion. Prerequisite(s): ANIM 303.

### **ANIM 315 Story and Concept: Narrative Principles for Animation**

Through laughter, tears or wonder, the narrative to any compelling story must move the audience. In this course, students compile key story elements into creative narratives that express mood, emotion and subtext. Incorporating the principles of story and character creation, students develop strategies to compose captivating themes using devices such as symbolism and visual metaphors. Prerequisite(s): ANIM 275.

### **ANIM 316 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 289.

### **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 323 3D Character Animation: Expressive Character Acting**

Exceptional animated characters can convey rich emotional content and storytelling through performance alone. Continuing the exploration of body mechanics and acting, students utilize humanoid rigs to generate expressive, highly-polished character performances. Students also employ exaggerated animation techniques and the use of props to extend their animated performance opportunities. Prerequisite(s): ANIM 303.

### **ANIM 325 Story and Concept: Visual Design and World Building**

Setting, environment and imagery are all important details when creating an animated world. Through extensive visual research and art direction, students invest meaning into immersive and believable worlds with emphasis on mood, tone and stylization. Prerequisite(s): ANIM 275.

### **ANIM 332 2D Animation: Character Performance Essentials**

Creating dynamic and engaging scenes, students generate expressive character performances using pantomime and dialogue-driven techniques. Building upon the principles of animation, students utilize creative tools to develop character movements, facial expressions and emotional subtext that lend depth to their performances. Prerequisite(s): ANIM 272.

### **ANIM 335 Story and Concept: Animation Character and Creature Design**

Monsters and critters and creatures, oh my! Students apply the fundamental practices of visual development for character and creature design, utilizing shapes, color schemes and moods to produce expressive personalities. These original characters and creatures become an integral component in students' unique animated narratives. Prerequisite(s): ANIM 275.

### **ANIM 345 Story and Concept: Storyboarding and Staging**

The art of storyboarding and staging, including emotion and movement, are key to the animation process. Expanding on their knowledge of cinematography, students break down ideas and scenes sequentially to promote effective visual storytelling and expand their film lexicon. Students learn effective timing and pacing, as well as staging elements and employing various camera techniques to enhance comedic or dramatic tension within the narrative. Prerequisite(s): ANIM 275.

### **ANIM 346 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 289.

### **ANIM 349 Technical Animation: Digital Modeling for Environments and Props**

From haunted castles to futuristic temples, 3D environment and prop modelers create complex and believable models that match the art direction of an animated movie. Students explore advanced topics in 3D environment and prop modeling, with an emphasis on hard-surface modeling techniques and stylization that supports storytelling. Prerequisite(s): ANIM 249.

### **ANIM 352 2D Animation Effects: Mastering the Elements**

From billowing smoke to flowing water, students explore the creation and use of 2D digital effects to enhance visual storytelling and heighten the production value of animated films. Through solid design and application of animation principles, students interpret the motion and properties of physical phenomena to add personality and emotional impact to animated effects. Prerequisite(s): ANIM 272.

### **ANIM 353 3D Character Animation: Creatures and Quadrupeds**

Animating non-humanoid characters comes with unique challenges and opportunities. Students explore new concepts of body mechanics and performance utilizing a wide range of creature types and behaviors. Students conceptualize and create complex, believable animalistic performances for their animated pieces. Prerequisite(s): ANIM 303.

### **ANIM 356 Advanced Character Setup**

This course explores the basic principles of creating an animatable skeleton for a 3D 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 289.

#### **ANIM 359 Technical Animation: Organic Surface Modeling**

From hideous, giant trolls to adorable, little kittens, 3D character modelers create complex and believable animated characters. Students develop 3D character design and organic surface modeling skills, with an emphasis on anatomy as it applies to predetermined movement requirements. Prerequisite(s): ANIM 349.

#### **ANIM 365 Story and Concept: Seeding the Narrative**

Ideas come to life as students combine lively characters, breathtaking worlds and engrossing narratives into animated stories. Focusing on timeless themes, students pull inspiration from a variety of genres. Students create written premises, outlines, treatments, fictional biographies and character histories, becoming the absolute authorities on their unique stories and the worlds in which they live. Prerequisite(s): ANIM 315.

#### **ANIM 369 Technical Animation: Animation Look Development**

A visual development artist is an essential part of an animated movie's creative team, designing and developing the look of a film. In this course, students use a variety of character-driven approaches to create illustrative-quality look development and bring an original aesthetic to their animation. Prerequisite(s): ANIM 349 and ANIM 359.

#### **ANIM 372 Collaborative Experiences: 2D Production Pipeline**

From screenplay through post-production, students are immersed in the collaborative 2D animation pipeline. In this course, students utilize a variety of animation tools and techniques to tell a compelling story and experience the diverse roles within the animation industry through storyboarding, editing and completion of a short animated film. Prerequisite(s): ANIM 272.

#### **ANIM 379 Technical Animation: Lighting for Animation**

Cinematic lighting can alter the entire feel of a scene. Students enhance the emotional impact of animated scenes through stylized lighting that emulates specific look development criteria for mood, atmosphere and focal points. Students employ various lighting, shading and rendering techniques to meet character and narrative needs in the production of a short animated film. Prerequisite(s): ANIM 369.

#### **ANIM 382 2D Animation: Digital Production and Compositing**

Animators are masters in taking visual elements and transforming them into imaginative, animated scenes. Students advance their production skills and dive deeper into the methods of character setup and world building. Focus is placed on compositing techniques for seamlessly integrating characters into detailed environments. Prerequisite(s): ANIM 272.

#### **ANIM 383 3D Character Animation: Performance Through Dialogue**

The complex art of animating speech requires more than the movement of lips. Using their knowledge of character movement and mechanics, students learn the art of animating dialogue. Through nuanced facial animation and precise lip sync, students craft up-close, dialogue-driven performances that convey attitude, subtext and motivation. Prerequisite(s): ANIM 323.

### **ANIM 385 Story and Concept: Concept Development for Animation**

Cultivating original ideas for the production of short animated films, students demonstrate their knowledge of storytelling, world building, character development and staging. Students develop a pitch-ready concept package, including mood boards, character and environment designs, color scripts, style frames and an industry-standard treatment. Students pitch specific elements from their concept package and explore strategies for preparing visual development for production. Prerequisite(s): ANIM 315 and ANIM 325 and ANIM 335 and ANIM 345 and ANIM 365.

### **ANIM 390 Animation Business and Professional Practices**

Through topics such as studio hierarchy, production bidding, media distribution and professional growth, students explore important aspects of the animation business. Students prepare for professional situations through the creation of individual demo reels, résumés, websites and portfolios in relation to their career goals. Prerequisite(s): ANIM 313 or ANIM 325 or ANIM 335 or ANIM 349 or ANIM 359 or ANIM 372.

### **ANIM 392 2D 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 2D 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 395 Collaborative Experiences in Animation**

From 2D animation to revolutionary 3D films, every animated project requires large teams of artists to produce amazing visuals. Students experience the dynamic workflow of a collaborative project to produce an appealing and finished animated film. Prerequisite(s): ANIM 289 or ANIM 313 or ANIM 315 or ANIM 372. Students may take this course up to three times for credit.

### **ANIM 402 2D Animation: Expressive Character Acting**

Take a deep dive into the personalities and behaviors of animated characters. In this course, students add nuance to their characters through classic animation research and testing techniques. Students produce expressive character acting under professional work dynamics and deadlines. Prerequisite(s): ANIM 332 and ANIM 352 and ANIM 372 and ANIM 382.

### **ANIM 408 Animated Capstone Film: Preproduction**

From the creation of a production schedule to previsualization, students complete the preproduction phase of their animated films. Students establish milestones and deadlines, character posing and shot blocking to prepare for the production stage of a short film. Prerequisite(s): ANIM 395.

### **ANIM 419 Technical Animation: Cloth and Hair for Animation**

From realistic hair blowing in the breeze to princess robes gliding down the stairs, a multitude of complex animations are driven by technical animators. In this course, students use CG dynamics, including hair and cloth simulation, to create secondary motion and enhance animated storytelling. Prerequisite(s): ANIM 369.

### **ANIM 423 3D Character Animation: Believability and Nuance**

Creating realistic 3D characters requires the development of subtle gestures and strong poses that fit a character's personality. Students generate believability in their animation through production-level shot work and nuanced performances. Students also learn to navigate the pressures associated with team-based productions and adhere to essential deadlines while progressing from blocking through final animation. Prerequisite(s): ANIM 383 and ANIM 408.

#### **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 275.

#### **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 372 or ANIM 313.

#### **ANIM 448 Animated Capstone Film: Production**

From final character animation to an assembly edit, animators synthesize technical and aesthetic skills to bring stories to life. Through an exploration of the production process, 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 390 and ANIM 408.

#### **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 Animated Capstone Film: Postproduction**

That's a wrap. Through the exploration of the postproduction process, students focus on their senior short including final edit and rendering, updating reel and self-promotional support items and researching self-promotional opportunities. This course represents the third phase of the senior project and the final phase of animation career preparation. 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.

## **Animation (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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ANIM 704 2D Animation Essentials: Concept to Production**

From the early days of animation history to the animated masterpieces of the present day, 2D animators bring hand-drawn characters to life on screen. In this course, students research and apply specialized animation tools and techniques to create 2D animated characters, including sequences, assets and rigs, suitable for professional production environments. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ANIM 714 3D Cartoon Character Animation**

This course explores alternative techniques for creating and animating 3D 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 3D animation. Students are encouraged to demonstrate character appeal through applied personal aesthetics. Prerequisite(s): ANIM 709.

#### **ANIM 715 Character Look Development**



Surface and context have an interdependent relationship to the production of 3D 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): VFSX 708 or ANIM 709.

#### **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 2D storyboards and animatics to 3D asset creation for previsualized story reels, emphasizing deadlines, techniques and alternative methods to communicate ideas. Prerequisite(s): None.

#### **ANIM 724 3D 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 3D animation. Prerequisite(s): VFSX 708 or ANIM 709.

#### **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): VFSX 708 or ANIM 709.

#### **ANIM 732 Character Animation: Acting and Performance Essentials**

Layering upon the 12 principles of animation, students utilize traditional 2D animation skills to generate character movements, facial expressions, and emotional subtext that lend depth to their stylized performances. Through the use of dynamic and engaging shots, students generate dramatic character performances using pantomime and dialogue-driven techniques. Prerequisite(s): None.

#### **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.

#### **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.

#### **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 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): ARTH 702, ANIM 705, MOME 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 Short Short Animation**

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. Prerequisite(s): None.

#### **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, MOME 719, ANIM 721.

#### **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): MOME 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.

#### **ANIM 779 Graduate Internship**

Students in this course undertake a teaching or field 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**

Anthropology, the study of humans and their behavior, examines the richness of human experience from earliest recorded history to the present. In this course, students discover how humans adapt to nature and each other, develop traditions and mythologies, use language to express ideas and identities, and invent and perceive visual culture.  
Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

## **Anthropology (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. Prerequisite(s): None.

## **Architectural history (undergraduate)**

### **ARLH 202 Architectural History in Savannah**

The study of architectural history in Savannah informs how we understand and value the significance of the built world and our home environments. In this course, students study Savannah and the surrounding region which offer a case study for broader themes of urban renewal and historic preservation. Through observation, analysis, and readings, students identify local characteristics and broad historical frameworks that create built environments. Prerequisite(s): CTXT 121, CTXT 122, ENGL 123.

### **ARLH 206 Modern Architecture Before 1900**

Before 1900, rapidly changing cultural, social, and economic forces transformed the development of the built environment. Students examine how enlightenment philosophy, industrialization, urbanization, nationalism, social and political revolution, stylistic experimentation, and technological innovation influenced the evolution of architectural theory and practice. Prerequisite(s): CTXT 121, CTXT 122, ENGL 123.

### **ARLH 208 Modern Architecture After 1900**

Competing concepts of modernity influenced the theory, practice, and production of architecture and urbanism from the late 19th century to the present day. Students examine the work of celebrated architects and avant-garde movements, while exploring the social, economic, and environmental factors that shaped architecture and architectural discourse. Prerequisite(s): CTXT 121, CTXT 122, 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): CTXT 122, 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): CTXT 122, ENGL 123.

### **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. In this course, students approach 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. In this course, students explore themes such as 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**

The art and architecture of the medieval Islamic world reflects a thousand years of evolution. In this course, students explore a range of cultures and architecture regionally and chronologically from the large empires of the Umayyads and Abbasids to the smaller successor states in Islamic Spain, sub-Saharan Africa, and Mughal India. Students examine differences and continuities across diverse built environments, with attention to the origins and nature of Islamic religion and the development of a unique Arab-Muslim civilization. Prerequisite(s): Any 200-level ARLH or ARTH course.

### **ARLH 339 History of Urban Form**

What is a city? This basic yet baffling question necessarily underlies all attempts to build cities. Students in this course survey the history of urban form as it relates to changing ideas about the nature and purpose of the city from its earliest manifestations in ancient Mesopotamia to the globalized cities of today. Prerequisite(s): Any 200-level ARLH or ARTH course.

### **ARLH 344 African Art and Architecture**

In its totality, the continent of Africa encompasses a diverse, yet interconnected geographical, cultural, and historical context which is expressed through its indigenous arts, architectural traditions, and cities. A global and critical perspective leads students to consider how this continuity begins in the ancient world with the development of the civilizations of Egypt, Kush, and Aksum, continuing throughout the medieval period with the rise of kingdoms and trading empires in both East and West Africa, and enduring into colonial times. Prerequisite(s): Any 200-level ARLH or 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.

### **ARLH 355 Gothic Art and Architecture**

Tied to the rise of cities in Western Europe, the art and architecture of the late Middle Ages ushered in new directions for the arts. In this course, students focus on the development of Gothic architecture, sculpture, and stained glass from the early 12th to the late 14th centuries as well as manuscript illumination, metal work, and ivory carving. Students explore selected readings from original sources with an emphasis placed on social context. Prerequisite(s): Any 200-level ARLH or ARTH course.

### **ARLH 358 Villa and Garden**

The Hanging Gardens of Babylon, the Alhambra, Versailles, Monticello, and Fallingwater are all products of a restless longing for a peaceful and contemplative life in the country where art and nature coexist in ideal harmony. In this course, students explore the architectural and social history of country houses, villas, and gardens from antiquity to the 21st century. Students focus on garden literature, landscape theory, the rise of public parks, and the development of suburbia. Prerequisite(s): Any 200-level ARLH or ARTH course.

### **ARLH 363 World Vernacular Architecture**

Building traditions from around the world reveal the connection between architectural forms and the societies that created them. In this course, students explore vernacular architectural traditions from a global perspective through the

broad ranging, yet selective, study of specific cultures and regions. Students focus on domestic architecture and settlement forms while also addressing non-residential vernacular structures as well. Prerequisite(s): Any 200-level ARLH or ARTH course.

#### **ARLH 376 Historical Virtual Environments**

Virtual environments have been used to transport, educate, and entertain for millennia. Students explore a variety of historical precedents, philosophical discourses, and scientific studies on virtual environments to understand the contextual significance and rich potential they offer designers today. Students utilize digital tools, such as online databases and image resources, to demonstrate advanced research techniques in the field of architectural history. Prerequisite(s): Any 200-level ARLH or ARTH course or CINE 275.

#### **ARLH 400 Architectural History Research Methods**

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, and 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 300-level ARLH or ARTH course or permission of chair.

#### **ARLH 402 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. In this course, students focus on the theory and criticism of architecture from antiquity to the present. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARLH 413 Diversity in the History of Architectural Practice: Beyond the Canon**

Whether it is the Hearst Castle, the Theme Building at Los Angeles International Airport, or the Vietnam Veterans Memorial, the contributions of architects from marginalized groups have largely been overlooked in the canon of architectural history. In this seminar, students examine and discuss the achievements of women and minority architects within their social and historical contexts. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARLH 455 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 students to strengthen their research, critical thinking, and leadership skills. Prerequisite(s): Any 200-level ARLH/ARTH course.

#### **ARLH 457 Cities of the Muslim World**

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.

#### **ARLH 459 How Power Shapes the Built Environment**

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.

#### **ARLH 461 American Cultural Landscape**

Cultural traditions in geographic regions across the continent gave form to the diverse American landscapes of everyday homes, businesses, places of recreation, and transportation that shape our daily lives. In this course, students consider these "ordinary" places, the methods used in recognizing and defining them, and how such landscapes represent the culture of ordinary people in all their diversity of ethnicity, age, gender, and economic standing. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARLH 469 The City in Film and Media**

The explosive growth and transformation of the modern city has inspired its frequent representation in photography, cinema, television, and other media, influencing how we view and understand modern urban life. In this seminar, students examine and discuss the different facets of the city over time, including industrialization and development, suburbanization, race, poverty, and even dreams of future cities as they are seen through a variety of modern media. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARLH 470 Documenting 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, 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 300-level ARTH course.

#### **ARLH 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.

#### **ARLH 495 Special Topics in Architectural History**

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.

#### **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. Prerequisite(s): None.

## **Architectural history (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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ARLH 702 History of Architectural Theory and Criticism**

Since the ancient world, architects and theorists have attempted to conceptualize the essence of architecture. In this course, students focus on significant theoretical texts in the history of architecture from antiquity to the present. Students assess the critical tradition while analyzing and conceptualizing architectural principles. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ARLH 713 Diversity in the History and Theory of Architectural Practice: Beyond the Canon**

Within histories of modern architecture, the designs of women and minority architects have largely been overlooked, yet their contributions are impressive. Students in this course investigate the achievements of notable architects within social, historical, and theoretical contexts in order to understand the gendered or racial biases that have framed architectural production. Students demonstrate an advanced understanding of diversity in architecture through scholarly presentations and professional course projects. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARLH 739 Urban Form and Civic Ideals through History**

From the oldest cities of ancient Mesopotamia to contemporary urban landscapes, the history of urban form reflects remarkable continuities and dramatic innovations. Students explore how architecture, public space, city planning, and public works are considered in relation to the social, political, economic, and religious contexts of urban form. Students use advanced research methods to build critical awareness of the historic and cultural impacts on urban design. Prerequisite(s): None.

#### **ARLH 743 Analyzing Architecture and Art of the Islamic World**

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): None.

#### **ARLH 744 Traditional Arts and Architecture of the African Continent**

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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARLH 758 History and Theory of Villas and Gardens**

The age-old impulse to build a villa--a "home away from home" set in a garden--is a fundamentally paradoxical one. In this course, students seek to discover why we seek such places, what ideals these garden villas represent, and how designers, architects, and landscape architects have addressed these constructed experiences for centuries. Students consider historic villas, gardens, and literary texts as ideas and spaces in their contexts. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARLH 761 Analyzing American Cultural Landscapes**

The American landscapes of everyday homes, businesses, places of recreation, and transportation represent deep cultural and regional traditions that shape our daily lives. In this course, students analyze these "ordinary" places, question the methods used in recognizing and defining them, and interpret how such landscapes shape the culture of ordinary people in all their diversity of ethnicity, age, gender, and economic standing. Prerequisite(s): None.

#### **ARLH 763 Traditions in Global 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. Prerequisite(s): None.

#### **ARLH 769 Analyzing the City in Film and Media**

The parallel development of the modern city and contemporary media technologies has inspired representations of the city in photography, cinema, television, and associated media, profoundly impacting our understanding of the ever-changing nature of urban form and urban life. In this course, students focus on the cultural forces that shaped the relationship between cities and media. Students also analyze the psychological and sociological effects that media has on our perceptions and understanding of the city. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARLH 772 Analyzing American Architecture**

Shaped by immigration, inherited traditions, and homegrown innovations, the built environment of America is a diverse cultural landscape. In this course, students analyze how settlement patterns, domesticity, industrialization, urbanization, and modernization affected the development and evolution of uniquely American architectural and urban forms, from the pre-Colonial era to the present. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARLH 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

#### **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. Prerequisite(s): None.

#### **ARCH 241 Construction Technology I: Building Materials and Assemblies**

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 SBLD 115.

#### **ARCH 301 Architecture Design Studio I: Human-centered Design**

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): COMM 105, CTXT 122, ENGL 123, MATH 201, PHYS 201, ARLH 206, ARLH 208, SBLD 225, ELDS 225, ARCH 241.

### **ARCH 302 Architecture Design Studio II: Site and Environmental Context**

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: Structural Applications**

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 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: Building Systems and Technologies**

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: Energy, Climate, and Human Comfort**

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 404 Architecture Design Studio IV: Urban Context**

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): ARLH 211, ARCH 303, ARCH 319, ARCH 341, ARCH 361, social/behavioral sciences elective.

### **ARCH 405 Architecture Design Studio V: Research and Schematic Design**

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: Comprehensive Design Development**

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, SBLD 115.

#### **ARCH 435 Site Plan Development**

This course teaches site development techniques from the conception of a project through to the final site plan. The course begins with site selection and building location and then progresses through sediment and erosion control measures, building access, parking, ADA requirements, storm water runoff, and landscaping. Prerequisite(s): ARCH 319, ARCH 341.

#### **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: Mechanical, Lighting, Acoustics, and Life Safety Systems**

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 465 Sustainable Design for the Built Environment**

Students receive 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 discussions introduce students to the needs and possibilities of being effective green builders and architects. Prerequisite(s): INDS 306 or PRES 320 or ARCH 461.

### **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.

## **Architecture (graduate)**

### **ARCH 501 Applied Physics for Architecture**

Through a study of underlying principles and the relationship of various forces, students in this course investigate the fundamental mathematical and physics problem-solving methods required for the field of architecture. Students analyze structural mechanics, cross-sectional properties, light, sound, hydrostatics, fluid flow, thermodynamics, and electricity to learn to calculate a balance between systems of equilibrium, inertia, humidity, and human comfort. Prerequisite(s): None.

### **ARCH 521 Advanced Construction Methods: Building Systems and Technologies**

The study of construction methods continues to evolve as new building codes, industry standards, and programmatic requirements influence the selection of both structural and nonstructural elements in building construction systems. In this course, students investigate emerging technologies, materials, assemblies, and construction detailing to better understand the relationship between drawings, specifications, and the real-world construction environment. Prerequisite(s): None.

### **ARCH 531 Graduate Architecture Design Fundamentals: Human-centered Design**

This course is designed to develop students' abilities to create meaningful architectural design solutions. The course concentrates on the ways in which basic human factors affect and inform architectural design. Through lectures and

design projects, students consider behavioral aspects that affect design and the interrelationship of form, space, and human experience. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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(s): Permission of the department chair.

#### **ARCH 717 Graduate Architecture Studio I: Urban Design and Development**

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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **ARCH 727 Graduate Architecture Studio II: Comprehensive Design and Programming**

This studio course emphasizes holistic and integral architectural design to engage students in a systems thinking approach that meets the needs of both the user and the contexts in which designs are situated. Synthesizing program research and site analysis, students arrive at a theoretical design construct that responds to user and regulatory requirements, site conditions, and universal design. Students also consider the measurable environmental impacts of their design decisions as they create schematic designs. Prerequisite(s): ARCH 717.

#### **ARCH 735 Site Plan Design and Development**

This course teaches advanced site development techniques and design from the conception of a project through to the final comprehensive site plan. The course begins with site selection and building location and then progresses through

the design and calculations needed for sediment and erosion control measures, building access, parking, ADA requirements, storm water runoff, and landscaping. Prerequisite(s): Architecture or urban design major.

### **ARCH 736 Complex Structural Applications**

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. Prerequisite(s): None.

### **ARCH 737 Graduate Architecture Studio III: Comprehensive Detailing and Systems**

In this studio, students enact the imagination and innovation required to bring technical resolution to architectural design constructs developed in ARCH 727 Graduate Architecture Studio II: Comprehensive Design and Programming. Through their design decisions, students demonstrate the integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

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 714 or ARCH 736 or ELDS 745 or ARCH 760 or ELDS 775, ARCH 719, ELDS 727, ARCH 737, 500- to 700-level PRES or URBA elective.

### **ARCH 747 Graduate Architecture Studio IV: Interdisciplinary Focus**

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 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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.  
Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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 course 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. Prerequisite(s): None.

### **ARCH 779 Graduate Internship**

Students in this course undertake a teaching or field 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 - Developing Concept, Context, and Program**

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, completion of the review for candidacy.

### **ARCH 799 Graduate Architecture Studio: Thesis II - Design Detailing and Final Exposition**

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 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 metamorphosed by the end of the century as a global language historically characterized as exuberant, tumultuous and even licentious. Prerequisite(s): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, ENGL 123.

### **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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, ENGL 123.

### **ARTH 253 Pagans, Celts, and Vikings: Arts of Ancient and Medieval Britain**

Archeological sites, artwork, architecture, and monuments have sparked questions and conversations throughout history. From British archeology in the Neolithic period to pagan ritual landscapes, students analyze how these ancient artifacts have impacted cultures around the world. Students discuss art and architectural developments under the Normans, Vikings, Irish, and conclude with the synthesis of English Gothic. Prerequisite(s): CTXT 121, CTXT 122.

### **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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, ENGL 123.

### **ARTH 286 Art of Japan**

Students gain an overview of Japanese artistic traditions and innovations from the Neolithic Jōmon period up to the culture of today. From refined court culture to the military influence of the samurai, students explore the rich variety of artforms used in Japan including painting, sculpture, interior design, garden design, prints, and contemporary media such as video and installation. Students study the impacts Buddhist and Shinto beliefs have had on the content, style, and role of the arts within the framework of Japanese culture and history. Prerequisite(s): CTXT 121, CTXT 122, 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): CTXT 121, CTXT 122, ENGL 123.

### **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 315 From Myth to Manga: Narrative in East Asian Art**

Stories in Asia have taken many visual forms, from murals and handscrolls, sculpture and woodblock prints, to more contemporary media, such as manga and anime. Through analysis of narrative devices and visual formats specific to East Asia, students gain an understanding of historical art forms and how they impact today's culture. Prerequisite(s): Any 200-level ARTH.

### **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 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.

### **ARTH 342 Art and Spirituality**

Students explore the inextricable bond between form and spirit through a scrutiny of visual art, ideographic writing systems, jewelry, fashion, dance and music within its historical context. Students apply diverse methods to test the reading and display of both consciously abstract and deliberately representational spiritual approaches to works of art.

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 Portraiture**

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.

### **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 Liberation Aesthetics: Transforming Creative Consciousness**

This course engages in revelatory and transformative aesthetic experiences of contemporary global art and culture. Students engage with the effect of cultural experiences on consciousness through the study of aesthetics, the philosophy of art, metaphysics, and ethics. Students also engage in mindfulness practices, receiving art without distraction or judgment while producing formal writing that explores the cultural impact of their moral and ethical values. 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 and the American Southwest. Students read, research, write and speak about issues in Native American art while learning how to analyze native art in its cultural and temporal context. 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 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): Any 200-level ARLH or ARTH course.

### **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 ARLH or 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 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 407 Hidden Histories: Savannah's Layered Past**

How do art and culture define a city's identity and history? In this course, students answer that question by exploring the rich visual heritage and historical artifacts that define and express the people, places and culture of Savannah and the Lowcountry. Prerequisite(s): Any 300-level ARTH or MUSM course or permission of the department chair.

#### **ARTH 412 Senses and Sensibilities**



In this course, students explore the innovative methods used in modern museums and galleries that exhibit immersive and sensory-driven installations. Students examine new directions and multi-faceted trends that engage viewers with the senses of smell, touch, taste, and hearing in contemporary art. Prerequisite(s): Any 300-level ARTH, ARLH, or CINE class, or permission of department chair.

#### **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 434 Dancing the Diaspora: Critical Approaches to Afro-Atlantic Arts and Culture**

Where artistic creation and cosmology converge, performance is inherently interdisciplinary. This class investigates the relationship between Africa and the Afro- Atlantic World via an interdisciplinary methodology. Students explore performance, ritual and its objects, dance, gesture, theatre, and music, as well as readings and films. Studying these cultural productions sparks a critical reevaluation of the traditional notion of "diaspora" as a static relationship between Africa and the Americas (what came from Africa, came to the Americas), revealing the Afro-Atlantic World as an amalgam of reciprocal and continuous contact between the Americas, Europe and Africa. Prerequisite(s): Any 300-level ARLH/ARTH course.

#### **ARTH 435 Surrealist Art and Cinema, 1924 to 1984**

Surrealism and cinema created new visual realms that astonished 20th-century viewers. Supplemented by film screenings, exhibition reviews, and literature reviews, students explore the related developments of surrealism and cinema from 1924 to 1984. Students learn a new approach to surrealism focused on the impact on popular culture. The role of women as both the subject matter of surrealism and as artists is also emphasized. Prerequisite(s): ARTH 207.

#### **ARTH 436 Collage, Bricolage, Montage**

The construction of visual cultural productions occurs where the imagined and the real intersect. Whether pieced together on a flat surface, transformed into three-dimensional works of art, or expressed through writing, sound and movement, the art of assemblage represents cultural heritage and artistic stories. This course investigates the various forms of visual art, theater, dance, film, architecture and spatial interventions for the purpose of research, analysis and the navigation of creative approaches. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARTH 439 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 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.

#### **ARTH 459 The Art of the Ruin**

Ruins have always held a special fascination for artists of all periods and cultures. Buildings left half standing, sculptures in fragments, and objects of melancholic beauty all hold profound lessons. This class traces the art resulting from the wrecked remains of civilizations past. Students explore the cultural significance of ruins and form their own analyses through research and interpretation of visual materials. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARTH 460 Weaving Metaphors: Beyond the Image**

Textiles, studied within their cultural contexts of production and use, reveal how fiber arts can communicate ideas through metaphors embedded in all creative design choices and technologies. In exceptionally textile-literate cultures, sites of meaning include fiber and dye selection, sources, and processing; the type of loom employed; fabric structures; pattern choices; and the gender of the artists. Prerequisite(s): Any 300-level ARLH or ARTH course.

#### **ARTH 463 Image, Text, Print**

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.

#### **ARTH 477 Critical and Theoretical Approaches to Photography Since 1945**

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.

#### **ARTH 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.

#### **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 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 494 War, Art, and Memory: 1914 to 1945**

The two world wars of the first half of the twentieth century wrought unprecedented levels of destruction and artistic production. In this course, students investigate how those who directly experienced battle memorialized the fight; how imagery affected and connected those on "the home front;" and how art formed evolving historical narratives of both wars. 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.

## **Art history (graduate)**

### **ARTH 700 Historiography of Art History**

Historiography is a thorough introduction to the principal 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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 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 734 Dancing the Diaspora: African and Afro-Atlantic Representation and Performance**

Dancing the Diaspora investigates the relationship between Africa and the Afro- Atlantic World by examining the point where artistic creation and cosmology converge. Using an interdisciplinary methodology, we draw on visual and performance art as well as readings and films. Performance is defined as expressive culture in the broadest sense, and includes ritual and its objects, dance, gesture, theatre, music, and the spaces in between. A shift from the traditional understanding of "diaspora" as a static relationship between Africa and the Americas (what came from Africa, came to the Americas) will be employed, conceptualizing the Afro-Atlantic World as an amalgam of reciprocal and continuous contact between the Americas, Europe and Africa. Prerequisite(s): Any 700-level ARLH/ARTH course or permission of the department chair.

### **ARTH 735 Surrealism and Cinema, 1924 to 1984**

Surrealism and cinema created a new world that 20th century viewers could have never imagined. Challenging traditional scholarly paradigms, students master and apply a range of recent developments in methodological approaches and theoretical constructs to surrealism and cinema, focusing on their complex relation to one another and to popular culture. Emerging discourse on the role of women as both the subject matter of surrealism and as artists receives emphasis. Supplemented by film screenings, exhibition reviews, and literature reviews, this course charts the relation between developments in surrealism and cinema from 1924 to 1984. Prerequisite(s): ARTH 701.

#### **ARTH 736 Collage, Bricolage, Montage: Issue in the Art of Assembly**

The creative act of assemblage occurs at the intersection between the visual and the spatial, between imagined and constructed reality. Whether bound to flat surfaces, constructions in three dimensions, time-based practices or linguistic play, the art of assembly constructs new relationships dependent upon cultural heritage and artistic traditions. This course investigates the intermedial and relational nature of assembly from a range of perspectives, including visual arts, theater, dance, film, architecture and spatial interventions. Prerequisite(s): Any 700-level ARLH or ARTH course.

#### **ARTH 738 Reflections on Art History in Visual Culture: The Spectacle of Roman Cinema**

Ancient Rome has long been the inspiration for major film and television productions across the globe. In this seminar course, students examine the evidence of visual culture and the role of art history in producing such cinematic vehicles. Students use the latest interpretive methods to specifically address the spectacle and propaganda of major Roman legacies preserved in the media of film and television. Prerequisite(s): Graduate level standing.

#### **ARTH 739 The Culture of Museums**

The twenty-first century art museum is an unparalleled storehouse of human knowledge and cultural history. Students master a historical overview of the development, evolution, form, and meaning of the art museum. Through course readings, class discussions, and case studies of major museums, students explore museum theory and cultural and interpretative works of art in collections and exhibitions. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

#### **ARTH 746 Great Masters' Materials and Techniques**

Knowledge in the field of artists' materials and techniques is a significant stepping stone for graduate students looking to work as professional art educators, museum curators, and gallerists. In this class scholarly readings and artists' dialogues combined with interpreting scientific evidence and conservation projects form the basis of art historical analysis on topics such as technique and authentication. This 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 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. Prerequisite(s): None.

#### **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.

#### **ARTH 759 The Art of the Ruin: Issues in Representation**

Artists are perpetually engaged in processes of making and unmaking. The poignant exercise of creating art in response to the buildings and monuments that have been worn over time has long been a fascinating human activity. This class traces the intellectual interest in the art of the ruin. Graduate-level critique leads to a focused investigation of ruins within the multicultural history, theory and criticism of art and design. Prerequisite(s): Any 700-level ARLH or ARTH course or permission of the department chair.

#### **ARTH 760 Weaving Metaphors: Issues in Ancient Textiles**

Studied within their cultural contexts of production and use, textiles reveal how fiber arts can communicate ideas through metaphors embedded in all creative design choices and technologies. In exceptionally textile-literate cultures, sites of meaning include fiber and dye selection, sources and processing; the type of loom employed; fabric structures; pattern choices; and the gender of the artists. 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 ARTH course or permission of the department chair.

#### **ARTH 761 Landscapes and Photography**

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.

#### **ARTH 763 Image, Text, Print: Issues in Representation**

The print medium was the earliest form of rapidly disseminated mass-communication to combine image and text. It therefore predated 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.

#### **ARTH 777 Critical and Theoretical Approaches to Photography and Cinema Since 1945: Issues in Contemporary Art**

After 1945, photography and avant-garde cinema transformed art and visual culture, and are closely intertwined. This course examines major contemporary photographic and cinematic 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, film, and the texts that framed significant contributions to contemporary photography and cinema. Prerequisite(s): Any 700-level ARLH, ARTH or CINE course or permission from the department chair.

#### **ARTH 779 Graduate Internship**

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

### **ARTH 787 Gender and the Body: Issues in Contemporary Art**

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**

The art history M.A. degree program culminates with completion of a graduate-level thesis that demonstrates mastery of scholarly research and analysis; a refined knowledge of the history, theory and criticism of art and design; and makes an original contribution to the discipline of art history. Prerequisite(s): Completion of the review for candidacy.

### **ARTH 794 Hidden Histories: Discovering Savannah**

The city of Savannah offers an immersive research laboratory where students examine the complex connections between artistic expression and cultural identity. Through deep exploration of the region's rich visual heritage, students pursue contextual understanding of the intersectionality of race, class, gender and identity embedded in Savannah's public and private histories. Engagement with local resources energizes and enriches documentation of the people, places and culture that define Savannah and the Lowcountry. Prerequisite(s): Any 700-level 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. Prerequisite(s): Vary according to topic.

## **Astronomy (undergraduate)**

### **ASTR 101 Introduction to Astronomy**

From artists to scientists to explorers, the night sky fascinates and inspires. Using images obtained from Earth-bound telescopes and spacecraft, students in this course examine celestial objects and investigate the physical nature of the universe. Through research, simulation and an investigation of space exploration initiatives, students obtain a theoretical and factual foundation for the study of astronomy. Prerequisite(s): None.

## **Biology (undergraduate)**

### **BIOL 100 Environmental Science**

Through the study of environment science, students explore how human behavior and resource use is changing our world. Through hands-on study trips and local/global discussions, students examine the causes, consequences, and solutions to environmental challenges. Prerequisite(s): None.

## **Biology (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. Prerequisite(s): None.

## **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. Prerequisite(s): None.

### **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.

### **BREN 495 Special Topics in Branded Entertainment**

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

## **Business management (undergraduate)**

### **BUSI 110 Business I: Fundamentals**



Knowledge of business fundamentals is essential for careers in creative industries. Covering topics such as business research, accounting, finance, organizational structure, human resources, intellectual property, and marketing, this course introduces students to the terminology and basic tenets of business and finance through case studies and real-world applications. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **BUSI 220 Business II: Economic Principles**

This course expands business fundamentals into the areas of macro- and microeconomics, focusing on topics relevant to creative industries, such as growth in market economies, supply and demand, monetary systems, pricing, inflation, employment, and market and consumer equilibrium. Students evaluate current and past economic events and apply strategies and tools of economic analysis to understand contemporary contexts and predict future outcomes and opportunities. Prerequisite(s): BUSI 110.

### **BUSI 255 Navigating Business Complexities**

Students explore the complexities that come with creating and selling artistic work, as they hone critical thinking skills on topics such as the First Amendment, copyright, taxation, risk management, and business ownership. Building a strong foundation from case study analysis, students navigate intellectual property, contracts, labor concerns, and ethical business practices associated with creative industries. Prerequisite(s): BUSI 110.

### **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 110.

### **BUSI 330 Business III: Strategy and Decision-making**

Fueled by artists and designers, the creative economy exists at the intersection of ideas, innovation, technology, and market opportunities. Through creative economy examples and case studies, students apply business and economic principles and analysis to examine their impact on financial and strategic decision-making. With an understanding of corporate values, key performance indicators, and business complexities, students create a business plan that addresses the impact of organizational management, market differentiation, sustainable development, and diversity, equity, and inclusion (DEI). Prerequisite(s): BUSI 220, any MATH course or SAT math score of at least 580 or ACT math score of at least 24.

### **BUSI 355 Entrepreneurship Studio**

As the creative sector grows and evolves, creative professionals are increasingly drawn to entrepreneurship. Through experiential learning, this studio builds the ability to identify market opportunities, develop meaningful value propositions, design and test business models, and formulate execution strategies. Students use cutting-edge strategy

tools and learn how to effectively communicate their ideas to diverse audiences as they analyze market opportunities and formulate a cohesive business strategy. Prerequisite(s): BUSI 220.

## **Business of beauty and fragrance (undergraduate)**

### **BEAU 210 Beauty and Fragrance Through the Ages**

Used to enhance, alter, conceal or even disguise, the application of make-up and fragrance is one of the world's oldest social practices. From war paint and rouge to perfume and Venetian ceruse, the history of beauty and fragrance as well as the rise of this global industry are intricately tied to political, cultural and historical contexts. In this course, students learn how cultural and historical beauty rituals and conventions continue to influence and drive contemporary business practices and social norms. Prerequisite(s): CTXT 121.

### **BEAU 220 Product Design for Customer Experience**

Iconic beauty and fragrance products initiate the customer experience through design, packaging and presentation. In this course, students synergize aesthetic appeal with core functionality to engage customers and build brands. Through examination of iconic brands, students analyze core product categories of beauty and fragrance to prototype effective products, packaging and consumer experiences. Prerequisite(s): None.

### **BEAU 320 Beauty and Fragrance Marketing and Management**

Through exploration of product development, merchandising and marketing, students learn strategies for communicating creative ideas and building collaborative relationships with beauty and fragrance marketers, developers and designers. Students analyze case studies of key competitors and suppliers in the beauty and fragrance marketplace to identify the hallmarks of successful product marketing and opportunities to further nurture the consumer relationship. Prerequisite(s): BEAU 210.

### **BEAU 330 Beauty and Fragrance New Product Launch**

Successful brands transform beauty and fragrance consumers into loyal customers through unmistakable brand identity. In this course, students delve into an existing brand to identify an opportunity for growth and expansion through a new product launch. Focusing on marketing, pricing, branding, packaging, distribution and more, students design a comprehensive strategy to support a successful product launch and establish metrics to assess profitability. Prerequisite(s): BEAU 220, BEAU 320.

### **BEAU 350 Brand Management for Global Markets**

With international opportunities and cultural diversity transforming the industry, beauty and fragrance brands with optimum marketing and distribution strategies thrive in this global marketplace. From pure players and brand extensions to retail stores and ecommerce channels, students acquire the tools, models and best practices to drive the success of global brands. Prerequisite(s): BEAU 320.

### **BEAU 420 Leadership, Ethics, and Influence**

Progressive beauty and fragrance brands embrace their responsibility to consumers, environments and cultures, making informed, ethical decisions that protect and advance the health and well-being of their customers and communities. Examining the industry's unique challenges—where health and well-being must be balanced with brand success and growth—students develop the acumen for effective, responsible leadership. Prerequisite(s): BEAU 220 and BEAU 320.

### **BEAU 430 Collection I: Business Framework and Model**

Focusing on a unique entrepreneurial opportunity within the beauty and fragrance industry, students develop a comprehensive business model based on research and analysis of the global marketplace. From brand strategy to operating guidelines, students cultivate the framework for development and launch of an original product line. Prerequisite(s): BEAU 330 and BEAU 350.

### **BEAU 440 Collection II: Branding and Launch**

Building on a solid framework informed by research and analysis, students develop, launch and market an original beauty and fragrance product line that delivers a unique value proposition. Students prepare for their brand launch with an omni-channel marketing plan that includes a collection of branded collateral and packaging, the identification of retail partners and brand loyalty strategies. Prerequisite(s): BEAU 430.

### **BEAU 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.

## **Ceramic arts (undergraduate)**

### **CERA 125 Ceramics I: Understanding Materials and Techniques**

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 Wheel Throwing I: Functional Vessels**

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 I: Reproduction Techniques**

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 and sophomore, junior or senior status.

### **CERA 315 Wheel Throwing II: Aesthetics and Surface**

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 II: Developing Reproduction Complexity**

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 Ceramics II: Concepts, Designs, and Technical Applications**

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 Ceramics III: Developing a Cohesive Body of Work**

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.

## **Ceramic arts (graduate)**

### **CERA 701 Ceramic Applications in Architecture**

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. Prerequisite(s): None.

### **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 potters' 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. Prerequisite(s): None.

## **Chemistry (undergraduate)**

### **CHEM 101 Applied Chemistry**

From perfume making to 3D printing to environmental applications, chemistry plays a fundamental role in everyday life. Students in this introductory course focus on the foundations of chemistry while acquiring new analytical and logical skills. Through an examination of chemical structure, composition, properties and reactions, students learn the value of chemistry in a modern, consumer-driven world. Prerequisite(s): None.

## **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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**

In this course, students examine the historical development of cinema from its origins to the 1960s, focusing primarily on U.S. and European cinema. Through lectures, readings and screenings of landmark work, students learn to analyze film as an art form, a communications tool and an entertainment source. Prerequisite(s): CTXT 122, ENGL 123.

### **CINE 315 American Cinema**

Students examine in depth the development of the motion picture medium in America from 1920-1960 through lectures, readings and screenings of landmark work. Students consider the relationship of individual films, directors and genres to sociological and cultural contexts of the U.S. and analyze film as an art form, a communications tool and an entertainment source. Prerequisite(s): CINE 275.

### **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 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. Prerequisite(s): Vary according to topic.

## **Cinema studies (graduate)**

### **CINE 703 Analyze This: Cinema Studies Methods and Practices**

Through engagement with contemporary research and discourse, students explore the scholarly methods and practices that anchor critical analysis and interpretation in cinema studies. Students learn to systematically review primary and secondary sources and clearly articulate a methodology to inform their own scholarly work. Prerequisite(s): None.

### **CINE 705 Cinema in Context: From the Fairground to the French New Wave**

Through close analysis of film movements and stylistic trends from the late 1890s through the 1960s, students examine cinema's rich and vibrant history. From cinematic pioneers like the Lumière brothers and Chaplin to Truffaut and Godard, students discover the influence of significant filmmakers and how their work influenced contemporary cinematic practice. Prerequisite(s): None.

### **CINE 713 Near to Far: Global Cinema**

Global cinema represents a complex tapestry of cultural, political, economic and aesthetic factors. Through close readings and analysis, students examine international landmark films, exploring the ways in which cinematic themes and styles have transcended geography and transformed filmmaking. Prerequisite(s): None.

### **CINE 715 Studios, Stars, and Storytelling: Art of Classic Hollywood**

Classic Hollywood conjures notions of hardboiled detectives, screwball romances and Technicolor dreams. In this course, students learn the history of this era from production practices and storytelling conventions to censorship and stardom. Students explore this Golden Age through archival and secondary sources, gaining insight into the evolution of the studio system. Prerequisite(s): None.

#### **CINE 716 Innovations in Cinema Writing and Publication**

With the proliferation of digital platforms and the distribution revolution, cinema writing has evolved to encompass an array of innovative publication formats. In this course, students explore professional practices beyond traditional film scholarship — such as film reviews, first-person narrative essays, creative non-fiction, fictocriticism and videographic essays — to experiment with emerging forms of cinematic writing and expand professional opportunities. Prerequisite(s): None.

#### **CINE 728 American Indie: Films, Festivals, and the Independent Spirit**

Flourishing beyond its humble origins, independent cinema traveled from the neighborhood theater to Hollywood. Once a laboratory for experimental filmmaking, indie films now influence and even dominate mainstream markets, including annual accolades at the Academy Awards. Students examine the history, practices and style of indie storytelling and explore the role film festivals, art-house theaters and critics play in the advancement of film culture. Prerequisite(s): None.

#### **CINE 737 Graduate Seminar in Cinema Studies**

This seminar requires in-depth consideration of a specific cinema studies topic. Topics might include historical-based studies (such as cinema of the 1950s), national-based studies (the French New Wave), theoretical and historical considerations of film form (mise-en-scène, film performance), or thematic topics (Romanticism and cinema, cinema and primitivism). Students assess published scholarship on the seminar topic, and conduct their own focused inquiries in papers and presentations that synthesize and build on that scholarship. Prerequisite(s): CINE 705.

#### **CINE 738 Thrills and Tears: The History of Film Melodrama**

From suspenseful cliffhangers to tear-jerking dramas, melodrama captivates and fascinates audiences. In this course, students explore how the fundamental traits of melodrama — pathos, wronged victims, sensation and stark moral conflicts — form the bedrock of popular cinema. Students examine the history of film melodrama and its dominant influence on American culture. Prerequisite(s): None.

#### **CINE 747 Decoding Cinematic Complexities**

As audiences immerse themselves in a cinematic experience, cinema studies professionals travel beyond passive viewing to gain a deeper understanding of a film's sights and sounds through the lens of critical theories. Through close examination of historically significant films, students apply semiotic, psychoanalytic, and phenomenological perspectives to illuminate the complex pleasures and meanings of cinema. Prerequisite(s): CINE 705.

#### **CINE 748 Professional Pathway: Cinematic Discourse in a Digital Age**

As leaders of contemporary cinematic discourse, students merge cinema studies expertise with versatile writing styles to maximize success across a range of professional pathways. From prestigious journals and popular magazines to film reviews and videographic essays, students cultivate a unique voice in cinema and film criticism through a professional portfolio of refined writings appropriate to diverse platforms and publications. Prerequisite(s): Cinema studies major, completion of the review for candidacy, and permission of the department chair.

#### **CINE 779 Graduate Internship**

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

### **CINE 788 Professional Pathway: Cinema Studies M.A. Thesis**

Through research and analysis, students advance a line of academic inquiry that defines their unique voice within the scholarly dialogue of cinema studies. Framed by a strong thesis, well-defined research methodology and mastery of film theory, students produce original work that showcases a comprehensive application of cinema studies theories, methods and practices. Prerequisite(s): Cinema studies major, completion of the review for candidacy, and permission of the department chair.

## **Communications (undergraduate)**

### **COMM 105 Speaking of Ideas**

Societies flourish when citizens engage in thoughtful public discourse and communication about ideas that shape the human experience. From history, religion, and identity to innovation, creative expression, and beyond, students study rhetorical concepts and exemplars to make informed contributions and enrich their skills in authentic self-presentation. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **COMM 205 Communication, Culture and Context**

The study of communication theories and methods gives visibility into diverse cultural dynamics and practices. Students employ a range of research methodologies to discover strategies and develop skills for bridging cultural differences and successfully navigating the complexities of personal, social and business interactions. 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.

## **Communications (graduate)**

### **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. Prerequisite(s): None.



## **Community service (graduate)**

### **GOOD 560 Design for Good**

Under the supervision of SCAD faculty and alumni mentors, students generate and apply design solutions and services that aim to advance social, community, and environmental good. Open to all SCAD disciplines, this studio course incorporates design, business concepts, social entrepreneurship, and community partnerships to address essential human needs, such as food, shelter, clothing, and environmental sustainability. Prerequisite(s): Permission of the department chair.

## **Creative business leadership (undergraduate)**

### **LEAD 495 Special Topics in Creative Business Leadership**

This course examines topical issues in business design and arts leadership. Issues vary from term to term. Prerequisite(s): Vary according to topic.

## **Creative business leadership (graduate)**

### **LEAD 701 From Agoras to Digital Markets: Fundamentals of Business Design**

Leading the design and management of dynamic creative and cultural enterprises takes a thorough understanding of organizational processes and management techniques. Through a survey of historic organizational strategies, students are introduced to the innovative tools, necessary to develop their own enterprise or lead within an existing organization. Students focus on enterprise analysis, organizational structures, strategic planning, management techniques and incorporation. Prerequisite(s): None.

### **LEAD 709 Business Complexities in Creative Industries**

Artists and arts organizations serve as agents of innovation and positive social change, and the growth of this sector requires arts professionals to have a working knowledge of intellectual property, First Amendment, and employment rights and responsibilities. Students examine how governance, control, form and legal status affect various types of business entities as well as the associated social, ethical and fiduciary duties related to succeeding in the arts. Prerequisite(s): None.

### **LEAD 720 Calculated Risk: Quantitative Insights for Business Innovation**

Sustaining a competitive advantage and providing a superior financial return requires leaders to analyze business strategies using historical constructs, quantitative reasoning and risk mitigation. Students develop scenario-based financial projections through divergent and convergent design thinking principles while applying both analytics and intuition to design opportunities. Prerequisite(s): LEAD 701 or SERV 710.

### **LEAD 725 Influencers and Innovators: Characteristics of Transformative Leadership**

Transformative leaders have two common characteristics: resourcefulness and grit. In this course, students learn analytical thinking techniques and methods of managing complex, human-related problems through systems analysis tools to become positive leaders of business. Students also establish a deep understanding of emotional intelligence to develop their capabilities to manage and work in complex organizational structures. Informed by research, inquiry and discussion, students develop and execute strategies, and design high-performing organizations that deliver results. Prerequisite(s): LIBA 705.

### **LEAD 739 Funding Creative Businesses: Financial Strategies for Sustained Success**

Entrepreneurs in creative industries face unique economic opportunities and challenges. Through evaluation of business opportunities, understanding funding alternatives, navigating risk, effective negotiation and financial analyses, students explore key tenets of entrepreneurial finance. Students learn applied skills, enabling them to successfully conduct valuations, strategically select funding alternatives and generate financial information and returns required by investors or lenders. Prerequisite(s): DMGT 720 or LEAD 720 or LXMT 720 or JEWL 724 or IDUS 733 or FIBR 748 or SERV 745.

### **LEAD 746 Design the Future: Entrepreneurship Principles and Practice**

The unprecedented pace of innovation and entrepreneurial activity offers exceptional opportunities for students to design their own enterprises. Students develop a new venture idea, assess their concept's viability, manage its evolution and strategically plan for its execution. Emphasis is placed on students' application of emerging entrepreneurial thought and state-of-the-art strategy tools. Prerequisite(s): LEAD 701.

### **LEAD 747 Marketing Arts and Cultural Initiatives**

Successful promotion of arts and cultural enterprises requires strategic application of both traditional and emerging marketing approaches. Students develop a comprehensive understanding of how to promote cultural or creative enterprises, effectively applying strategies that include market and new venture research, target marketing, direct mail campaigns, media coverage and advertising. Prerequisite(s): LEAD 701, WRIT 743.

### **LEAD 749 Leading Creative Businesses: M.A. Final Project**

From idea generation to low-fidelity prototypes, students generate innovative business models based on analysis of market opportunities in their chosen sector. Through the development of a clear hypothesis and strategic plan, students develop their business ideas while learning how to test products in the market place embracing the characteristics of superior leaders: agility, resilience and vision. Prerequisite(s): LEAD 746 and completion of the review for candidacy.

### **LEAD 750 Creative Business Internship**

Students gain applied professional experience with leading enterprises, organizations and businesses in the cultural and creative sectors. Internship opportunities may include, but are not limited to, SCAD signature events, communications enterprises, dance companies, event management enterprises, galleries, municipal cultural affairs agencies, museums, opera companies, orchestras, private or corporate foundations, producing organizations, theater companies, trade associations and visual arts studios. Prerequisite(s): An approved graduate field internship application.

### **LEAD 779 Graduate Internship**

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

### **LEAD 780 Special Topics in Creative Business Leadership**

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

## **Culture in context (undergraduate)**

### **CTXT 121 Visual Culture in Context: Pre-Modern Global Perspectives**

The study of human culture and experience is grounded in the investigation of creativity, continuity, and invention. Through a close examination of artifacts from across the globe within key historical moments, students build a language that allows them to describe and contextualize global visual productions by a range of cultures. Critical readings inform analytical thinking and writing as students explore significant contributions to the development of cultural expression from the Paleolithic to the late Medieval period. Prerequisite(s): None.

### **CTXT 122 Visual Culture in Context: Making Modernities**

Students navigate historical and contemporary expressive practices through critical encounters with visual and cultural productions from across the globe. As they explore the emergence of global consciousness and innovative forms of expression, students engage in research, close readings, and visual analysis of artifacts from the Early Modern, Modern, and Post-Modern periods. Prerequisite(s): None.

## **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): CTXT 121, CTXT 122.

### **DANC 211 Jazz Dance Techniques**

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. Prerequisite(s): None.

### **DANC 212 Modern Dance Techniques**

Modern dance rebels against the rigid structure of classical ballet, freeing dancers to creatively and organically explore movements and express a wider range of emotions. Through the study and practice of modern dance, students learn dance terminology, technique, accuracy in movement and physical and spatial awareness. Prerequisite(s): None.

### **DANC 213 Ballet Techniques**

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. Prerequisite(s): None.

### **DANC 214 Tap Dance Techniques**

With a click of the heel, students learn how to capture an audience's attention through the art of tap dance. Students are introduced to challenging choreography, rhythm work, combinations, audition technique, and criticism and critique. Students explore the many styles and cultural history of tap dancing on Broadway and beyond as well as acquire the terminology associated with this popular form of dance and entertainment. Prerequisite(s): None.

### **DANC 312 Modern Dance Styles**

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 350 Musical Theater Dance Technique**

Audiences love a show-stopping number. In this course, students study American musical theater dance styles for stage and screen, exploring the diverse history of the genre and the prominent choreographers who contributed to its unique styles. In addition to performing excerpts from various productions, students analyze the techniques and terminology employed by professional performers. Prerequisite(s): ACT 206 or DANC 212 or ACT 310.

### **DANC 490 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 205, DANC 211, DANC 213.

## **Dance (graduate)**

### **DANC 750 Dance Technique for Musical Theater**

Five, six, seven, eight! Since the early 20th-century, Broadway choreographers have used the art of dance to further plot development, illuminate character, and intensify emotional content. In this course, students analyze the history of musical theater as they examine the transformational impact of prominent Broadway choreographers. They experiment with a range of genres and demonstrate their skill through musical theater dance performances and mock auditions. Prerequisite(s): None.

## **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. Prerequisite(s): None.

### **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.

### **DSGN 102 Design II: 3D Form in Space**

Students work with a variety of media and complete sculptural and architectural projects to learn how to manipulate 3D 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.

### **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 100.

### **DSGN 204 Design III: Time**

The shaping and designing of time-based artwork are 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): DIGI 130, DSGN 101, and DSGN 102.

### **DSGN 208 Storyboarding Essentials**

Artists and designers need to communicate their ideas to crews, clients and other stakeholders. In fields where interdisciplinary collaboration is essential, creatives effectively and efficiently share ideas through storyboards. From client briefs, storyboards bring life and visibility to ideas. Students design a sequence of images using composition, spatial cues, perspective, lighting and staging to clearly communicate a visual narrative. Prerequisite(s): DRAW 100, DSGN 101.

### **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.

## **Design (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). Prerequisite(s): Junior or senior status.

### **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.

### **SUST 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 Biology to Design Certificate from Biomimicry 3.8 as part of this course. Prerequisite(s): INDS 210 or FASH 216 or FIBR 276 or ARCH 301 or FURN 302 or JEWL 340 or SERV 311 or SCPT 320 or IDUS 321 or GRDS 348.

## **Design for sustainability (graduate)**

### **SUST 704 Applied Theories in Sustainability**

Using critical inquiry to define an epistemological framework, students combine traditional systems and social theories with sustainable practices—such as biomimicry, life cycle assessment and economic responsibility—to create ethical solutions. Prerequisite(s): None.

### **SUST 708 Principles of Sustainable Materials**

Students evaluate the appropriate use of re-usable and biodegradable materials when designing for a closed loop system. Working in an interdisciplinary environment, students analyze the effect sustainable materials, stewardship and logistics have on the environment, economy and current standards of living. Prerequisite(s): None.

### **SUST 713 Innovation in Sustainable Branding**

In an interdisciplinary environment, students collaborate to create and apply sustainable methodologies to innovative products, environments or services that transform current user needs and behaviors into meaningful sustainable solutions. The concept of sustainability is integrated into the students' design and development processes with the specific intent to drive consumer behavior change through strategic business practices. Innovative sustainability strategies are leveraged to enhance brand equity and business performance. Prerequisite(s): None.

### **SUST 739 Biomimicry Methodology**

Borrowing from nature's genius is becoming an essential tool for creative professionals in all design fields. Keeping in mind the importance of creating sustainable living in the 21st century, students investigate biomimicry thinking, frameworks and existing case studies. Students may obtain the Biology to Design Certificate as part of this course. Prerequisite(s): None.

### **SUST 743 Sustainable Living Laboratory**

This course focuses on design's influence on people's daily life, and identifies precise interventions that direct human habits toward more sustainable behavior. Students apply research in behavioral economics and cognitive psychology to help individuals alter long-term habits to enhance their positive impacts on the environment and society. Students develop design solutions that create viable sustainable behaviors and life practices. Prerequisite(s): SUST 713.

### **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 779 Graduate Internship**

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

### **SUST 791 Design for Sustainability M.F.A. Thesis I: Planning and Research**

Students conduct comprehensive research to define a ground-breaking sustainable solution to a real problem as outlined in their personal proposal. They create a solid theoretical foundation for a unique contribution to the field that improves quality of life, maximizes economic returns and minimizes consumption of resources. This becomes the framework for the generation of their final design solutions. Prerequisite(s): SUST 713 and completion of review for candidacy.

### **SUST 792 Design for Sustainability M.F.A. Thesis II: Design Execution**

Based on the opportunities identified in the comprehensive research conducted in the previous thesis course, students continue the process by developing concepts that expand the profession's body of knowledge. Students demonstrate leadership skills for the creation and management of effective sustainable design strategies. Students produce a comprehensive written thesis document in conjunction with a conclusive presentation that demonstrates mastery in integrating cross-disciplinary, collaborative, multi-stakeholder and multi-cultural strategies and methods to generate innovative approaches to solving complex sustainability problems. Prerequisite(s): SUST 791.

## **Design management (graduate)**

### **DMGT 702 Innovation: Past, Present, and Future**

In this course, students engage in exploration of core distinctions between innovation and speculation, gaining clarity on essential concepts. Through historical, cultural, and situational lenses, students unravel innovation's impact on human history. They develop a holistic perspective by comparing and contrasting innovation across these diverse

contexts. Furthermore, students dissect both the intended and unintended consequences of innovation, assessing the criteria used to measure success or failure, cultivating a well-rounded perspective. Additionally, students analyze the far-reaching impact of innovation, assessing the criteria for success or failure. They delve into the vital role of culture, leadership, and organizational structures in cultivating innovation, exploring various frameworks and risk management strategies for fostering an innovative culture. Prerequisite(s): None.

### **DMGT 706 Idea Visualization**

Fast sketching and data visualization are core skills with which designers create, communicate, and collaborate. In this course, students learn how to command attention in interdisciplinary collaborative sessions by mastering drawing, diagramming, and presentation techniques. By honing these skills, students contribute to the formation of a dynamic culture centered around rapid prototyping, where their images evolve into 2D models, representing a thriving community of ideas. Throughout the course, students actively engage in real-time fast sketching and diagramming within group settings, enabling them to efficiently summarize issues, empower and draw out ideas from all participants, foster collaboration through shared visuals, and leverage data visualization for inspiring action and crafting impactful narratives. Prerequisite(s): None.

### **DMGT 720 Design Innovation: Planning and Implementation**

This course empowers students to harness the creative process as a reliable business culture tool. They craft comprehensive product development strategies within a holistic business model, encompassing value propositions, customer segments, partnerships, production sources, marketing strategies, distribution channels, and intellectual property considerations. Students adeptly employ conceptual models to transform abstract ideas into tangible prototypes, fostering shared understanding and ownership. Financial forecasts and business planning documents are developed to effectively communicate concepts to potential investors and stakeholders. Furthermore, students proficiently articulate the "innovation imperative" through compelling cases, highlighting its central role in the core competencies of thriving organizations. Prerequisite(s): SDES 711 or SERV 710.

### **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): SDES 711 or SERV 710.

### **DMGT 740 Ethics and Sustainability for Business Innovation**

Ethics and sustainability are imperative, strategic drivers of innovation that contribute to business resilience, competitiveness, and long-term success in a rapidly changing and socially conscious world. In this course, students delve into the interconnectedness, feedback loops, and decision consequences as they employ practical tools and ethical methodologies to drive innovations aligning with sustainable practices. Through real-world scenarios students analyze where ethical challenges intersect with innovation. Examining contemporary businesses successfully integrating ethics, sustainability, and innovation, students extract key lessons. Finally, they identify a business challenge and apply systems thinking, design thinking, and holistic approaches, devising innovative, sustainable, and ethically sound solutions. Prerequisite(s): DMGT 732, SBIZ 750.

### **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): SBIZ 704.

### **DMGT 754 Visionary Leadership: Driving Innovation and Growth**

In this course, students delve into the transformative power of design for organizations. It presents the chance to enhance brand experiences, integrate innovation, and propel progress towards desirable futures. Students explore the significance of design capability for large organizations, understanding its impact on credibility and future investments if neglected. The course aims to empower students with a framework encompassing vision setting, development, and management of design teams. Ultimately, it guides students in advancing design's contribution to business growth. Prerequisite(s): SDES 711, SBIZ 717, SBIZ 750.

### **DMGT 779 Graduate Internship**

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

### **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): SBIZ 757 and completion of the review for candidacy.

## **Digital communication (undergraduate)**

### **DIGI 130 Digital Communication**

Effective digital communication is fundamental for all creative professions. In this course, students investigate the diverse applications of digital tools and methods, developing foundational strategies for confident communication. Through research, ideation and production, students build a comprehensive understanding of the competencies common to digital expression and communicating their professional identity in a digital world. Prerequisite(s): None.

## **Digital communication (graduate)**

### **DIGI 530 Visual Communication Design**

Effective visual communication is essential for creative professionals in every field. In this course, students visually transmit ideas and stories, and develop foundational strategies for confident and effective communication. Through ethical research, ideation techniques and production methods, students develop compelling conceptual designs and digital expressions to communicate their intended stories, messages, and creative persona. Prerequisite(s): None.

## **Dramatic writing (undergraduate)**

### **DWRI 106 Introduction to Screenwriting**

A great story is the foundation of all successful narrative films. In this course, students analyze scripts to discover how narrative structure, character development, cinematic language, and dialogue are used to convey meaning to an audience. Students give voice to their own stories through developing, pitching, and writing short scripts for the screen,

while exploring the collaborative relationship between the writer and the rest of the creative team. Prerequisite(s): ENGL 123.

### **DWRI 237 Improvisation for Writers**

With improvisation central to television and film comedy-making today, it is imperative that writers can think outside the box, generate content quickly and work collaboratively in a writers' room. Through exercises and experimentation, students gain confidence in using improvisational techniques within a collaborative environment to transform inspiration into the creation of original scripts. Prerequisite(s): ENGL 123.

### **DWRI 265 Short Film Screenwriting**

Through short-form screenwriting, students master the art and craft of cinematic storytelling and expression by creating compelling narratives and believable characters. Based on analysis of successful screenplay mechanics, students develop high-quality short-form, fictional narratives for film that are suitable for submission to short-form screenwriting competitions and for production in collaborative student projects. Prerequisite(s): DWRI 106.

### **DWRI 272 Introduction to Playwriting**

Playwrights are masters of dramatic construction. They bring to life believable characters, give them voice through dynamic conflict and memorable dialogue and create worlds that capture imaginations. Through careful analysis and critique of seminal stage works and their own original scripts, students explore a variety of techniques and styles used by professional playwrights across the ages. Prerequisite(s): ENGL 123.

### **DWRI 305 Script Analysis for Film and Television**

Solid narrative structure is essential to the creation of compelling script-based storytelling. Beginning with the Aristotelian notion of drama and progressing through modern formats, students analyze plays, movies, and television series to identify the basic components used to build story in a variety of genres and narrative forms. Prerequisite(s): DWRI 106.

### **DWRI 310 Survey of American Television**

From its roots in the conventions of 19th-century theater and vaudeville through the emergence of subscription channels, streaming content and multi-screening activity in the 21st century, American television has been a source of entertainment and a reflection of social trends and values. Students investigate this rich history to gain an understanding of the influence television yields on society, forming a foundation for their future written work. Prerequisite(s): CTXT 121, CTXT 122.

### **DWRI 312 Comedy Sketch Writing**

In this course, students explore the structure and development of sketch comedy through a process of pitching, outlining, rapid writing, and revision. In an environment of workshops and critical inquiry, students examine status, character, political satire, physical comedy, and other diverse styles to inform the creation of successful original sketches. Prerequisite(s): DWRI 237.

### **DWRI 315 Feature Film Screenwriting: Outline and Development**

In this course, students transform artistic visions into feature film scripts. From story research to shaping the narrative structure, students outline the script and story beats, all with a focus on incorporating key elements such as theme, premise, character development, and commercial viability. Prerequisite(s): DWRI 305.

### **DWRI 355 Spectrum of Storytelling: Interactive and Immersive Narratives**

Storytelling is evolving. To thrive within emerging platforms, students analyze cultural trends and learn to adapt their narrative skills for digital, interactive, and immersive delivery. Within a collaborative setting, students create innovative short-form work to tell stories in immersive formats such as themed entertainment, branching narratives, and 360 worlds. Prerequisite(s): DWRI 106.

### **DWRI 356 Writing the Feature Film Adaptation**

Whether it's novels, plays and comic books; or apps, toys and Twitter feeds, the film industry is always looking for the next big idea. In this course, students identify and restructure a wide range of source material for the needs of a three-act feature screenplay. Emphasis is placed on analysis of case studies and in-depth critique in a collaborative environment as students progress from writing an initial concept, to beat outline, to the midpoint of an adapted screenplay. Prerequisite(s): DWRI 265 or DWRI 305.

### **DWRI 357 Principles of Dramaturgy**

Dramaturgs contextualize the world of a play and lead important conversations about the meaning and significance of texts. In this course, students gain a sophisticated understanding of the collaborative nature of theater through an introduction to the roles of the dramaturg and literary manager. By practicing dramatic adaptation, script coverage, theater season planning and production dramaturgy, students learn to construct casebooks that improve production quality. Prerequisite(s): DWRI 272.

### **DWRI 372 Advanced Playwriting for Production**

Playwrights captivate audiences with complex characterization intricately woven with conflict and motivation into a dynamic story arc. With an emphasis on producing professional work, students work collaboratively in an intensive workshop environment to write and revise full-length scripts for performance and production. Prerequisite(s): DWRI 272.

### **DWRI 384 Writing the Television Comedy Spec Script**

Informed by a thorough examination of the dynamic and evolving industry of television comedy, students take on the role of comedy writer as they craft an original spec script for an existing comedy series. Through in-class table reads and exploration of current trends in comedy, students focus on the DNA of the series and voice of each character. Prerequisite(s): DWRI 305.

### **DWRI 388 Writing the Television Drama Spec Script**

Mastering drama series structure is a vital skill that provides writers with a wide variety of exciting opportunities in television production. Through careful analysis of current market trends, students delve into the character, tone, and form of successful episodic dramas to conceive, pitch, and develop a spec script for an existing television drama. Prerequisite(s): DWRI 305.

### **DWRI 412 From Melos to Hip Hop: The Evolution of the Musical Narrative**

With roots dating back to the melodic precepts of Aristotle, the musical narrative has been inextricably linked to American performance, culture, and zeitgeist since the early 19th century. Through an exploration of historical and contemporary musical theatre and cinema, students analyze the structural and narrative devices that guide narrative musicalization, crafting original musical structures that sing. Prerequisite(s): DWRI 305.

### **DWRI 415 Feature Film Screenwriting: Completion and Revision**

Professional screenplay writers know that the first draft is just the beginning of a feature film script. Revision is vital to shape the narrative elements of theme, tone, structure, and dialogue into a dynamic, compelling story. Students complete their feature scripts from part one of this two-part sequence by workshopping their scripts in a collaborative environment. The final work is refined for submission to professional production entities and entry into advanced screenplay competitions. Prerequisite(s): DWRI 315.

#### **DWRI 425 Limited Series, Unlimited Possibilities**

The limited series occupies an important place in the television landscape. In this course, students explore the unique challenge of creating a three-act structure with its attendant character development over four-to-six episodes. By examining watershed limited series, and their place in television history, students conceive and propose a series based on an original idea, an existing intellectual property, or an historic event, resulting in the creation of a professional pitch deck and an industry-ready proposal. Prerequisite(s): DWRI 305.

#### **DWRI 434 Writing the Television Comedy Pilot Script**

An original comedy pilot is one of the most effective tools a writer can have to break into the industry and attract the attention of agents, producers, and studio executives. Through an examination of television comedy trends and analysis of successful pilots, students conceive, pitch, and develop a pilot script and show bible for an original comedy series. Prerequisite(s): DWRI 305.

#### **DWRI 438 Writing the Television Drama Pilot Script**

Based on examination of current and past television drama trends and successful pilots, students conceive, pitch, and develop a pilot script for an original drama series. Students create a series bible, comprising all elements of the ongoing story arcs and character development. Through collaborative analysis and revision, students generate professional material suitable for submission to networks, production entities, and industry professionals. Prerequisite(s): DWRI 305.

#### **DWRI 460 Writer and Actor Collaboration Laboratory**

From sketch comedy to character-driven genres, dramatic writers collaborate to bring stories to life. Students explore all stages of the creative process, from concept to final production, as they partner with artists and designers in other fields to create, perform and/or produce original material. Prerequisite(s): Permission of the department chair.

#### **DWRI 475 Creating the Factual Narrative**

History, current events, and cultural changes impact us daily. Students explore the human condition by examining events that shape us through feature documentaries, non-dramatic television, and fact-based podcasts. Students learn tools to create factual narratives in the growing field of non-fiction entertainment. Prerequisite(s): DWRI 305.

#### **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 and Professional Development**

From live performances to film, television and online channels, the global entertainment business is full of opportunities for dramatic writers. To claim their place, dramatic writing students hone their pitches, acquire

networking skills and create career action plans that support their professional aspirations as screenwriters, TV writers, playwrights or creators of original online content. Students revise and polish existing written material that showcases their specific creative skills to potential employers. Prerequisite(s): DWRI 272, DWRI 415, and DWRI 434 or DWRI 438.

#### **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.

## **Dramatic writing (graduate)**

#### **DWRI 710 Beyond the Page: Improvisation for Writers**

Improvisation takes writers from behind the pen and teaches them to use ensemble-building techniques and improvisational exercises to generate original content and develop agility in their creative process. Warm-up techniques, collaborative exercises and scene work energize students to transform ideas into innovative narrative works that expand their writing process. Prerequisite(s): None.

#### **DWRI 715 From Greeks to Geeks: Script Analysis from Aristotle to the Digital Age**

Writers explore and adapt the principles of storytelling as narrative models emerge. Incorporating analysis of the earliest works of dramatic theory to leading-edge digital formats, students examine the evolution of dramatic structures. They compare components of multiple narrative platforms to determine what makes a work successful and apply these elements to their own writing. Prerequisite(s): None.

#### **DWRI 720 Stories as Experiences: Writing Immersive Narratives**

User-generated content, immersive technologies, and interactive narratives have revolutionized the art and technique of storytelling for writers. In this course, students create original content for immersive user experiences and virtual reality in 360-degree environments. By employing established story principles to new narrative models, students create stories that become experiences. Prerequisite(s): None.

#### **DWRI 725 Short Form Narrative Lab**

Equipped with an understanding of script structure, character development and dialog, students learn to craft compelling short-form narratives, including webisodes, animation, video games, narrative advertising, short plays and sketches. As they engage with a range of forms, students support collaborative opportunities across disciplines as they prepare for a variety of professional applications. Prerequisite(s): None.

#### **DWRI 730 Small Screen, Big Impact: Analysis of Television**

From the 19th century to the present, the medium of television has evolved and impacted the human experience. In this course, students examine the history of the form from vaudeville through on-demand, streaming channels. They analyze business models, distribution platforms and ratings systems that drive contemporary entertainment markets and shape viewing habits. Prerequisite(s): None.

#### **DWRI 735 Dramaturgy: Contextualizing the World of the Play**

Dramaturgs elucidate the techniques of dramatic compositions and investigate their historical and sociological contexts to enrich the world of classical and contemporary theater. In this course, students take on the role of the dramaturg and engage in designed research for the study or production of a script or theatrical season. Prerequisite(s): DWRI 715 or ACT 741.

#### **DWRI 746 Feature Film Screenplay: Conjuring the Story**

Students develop and enhance their personal voice as screenwriters through the development of an original screenplay in a collaborative environment. Based on a refined understanding of the principles of screenwriting and visual storytelling, students transform imaginative visions into compelling characters and captivating stories, from initial concept to the midpoint of a script. Prerequisite(s): DWRI 715.

#### **DWRI 750 Writing for Live Performance**

The ancient Greeks created the rules of drama, while contemporary playwrights continue to push those boundaries to excite and inspire audiences in new ways. Through analysis of theater's most important plays, students move beyond conventional elements of dramatic structure to advance the art of live performance. Prerequisite(s): DWRI 715 or DWRI 735.

#### **DWRI 756 The Screenplay Adaptation**

The adaptation of source material for the narrative feature is a staple of both mainstream Hollywood and independent films. In this course, students identify, analyze and restructure sources, such as novels, poems, plays, short stories, news content, video games and songs, to inspire a three-act feature screenplay adaptation. Prerequisite(s): DWRI 725.

#### **DWRI 760 Storytelling for Nonfiction**

From "The Civil War" to "Making a Murderer," interest in non-fiction storytelling is growing exponentially. Feature documentaries and non-fiction television involve real-life storytelling that delves into the circumstances which form our daily life. In this course, students explore the expanding field of non-fiction writing, learning the fundamental tools involved in creating factual narrative. Prerequisite(s): None.

#### **DWRI 762 The Writers' Room: Creating a Television Spec Comedy**

Dying is easy. Comedy is hard. In a writers' room environment, students experience the truth of this adage through in-depth exploration of current television comedies, both on and off network. Students create a spec script for an existing show, with careful attention paid to structure, tone, and style. Prerequisite(s): DWRI 715.

#### **DWRI 763 The Writers' Room: Creating a Television Spec Drama**

Television dramas captivate our imaginations and evoke our deepest emotions in narrative worlds of heightened reality. In a writers' room environment, students use an analysis of current trends to inspire the creation of a quality episode for an existing television drama. Through exploration of character, tone, and form, students conceive, pitch, and develop a spec script suitable for professional presentation. Prerequisite(s): DWRI 715.

#### **DWRI 772 The Writers' Room: Creating an Original Comedy Series**

As one of the essential tools for breaking into industry, the fully-developed comedy pilot script is a central piece of the dramatic writer's portfolio. Working in a writers' room environment, students create and refine an original comedy series script based on extensive research into industry opportunities and distribution channels. Professional opportunities related to comedy writing are explored, including strategies for submission to agents, producers and studio executives. Prerequisite(s): DWRI 715.

### **DWRI 773 The Writers' Room: Creating an Original Drama Series**

By analyzing successful television dramas, students learn the trade secrets of conceiving, pitching, and developing a professional quality pilot script and series bible for an original drama. In this course, students create a comprehensive world through series story arcs and character development. Analysis and revision occur within a writers' room environment to produce material for submission to networks, production entities, and industry decision makers.

Prerequisite(s): DWRI 715.

### **DWRI 776 Feature Film Screenplay: The Alchemy of Resolution**

A fully developed, feature-length script transcends the old bromide "screenplays are never finished, only produced or abandoned." With an eye towards professional opportunities, students in this course complete a feature-length script and prepare it for entry into the marketplace. Prerequisite(s): DWRI 746.

### **DWRI 777 The Writers' Room: Collaborative Experience**

The dramatic writer relies on creative collaboration and adaptive thinking to actualize a narrative work. In this course, students contribute to cross-department creative initiatives by creating partnerships with artists and designers to conceive, create and produce original material. Prerequisite(s): Permission of the department chair. Repeatable. Student may take course up to three times for credit.

### **DWRI 779 Graduate Internship**

Students in this course undertake a teaching or field 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**

Students showcase the expertise and mastery developed during the course of the dramatic writing graduate experience in the development of a thesis. The thesis consists of a single narrative work representative of the specialization fostered during participation in the program. A second written component demonstrates the research informing the development and philosophy of the work itself, the knowledge of forms and the history of the student's discipline.

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. Prerequisite(s): None.

### **DRAW 101 Drawing II: Composition and Media**

Students enhance observational drawing skills and produce work from imagination in linear perspective through research and experimentation with technique and media. Students refine the use of black-and-white media, learn to use color media, and skillfully integrate content, concept and composition. 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.

### **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 225 Imagining Characters: Drawing for Story and Concept**

From animated films and video games to graphic novels and illustrations, artists create compelling characters to convey story, mood, and meaning. In this course, students use visual research and creative analytical drawing skills, in tandem with gestural and structural figure drawing, to invent expressive characters for storytelling. Prerequisite(s): DRAW 100.

### **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.

### **DRAW 240 Inventing Environments**



From animated films and video games to graphic novels and architectural renderings, compelling environments convey story, mood and meaning. In this course, students use visual research, analytical drawing skills, and linear and atmospheric perspective to invent immersive and expressive environments. Prerequisite(s): DRAW 100.

#### **DRAW 242 Sketchbook: Professional Practice**

From rapid sketch to detailed drawing, the sketchbook provides insight into the skills and critical processes of artists and designers. In this course, students enhance their sketching skills, as well as capture research, ideation, and conceptualization processes through the cultivation of professional sketchbook practices. 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 310 Drawing Landscape and Environment**

Students explore the expressive and conceptual possibilities of drawing landscapes and built environments. In this course, students enhance their freehand drawing abilities by employing a variety of media to process, record, and interpret urban and natural landscapes and built environments. 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 324 Drawing with Paint**

Drawing, like painting, is an interactive dialogue between the artist and the work, describing the line, form and volume of the subject. In this course, students extend the techniques and visual vocabulary of drawing to the medium of paint. Rendering increased confidence and accuracy, students bridge the gap between these two artistic practices and elevate their painting ability. Prerequisite(s): DRAW 100, DSGN 100.

#### **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 SBLD 115.

#### **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.

### **Drawing (graduate)**

### **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 225 Electronic Design I: Digital Communication for the Building Arts**

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, 2D drafting, and 3D modeling to communicate building-oriented form. Prerequisite(s): SBLD 115 or SDES 213.

### **ELDS 325 Electronic Design II: Digital Modeling, Rendering, and Spatial Simulation**

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 3D 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): SDES 205 or ELDS 225.

### **ELDS 330 Visualization in Digital Design**

This course explores the use of visualization and 3D 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 Digital 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 3D construction documents. Prerequisite(s): ELDS 225.

### **ELDS 445 Digital Prototyping for Building Design**

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): ELDS 225, ARCH 241, ARCH 252, ELDS 425.

### **ELDS 475 Spatial Simulation and Visualization in the Building Arts**

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 3D 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.

## **Electronic design (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, 2D drafting, and 3D modeling to visually communicate building-oriented form. Prerequisite(s): None.

### **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 3D digital design, rendering, and digital manipulation programs to visually communicate form and space as related to the building design or product-based design professions. Prerequisite(s): None.

### **ELDS 713 Imaging and Digital Rendering for the Building Arts**

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 Geospatial Analysis and Digital Design for Urban Environments**

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. Prerequisite(s): None.

### **ELDS 727 Advanced Digital Applications for Practice and Project Management**

Students apply the principles of practice and project management regarding product and/or building documentation in this course. By utilizing Building Information Modeling software, students produce documentation of both construction processes and design details utilized within the building and product design practices. Students also master evaluating documentation through an advanced focus on assessment and analysis. Prerequisite(s): None.

### **ELDS 745 Digital Prototyping and Fabrication Methods for Building Design**

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 775 Simulation, Animation, and Visualization in the Building Arts**

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 3D modeling, applied knowledge on simulation-orientated rendering, and animation 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 Ideas to Ink: Critical Concepts in Academic Writing**

Authors through the centuries have used the interdependent skills of reading and writing to discover and engage with ideas across a range of complex topics and subject matter. Students learn techniques to read, critique, and interpret a variety of texts, and apply narrative, expository, and evidence-based rhetorical strategies to convey their ideas in written work. Prerequisite(s): None.

### **ENGL 125 Literature of the South**

With their strong portraits of family, society, religion and place, Southern authors interpret the rich heritage of the region through vivid and memorable prose. In this course, students analyze Southern literature to explore the themes and challenges of gender, class and race particular to the region's history. Through the works of writers such as Richard Wright, William Faulkner, Eudora Welty and Flannery O'Connor, students learn differing styles and approaches to capturing the Southern experience. Prerequisite(s): ENGL 123.

### **ENGL 137 Shakespeare**

The works of William Shakespeare have captivated audiences for centuries, leaving an indelible impression on the English language and culture. Students delve into the world of the Bard through close examination of texts within the historical and cultural contexts that inspired his representation of the human condition. From the earliest interpretations to contemporary adaptations, this course celebrates one of the most influential authors of the Western canon. Prerequisite(s): ENGL 123.

### **ENGL 139 The Romantic Revolution**

The Romantic writers of the 18th and 19th centuries confronted contemporary readers with unflinching depictions of the primitive, instinctual, supernatural, macabre and deviant. Works as divergent as Whitman's *Leaves of Grass* and Mary Shelley's *Frankenstein* revolutionized conceptions of societal and cultural norms. Students immerse themselves in this paradigm-shifting literature through analysis of structural, theoretical and thematic qualities of representative texts. 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.

### **ENGL 142 Foundations of Story**

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.

### **ENGL 145 World Masterpieces**

Literary masterpieces transcend cultural boundaries and transport readers to lands and times distinct from their own. In this exploration of literary masterpieces from around the globe, students discover connections among diverse cultures and learn to appreciate the shared experience of narrative expression. Poetry, drama and prose are analyzed within relevant cultural, historical and geographic contexts. Prerequisite(s): ENGL 123.

### **ENGL 155 Wonder Women: Feminist Expression in Literature**

Women have forged a powerful voice in the literary world — from Virginia Woolf and bell hooks to Angela Carter and Jamaica Kincaid. Through critical analysis of captivating narratives that challenge patriarchy and celebrate empowerment, students explore the historical and cultural trends surrounding women's ongoing pursuit for equality and agency. Prerequisite(s): ENGL 123.

### **ENGL 161 Modern and Contemporary Poetry**

Through the study of modern and contemporary poetics, students explore the various genres and functions of poetry. Through literary interpretations of poetry, students examine the influence of traditional works on the contemporary poems and social culture of today. Students demonstrate their knowledgeable of modern and postmodern poetry through critical analysis and evaluation of written works. Prerequisite(s): ENGL 123.

### **ENGL 166 African-American Literature**

From its origins in the African diaspora, African-American literature chronicles the struggle of a people to find voice in a new world and explore what it means to be African-American in the United States. Students witness the beauty and endurance of the human spirit and the contemporary quest for equality and justice as they investigate and analyze a range literary works by notable African-American authors. Prerequisite(s): ENGL 123.

### **ENGL 167 American Realists and Naturalists: 1850-1900**

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.

### **ENGL 168 American Moderns: Skeptics and Rebels**

Innovative. Rebellious. Skeptical. Authors such as F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes and Dorothy Parker disrupted traditional literary form and style in the first half of the 20th Century. Based on an understanding of historical and contemporary aesthetic theories and practices, students in this course analyze the defining qualities of cultural production and investigate the significance of select American modern literary texts. Prerequisite(s): ENGL 123.

### **ENGL 169 Contemporary Classics: Postmodern to Present**

In the struggle to redefine reality following World War II, a generation of authors emerged ready to challenge social norms and inspire new ways of thinking about and creating literature. Through analysis of fiction, drama and poetry written after 1945, students in this course delve into the vibrant and unconventional literary scene of the contemporary world. Prerequisite(s): ENGL 123.

### **ENGL 170 Humor in Great Literature**

For as long as humans have been telling stories, humor has served as a means to evoke sympathy, to elicit reactions, and to say what otherwise could not be said. In this course, students study various functions and theories of humor through a range of media such as theater, written works, film, and more. Students demonstrate knowledge and comprehension of literary humor through oral presentations and written assignments. Prerequisite(s): ENGL 123.

### **ENGL 171 World Mythology**

From tales of the underworld to the great flood, human beings use myths to find meaning in their origins, environments, lives and ultimate destinies. These mythologies — captured in the works of artists and authors — explain the origination of some of humanity's most cherished beliefs. Students in this course examine mythological traditions and discover common narrative elements across diverse world cultures. Prerequisite(s): ENGL 123.

### **ENGL 176 Classics of Science Fiction**

From deep sea voyages and dystopic nightmares to alien invasions to transhuman takeovers, science fiction explores questions about the origination, state and future of humanity. Through the study of classic science fiction texts and films, students investigate literature that pushes the boundaries of space and time and continues to inspire technological and scientific discovery today. 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 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 187 Spanish-American Women Writers**

Through the exploration of literary movements, key themes and techniques associated with pioneering Spanish-American female poets, essayists and fiction writers from the 20th century, students gain insight into the lived experiences of Spanish Americans. This course also discusses how the feminine and/or feminist ideas shape the writing and the dynamic cosmovision of Spanish-American women. Prerequisite(s): ENGL 123.

### **ENGL 188 Asian-American Literature**

Through multidimensional characters and cultural juxtapositions, Asian-American authors represent the complexity of merging traditional beliefs with more liberal cultural norms. The fragile balance of individuality, family, honor,

prosperity and other characteristics of the Asian-American experience are investigated through works by representative authors. Prerequisite(s): ENGL 123.

### **ENGL 206 Masculinities in Context**

Through the analysis and discussion of literary texts, students explore diverse representations of maleness and masculinities. Using literary and rhetorical devices, students investigate varied constructions of masculine identities and social roles in a range of cultural and historical contexts. Prominent topics include sexual identity, body image and changing gender relations. Depictions of masculinities in film, popular media and sports are also analyzed. Prerequisite(s): ENGL 123.

### **ENGL 211 The Boy Who Lived and His Legacy**

The Harry Potter series revolutionized not only children's and adolescent literature through captivating narratives, but it also set new creative standards for the writing industry. In this course, students expand their knowledge of these novels by exploring key narrative elements, while redefining their perspectives of storytelling and their significance within their respective industries. 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 221 Art in Adaptation: Cross-media Storytelling**

While "adaptation" is most often associated with movies based on novels or comics, this course embraces a cross-media phenomenon and vehicle by which stories travel. Looking to representative forms such as illustration, maps, novelization and pop-up books, this course reveals the importance of adaptation and storytelling to our culture and examines the specific elements that go into effective adaptation and storytelling, regardless of media. 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 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**

Eccentric and bold, the Beat writers of post-World War II America had a profound impact on the literary world. Students examine the historical contexts, structural features and ideological dynamics of representative Beat works from writers such as Jack Kerouac, Allen Ginsberg and William S. Burroughs. Students also explore how the Beats integrated influences from the visual arts, Buddhism and jazz into their writings. 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 Drama: Gods and Heroes**

For Greek society in the 5th century B.C., theater was the pulse of culture and entertainment -- a forum where gods took human form to portray epic narratives of a rich mythology. Through an analysis of works by Greek playwrights, students in this course examine the origins of theatrical conventions and the classic dramatic themes that continue to drive entertainment and storytelling today. Prerequisite(s): ENGL 123.

### **ENGL 337 Gender and Sexual Identities in Shakespeare**

Inhibited by the constraints of her assigned gender, Lady Macbeth's bold cry, "Unsex me here," maintains contemporary relevance. As notions of gender, sex and sexuality undergo continual scrutiny and metamorphosis, Shakespearean scholars use critical approaches to reveal a deeper understanding of how these constructs have evolved through centuries. In this course, students explore Shakespeare's presentations of gender, sex and sexuality to examine his subversion of conventional perceptions. Prerequisite(s): ENGL 123.

### **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 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.

## **English (graduate)**

### **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 Anzaldua, 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. Prerequisite(s): None.



## **ENGL 780 Special Topics in English**

This course examines topical issues in English. Issues vary from term to term. Prerequisite(s): Vary according to topic.

## **Equestrian studies (undergraduate)**

### **EQST 110 Equine Care, Behavior, and Handling**

Equine behavior is emphasized as it relates to the care, handling, and health of the competitive sport horse. Students experience opportunities for hands-on practical application that are essential to the budding equestrian professional. Fundamental skills, proper use of equipment, and common preventive measures for equine ailments are introduced. Prerequisite(s): Equestrian studies major or minor, and permission of the department chair.

### **EQST 112 Theory of Riding**

With a focus on the American hunter-jumper forward riding system, classical dressage, reining, and Western sports, students explore the theory and methodology of diverse riding styles. Students apply industry-standard terms and methodologies to analyze real-world scenarios, and identify appropriate riding positions, aids, and tools for mounted control of a horse. Prerequisite(s): None.

### **EQST 113 Advanced Riding Theory**

Through elevated engagement with riding fundamentals, students deepen their understanding of riding theory, and further develop training practices for handling equine evasions under saddle. Studying rehabilitation of previously trained or rescued horses, students learn to recognize equine issues and identify strategies for improvement. Students apply industry-standard language and methodologies to analyze real-world scenarios and identify the appropriate riding positions, aids, and tools necessary for advanced riding. Prerequisite(s): EQST 112.

### **EQST 115 Equine Health and Stable Management**

Students gain interactive experience in advanced horse care, including proper emergency care, first aid and bandaging techniques, and infectious disease control. Students also explore concepts of equine dental health, farrier science, nutrition, and sports medicine. Prerequisite(s): EQST 110.

### **EQST 205 The History of the Horse and Equestrian Sport**

The evolution of the horse is studied from its ancient beginnings to domestication, including a focus on the philosophies of classical equitation masters and how the physical capabilities of horses apply to equestrian sport. The course emphasizes the horse's relationship with humans throughout time, including its impact on the arts. Prerequisite(s): None.

### **EQST 215 Principles and Applications of Training Horses**

Training techniques and methods are practiced in hands-on sessions with SCAD horses throughout this course. Emphasis is placed on groundwork and the ability of the trainer to correctly influence the horse through systematic and graduated training principles, including the proper use of tools and equipment. Prerequisite(s): EQST 115.

### **EQST 220 Equine Facility Design**

Designing an equine facility is a blend of science and art. This course takes an in-depth look at the needs of the horse, anticipated facility uses and management styles for a variety of horse properties. Students showcase their knowledge,

talents and creativity in the final project where they apply an understanding of types of structures, materials, equine safety needs, site planning, zoning and building regulations, and environmental impacts. Prerequisite(s): EQST 115.

### **EQST 305 Principles of Equine Anatomy**

A thorough understanding of equine anatomy and physiology 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 structures, while at the same time enabling the horse to achieve peak performance. Prerequisite(s): EQST 115.

### **EQST 315 Equine Business Practices**

Students study all aspects of starting and operating a successful equine-related business. By exploring the regulations, ethics and management techniques unique to the equine industry, students gain a solid foundation of business concepts. Included in this course are cutting-edge entrepreneurial skills, such as the creation of a strategy plan, that keep the learning environment engaging and relevant. Prerequisite(s): EQST 205.

### **EQST 330 Equine Systems, Disorders, and Lameness**

Students further their knowledge of the systems of the horse, learning the common diseases and disorders. Students become familiar with the pathophysiology, clinical signs, diagnoses, and treatments associated with each disease and disorder. Emphasis is placed on the detection and early treatment of ailments. Prerequisite(s): EQST 305.

### **EQST 345 Equestrian Instruction: Techniques and Theory**

Students explore equestrian pedagogy – learning teaching techniques and theories to form an individual style within a systematic approach to teaching riding. Lesson plans, goals and learning outcomes are studied along with the psychology of teaching. Prerequisite(s): EQST 215.

### **EQST 355 Equestrian Instruction: Methods and Applications**

This hands-on course provides students with the knowledge and skills necessary for professional success as riding instructors. Theories and methods of riding instruction developed by classical and modern masters are practiced. Students observe experienced riding instructors, develop lesson plans and conduct mock lessons with classmates under the instructor's supervision. Prerequisite(s): EQST 345.

### **EQST 400 Judging the Performance Horse**

Students learn how to evaluate the horse and rider's performance in competition. Judging criteria and protocol for hunters, equitation, dressage and eventing are explored with a focus on the rules outlined by the United States Equestrian Federation. Students are made aware of the procedures and the requirements necessary to become a licensed official. Prerequisite(s): EQST 315.

### **EQST 405 Equestrian Competition Design**

Mastery of the rules and regulations and course design for recognized competition is imperative for the professional equestrian. Students become immersed in competition management, including licensing, conduct and sportsmanship, class specifications of various disciplines and divisions, and how to avoid violations and penalties. Students also explore the artistry of designing courses for competition Prerequisite(s): EQST 315.

### **EQST 415 Sport Horse Medicine and Rehabilitation**

Students are immersed in the growing world of equine sports medicine and rehabilitation. Common sport horse injuries, their diagnosis and treatment, as well as rehabilitation protocols are studied. Exposure to the newest techniques and hands-on opportunities heightens the student experience. Prerequisite(s): EQST 330.

#### **EQST 425 Equestrian Studies Capstone Experience**

This course is designed to guide students through their professional development as they refine their specializations and prepare for successful careers in the equestrian industry. Emphasis is placed on career preparation, in-depth research and industry-specific expectations. Prerequisite(s): EQST 315.

#### **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.

#### **RIDE 100 Foundations of Riding**

Students gain a solid foundation of riding fundamentals both on and off of the horse. Students learn and solidify the basics of safe horse handling techniques, as well as proper position and control on the horse. Prerequisite(s): Permissions of the department.

## **Fashion (undergraduate)**

#### **FASH 100 Fashion Technology**

In this studio course, students are introduced to professional standard sewing techniques and apparel construction. Through assignments, the fundamental techniques are applied and explored to study proper garment construction and execution. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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 2D to 3D 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 216 Pattern Development**

This studio course focuses on advanced garment construction. It explores the development of basic 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 full process of garment construction from initial design through prototyping and finishing. 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): FASH 110, DRAW 200.

### **FASH 230 Sustainable Practices for Fashion**

From design materials to manufacturing and distributing processes, the life cycle of a garment must be examined to ensure proper ethically, economically and socially responsible stewardship. In this course, students investigate current sustainable practices and explore new strategies for tempering the fashion industry's impact on the environment. Prerequisite(s): None.

### **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): FASH 110 or ACCE 205, CTXT 121, CTXT 122.

### **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): DIGI 130.

### **FASH 316 Draping Techniques for Fashion**

This studio course focuses on a more advanced approach to garment construction. Students conceptualize complex apparel styles through the study of draping principles and processes. Prerequisite(s): FASH 216.

### **FASH 319 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 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 319.

### **FASH 324 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): DIGI 130, FASH 319.

### **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 216.

### **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 351 Styling for Fashion, Entertainment, and Media**

Students in this course learn how to create and analyze styled outfits that communicate ideas, trends, and themes within fashion images. While researching contemporary styling icons, students explore both commercial and personal styling techniques applicable to the industries, fashion, film and television, photography, advertising, and more. Prerequisite(s): DIGI 130.

### **FASH 360 Menswear Patternmaking**

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 216.

### **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 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 319, FASH 324.

### **FASH 410 3D Patternmaking Simulation**

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): FASH 316.

### **FASH 414 3D Technology in Fashion Design**

The next generation of designers are key in developing new and efficient methods of production for the fashion industry. This course introduces students to the robust 3D simulation engine that allows designers to organize countless layers of intricate design details and complicated pattern pieces into a sustainable design process. Students utilize complex software to review changes to colors, textures, and finishing details for refinement before fabric finalization.

Prerequisite(s): FASH 410.

### **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. Students conceptualize a collection of suitable evening garments for professional review. Results may range from the traditional to the avant-garde. Prerequisite(s): FASH 410.

### **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 2D 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 410, 3.0 major GPA.

### **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 420 or FASM 420.

### **FASH 423 Advanced 3D Technology in Fashion Design**

Students enhance their 3D software skills with the advanced practice of 3D surface technology. Through the exploration of digital processes, new materials and textiles are developed to improve the quality of designs for the future of fashion. Students use critical decision-making techniques to solve fabric challenges and construct finished prototypes. Prerequisite(s): FASH 414.

### **FASH 425 Menswear Design: Concepts and Practices**

Leveraging an expansive and evolving menswear market, students learn to generate an array of concepts to support an original menswear collection. Students develop portfolio-ready technical sketches, illustrations, flats, storyboards, and fabric swatches. Researching customer profiles and fashion trends, students construct a professional presentation that articulates their design direction and process for a modern fashion menswear market. Prerequisite(s): FASH 360.

### **FASH 426 Advanced Menswear Design: Capsule Development and Realization**

Fashion-forward menswear requires innovative creativity and a memorable brand identity to thrive in the marketplace. In this course, students hone their drafting and draping skillsets as they translate 2D menswear designs into runway-ready garments. Students gain fluency in the brand identity, promotion, and marketing techniques that illuminate their inventions. Prerequisite(s): FASH 425.

### **FASH 427 Exploration of Denimwear Design**

With the successful unification of history and sustainability, denimwear has evolved with style. In this course, students explore contemporary denim production as they learn its cultural significance and understand how to navigate technologies and manufacturing process that create ethical, eco-friendly fashions. Students design their own collection alongside entrepreneurial approaches that promote their vision. Prerequisite(s): FASH 216.

#### **FASH 428 Denimwear Design: Product Development**

In this course, students explore all aspects of denim product development, from conceptualization to fabrication to presentation. Students extensively research the industry as they produce ethical denim designs that meet customer needs and sustainability expectations. Students learn how the visual identity and presentation of their denimwear leads to fashion with an impact. Prerequisite(s): FASH 427.

#### **FASH 430 Senior Collection II: 3D 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 431 Bridal and Eveningwear Design: Exploration and Design**

In this course, students are immersed in the highly specialized, multi-billion dollar bridal and eveningwear industry. Students examine historic and contemporary silhouettes while taking a deep dive into structure, draping, and tailored fits. Students learn how to identify market shifts in order to create design concepts and prototypes that respond with elegant innovation. Prerequisite(s): FASH 316.

#### **FASH 432 Bridal and Eveningwear: Advanced Apparel Realization**

Bridal and eveningwear fashion expresses individuality with pomp and flair. Students in this course evolve their techniques to design and transform muslin prototypes into radiant runway looks. Through brand research and analysis, students understand how to identify opportunities for their own creative expansion. Prerequisite(s): FASH 431.

#### **FASH 433 Machine Knitwear Design for Fashion Industry**

Utilizing specialized techniques and tools, students explore the process of machine knitting for the creation of fully-fashioned knitwear. Students acquire the technical skills needed for developing a body of work that demonstrates an understanding of knitwear fashion and garment construction. Furthermore, students explore the various design potential within the specialism of fashion knitwear through a process of analysis, conceptual realization, sampling, and collection development. Prerequisite(s): FASH 216, FASH 333 or FASH 399.

#### **FASH 434 Advanced Machine Knitwear Design for Fashion Industry**

Utilizing complex industrial machinery, industry-standard construction techniques, and advanced sample garments, students complete a professional body of work from their own constructed knitted fabrics. Incorporating previous knitwear research and design, students execute a final collection evidencing their personal design ideology. Prerequisite(s): FASH 433.

#### **FASH 435 Inclusive Fashion Design: Research Exploration**

The future of fashion serves all. In this course, students explore the principles of inclusive fashion design and the responsibility of fashion designers to create with inclusivity in mind. Through evidence-based research, students

conceptualize and present an original collection of inclusive fashion designs and functional solutions. Prerequisite(s): FASH 216.

#### **FASH 436 Inclusive Fashion Design: Collection Development**

From concept to construction, students design garments with consideration for inclusivity in material, form, and function. Students research and address design challenges, utilize innovative technology, and produce inclusive and adaptive designs. Students thoughtfully develop and successfully communicate their human-centered design solutions that make fashion more accessible and functional for all. Prerequisite(s): FASH 435.

#### **FASH 437 Sustainable Fashion Design: Research and Ideation**

Now more than ever, the fashion industry needs qualified leaders to address systemic issues. In this course, students explore issues in product life cycles, sustainable practices, and a circular economy. Examining wasteful resource practices, manufacturing pollution and unethical treatment of workers throughout the supply chain, students learn how to shift toward ethical and environmentally-responsible practices. Prerequisite(s): FASH 216.

#### **FASH 438 Sustainable Fashion Design: Design Solutions**

Sustainable fashion is necessary to minimize the environmental impact of the industry. In this course, students expand their sustainable strategies, incorporating their research into environmentally-responsible designs. Considering material sourcing, manufacturing techniques, distribution logistics, longevity of use, and responsible disposal, students develop a portfolio of sustainable construction samples. Prerequisite(s): FASH 437.

#### **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.

## **Fashion (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. Prerequisite(s): Fashion major.



### **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. Prerequisite(s): Fashion major.

### **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. Prerequisite(s): Fashion major.

### **FASH 504 Fashion Realization**

Based on feedback from departmental faculty, this course is necessary to address the additional need for technically-focused preparation for our incoming graduate students. This additional opportunity to hone skills in apparel realization will enhance the quality of work produced in all successive graduate courses for M.A. and M.F.A. fashion students. Prerequisite(s): None.

### **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. Prerequisite(s): Fashion major.

### **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. Prerequisite(s): None.

### **FASH 714 Computer-enhanced Fashion Design**

From digitally simulated fabrics to sophisticated collection presentations, fashion professionals leverage a mastery of digital tools to design and present innovative concepts. In this course, students use a range of industry-specific technology solutions to develop original fashion collections and create engaging visual presentations. Prerequisite(s): SBIZ 710 or FASH 713.

### **FASH 716 Fashion Studio I: Directed Design Innovation**

From the creation of fashion illustrations and technical drawings to the application of finishing techniques, students cultivate mastery of design ideation, visual communication and realization. Students use an industry brief to research, design and produce an innovative collection for a specific customer profile. Prerequisite(s): None.

### **FASH 724 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 714.

### **FASH 725 Fashion Studio II: Exploring Multifaceted Design Aesthetics**

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 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 725 and review for candidacy.

### **FASH 779 Graduate Internship**

Students in this course undertake a teaching or field 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: Research and Ideation**

This course is phase one of the three-step thesis series. Students compile the research necessary to support their thesis concept, and complete a written literature review. This research is then implemented in the development of a final collection concept. In this first phase, students initiate the development of prototypes (muslins) that reflect their material selection and silhouette exploration. Prerequisite(s): FASH 725.

### **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.

### **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 final collection. Students finalize their materials and fabrications to begin constructing the collections. Prerequisite(s): FASH 781, completion of the review for candidacy.

### **FASH 792 Fashion M.F.A. Thesis III: Finalization and Presentation**

This course constitutes the culmination of the students' thesis series. Fashion M.F.A. candidates finalize their thesis collection, present their thesis process, and complete a professional portfolio. 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): DIGI 130.

### **FASM 215 Fashion Aesthetics and Style**

In this course, students explore the fundamental principles of fashion aesthetics, including theories of dress, aesthetic norms, color, perceptions, body inclusivity, personality expression, and context. Students gain an understanding of the role aesthetics play in the creation of brand identity. Students are introduced to the fundamental principles of marketing and apply these principles for engaging consumers with the aesthetics and identity of fashion brands. Prerequisite(s): None.

### **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 110, any MATH course or SAT math score of at least 580 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.

### **FASM 310 Private Label Product Development**

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.

### **FASM 311 Visual Communication for Consumer Engagement**

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 3D 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.

### **FASM 320 Fragrance Marketing and Management**

While exploring new fragrance product development, merchandising and marketing, students gain insight into the operating strategies at work in the marketplace. Using this knowledge, student teams experiment with core ingredients in hands-on workshops and develop new fragrance trials of their own. Through case studies, students also analyze key competitors and suppliers, as well as the hallmarks of successful fragrance product development and launch. Prerequisite(s): BREN 200 or WRIT 210 or FASM 215 or PHOT 219 or BUSI 265 or IDUS 321 or ADBR 341 or MOME 408.

### **FASM 330 New Fragrance Product Launch**

Students create their own fragrance product for launch to the marketplace, including development of product packaging, branding and marketing strategy. Students also learn to assess the financial health of their brand across the selling life of a product and develop strategies for extending its longevity. Prerequisite(s): FASM 320.

### **FASM 340 Marketing and Distribution for Footwear**

While exploring product merchandising, marketing, and product launch in the footwear industry, students gain insight into the operating strategies at work in the marketplace. Through case studies, students analyze key competitors and suppliers, as well as the hallmarks of successful footwear product marketing and launches. At the culmination of the course, students create a launch campaign for their own product, including development of packaging, branding, and marketing strategy. Prerequisite(s): WRIT 210 or FASM 245 or BUSI 265 or ACCE 300 or FASH 303 or IDUS 321 or ADBR 341 or PHOT 400 or MOME 408.

#### **FASM 400 Contemporary Issues in Fashion Merchandising**

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.

#### **FASM 410 Retail Management**

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): FASM 245, BUSI 265.

#### **FASM 415 Future of Shopping: Retail Innovation for Customer Empowerment**

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.

#### **FASM 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): FASM 245 or FASH 303.

#### **FASM 420 Global Sourcing and Import Buying for Fashion**

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.

#### **FASM 430 Professional Portfolio Practices**

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): FASM 210, FASM 245, BUSI 265, FASM 310.

#### **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): FASM 210, BUSI 265, 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 Surface Design: Drawing for Print and Pattern**

Drawing is essential for communicating design ideas and critical to the discipline of fibers. With a focus on drawing and composition skills, students in this course investigate strategies for print and pattern creation. Through experimentation and critique, they examine the diverse techniques, materials and applications used for surface design development. Prerequisite(s): DSGN 100, DRAW 101.

### **FIBR 170 Textile Structures: Material, Form, and Function**

In this fibers laboratory, students experiment with textile structures and processes as they learn to source and combine a wide range of materials. With a focus on sustainability, technological innovation and material development, students investigate contemporary studio and industry practices and explore methods for research, ideation and problem solving. Prerequisite(s): DRAW 101, DSGN 102.

### **FIBR 190 Color Lab: Textile Trends and Techniques**

By applying color theory and trend research to color practice in textiles, students explore the technical and aesthetic aspects of dyeing. Drawing from historical and contemporary models, students expand their knowledge of color through sampling and material investigation. Students research color applications in product design, fine art, fashion, interiors and textiles to inform an original surface design collection. Prerequisite(s): DRAW 101, DSGN 101, FASH 105 or FIBR 160.

### **FIBR 201 Woven Structures: Cloth and Context**

From shelter and clothing to ceremony and symbolism, the process of weaving has informed human and technological development throughout history. In this course, students explore weaving traditions and the use of the loom as a tool for innovative design and creative expression. Students gain experience in selecting the proper materials and techniques to create utilitarian textiles and fine art woven 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): FASH 100 or ACCE 110 or FIBR 170.

### **FIBR 221 Survey of Textiles: Origins and Evolution**

From the Neolithic period to the present day, fibers and cloth have been essential to the evolution of humankind. In this course, students take a journey through various cultures, learning how textile has shaped economies, empires, spirituality and everyday life. Prerequisite(s): CTXT 121, CTXT 122, FIBR 160, FIBR 170.

### **FIBR 276 Digital Surface Design: Image, Pattern, and Presentation**

Through integration of hand and digital technologies, students experiment with color, imagery and pattern to develop surface design solutions for fine art and industry. Students develop proficiency with a variety of digital applications as they design, produce and present a collection to showcase their concepts and creative processes. Prerequisite(s): DIGI 130, FIBR 160.

### **FIBR 312 Surface Design: Screen Printing for Textiles**

From custom-printed wallpaper to industrially-printed fabric, screen printing is an essential tool for textile designers. This course introduces students to materials and methods for developing proficiency and confidence in screen printing, as well as an understanding of industry requirements and opportunities. Students explore color, texture, composition and pattern as they learn to prepare screens, make color separations and print on a variety of substrates. Prerequisite(s): FIBR 276.

### **FIBR 315 Complex Woven Structures: Dobby Technology**

Digital doobby weaving allows designers and artists to create complex, multilayered fabrics for a variety of applications. Using specialized software and doobby looms with a digital interface, students explore woven structures and innovative uses of material to design and weave multiple-harness fabrics for fashion, interiors, studio production and fine art. Prerequisite(s): FIBR 201, FIBR 276.

### **FIBR 318 Digital Surface Design: Print and Pattern Development**

Surface designers create patterns that transform objects and environments. With diverse applications in fields such as fashion, interiors, product design and architecture, students learn to integrate a variety of imaging technology to produce surface designs of distinctive character and technical expertise. Industry standards are applied to all phases of the design process, from contextual research to pattern and color development to fabric production. Prerequisite(s): FIBR 276.

### **FIBR 319 Textile Futures: Digital Applications for Kinematic Structures**

Digital 3D technologies empower textile designers to envision and create the impossible. From laser cutting to 3D printing, students use technologies to transform materials and develop innovative, kinetic designs. Equipped with an

understanding of industry parameters, students navigate the complexities of outsourcing to communicate project specifications. Prerequisite(s): VSFX 210 or ITGM 236 or ANIM 249 or FIBR 276 or MOME 401.

### **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 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. Repeatable. Student may take course up to three times for credit.

### **FIBR 337 Business Practices for Fibers**

Professional and business opportunities in fibers range from print, woven and knit design for fashion and interiors to large-scale installations and small-scale bespoke production lines. In this course, students prepare for professional careers through contextual research, industry analysis, business proposals, financial considerations and best practices within the field of fibers. Prerequisite(s): FIBR 315 or FIBR 318 or FIBR 319.

### **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: Bespoke Embroidery to Thermoformed Fabric**

From ceremonial vestments to responsive textiles, complex embellished surfaces permeate a variety of historical and contemporary contexts. In this course, students refine textile surface and structure processes to build integrated surfaces for fine art, fashion and commercial applications. Students produce a cohesive swatch collection that integrates hand and machine embroidery, digital printing and thermoforming techniques. Prerequisite(s): FIBR 312 or FIBR 315 or FIBR 318 or FIBR 319.

### **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 315 or FIBR 318 or FIBR 319.

### **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 2D and 3D 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.

### **FIBR 350 Embroidered Opulence: From Conceptual to Couture**

Through examination and experimentation with historical and contemporary embellishments, students in this course discover the relevance and possibilities of fine hand embroidery. From fashion and interiors to studio production and fine art, students research, design and execute a collection of samples and finished work for a variety of applications and industries. Prerequisite(s): ACCE 205 or FASH 215 or JEWL 225 or FIBR 276.

### **FIBR 405 Machine Knitting for Art and Industry**

Starting with a single loop, knitting has the capacity to generate an infinite range of possibilities for artists and designers, from fine art installation to functional objects to garment construction. In this course, students learn mechanized knitting techniques that allow them to create advanced applications in terms of scale, structure and efficiency. Research into the history and evolution of knitting and its role in contemporary culture inspires the use of unique structures and alternative materials. Prerequisite(s): FIBR 170.

### **FIBR 410 Structures, Materials, and Techniques: Applied Processes and Contextual Investigations**

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 315 or FIBR 318 or FIBR 319.

### **FIBR 412 Surface Design: Screen Printing for Fashion, Interiors, and Fine Art**

In the era of fast fashion and quick consumption, the process of screen printing by hand provides a rich, luxurious, tactile alternative to mass-production printing. The nuances of multi-layered large-scale printing and the diversity of materials explored help students hone and define their aesthetic and technical skills. Students complete projects that explore custom and commercial applications for screen printing in fashion, interiors and fine art. Prerequisite(s): FIBR 312.

### **FIBR 415 Complex Woven Structures: Jacquard Technology**

Digital Jacquard technology translates pixels on a screen into complex woven cloth. From connected textiles to stylish fashion fabrics to richly patterned upholstery, students use industry-specific technology to create woven structures for a variety of professional and studio applications. Prerequisite(s): FIBR 201, FIBR 276.

### **FIBR 416 Digital Surface Printing: Material and Image Innovation**

Digital printing has revolutionized the surface design industry, creating a multitude of new possibilities for designers and artists. In this course, students print on a variety of substrates such as textiles, wood, metal and plastics for fine art, fashion and industry applications. By working hands-on with digital printers to produce their designs, students explore the concepts and opportunities made available by this game-changing technology. Prerequisite(s): FIBR 190, FIBR 276 or FASH 324 or ILLU 386.

### **FIBR 418 Digital Surface Design: Collection Development for Interiors and Fashion**

The surface design industry presents a wide range of opportunities in the fields of interiors and fashion. In this course, students advance their knowledge of trend forecasting, theme development, repeat pattern composition, color and style to build an industry-specific collection. Prerequisite(s): FIBR 318 or FASH 324 or ILLU 386.

### **FIBR 440 Fibers Senior Studio I: Research and Concept Development**



Contemporary fiber practice fuses conceptual exploration with materiality to present a distinct, creative voice. Through reflection and synthesis of cumulative knowledge, students work collaboratively to cultivate and strengthen their unique point of view. Students engage in an iterative process of research, writing, discussion, drawing, sampling and critique as they create personal projects. Prerequisite(s): FIBR 201, FIBR 221, FIBR 315 or FIBR 318 or FIBR 319.

#### **FIBR 448 Fibers for Hospitality Markets**

From five-star restaurants to luxury hotels, yachts and spas, the hospitality industry presents a wide range of opportunities for textile and surface designers. In this course, students research technical considerations, such as performance characteristics and testing, to develop collections and products for hospitality interiors, including designs for wallcoverings, flooring and upholstery. Prerequisite(s): FIBR 318.

#### **FIBR 450 Fibers Senior Studio II: Innovation and Production**

Following the research and concept development of Fibers Senior Studio I, students effectively communicate their vision and define their practice through production of their individual projects. The body of work they produce informs the development of a thematic and professional portfolio. Prerequisite(s): FIBR 440.

#### **FIBR 460 Fibers Senior Studio III: Portfolio and Professional Practice**

In this pinnacle course of the fibers program, students refine and curate a unique and cohesive body of work in pursuit of professional goals. Students professionally present their process and final work, which prepares them for successful creative practice. Prerequisite(s): FIBR 450.

#### **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.

## **Fibers (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. Prerequisite(s): None.

#### **FIBR 704 Fibers Studio I: Discovery**

Through research and exploration within the field of fibers, students identify their professional goals and strategies for achievement. Students critically reflect on their work and the work of peers to begin defining a direction for their studio practice. Prerequisite(s): None.

### **FIBR 707 Fibers Culture and Context**

In this course, students investigate historical, social and cultural contexts in their relationship to contemporary textile practices and their makers. Emphasis is placed on the application of scholarly research to inform thesis and project development. Prerequisite(s): None.

### **FIBR 708 Surface Design: Screen Printing I**

A refined understanding of aesthetics and innovation allows textile designers to use screen printing as a viable method to explore new ideas, surfaces and products. In this course, students experiment with screen printing methods, supported by contemporary industry research, in order to further the development of their body of work. Students use hand and digital processes to build motifs that can be extended into registered lengths. Prerequisite(s): None.

### **FIBR 720 Textile Innovation I: 3D Digital Structures**

Through industry-specific software application, students gain the skills to utilize 2D vector-based and 3D modeling programs to develop innovative designs for digital output devices. Students research the relationship between digital tools and textile structures to create innovative 3D textiles and schematic drawings. Prerequisite(s): None.

### **FIBR 724 Digital Surface Design I: Print and Pattern**

From hand to digital, students investigate all phases of the print and pattern design process, including color research and development and pattern creation. Students design and produce repeat patterns for the textile industry from conceptualization to final presentation. Students place special focus on the input methods that relate to their area of concentration. Prerequisite(s): None.

### **FIBR 726 Complex Woven Structures I: Dobby Design**

From intricately patterned fabrics to dimensional, multi-layered woven structures, dobbie technology provides many possibilities for creating complex cloth. In this course, students experience the design and production of woven fabrics using specialized software and dobbie looms. Students are encouraged to apply their own artistic and design direction in the development of swatch collections and expanded projects. Prerequisite(s): None.

### **FIBR 727 Interworked Structures I: Machine-knitted Textiles**

Through experimentation with innovative structures and alternative materials, students learn machine-knitting techniques and applications for the fields of art and design. In this course, students curate a collection of machine-knit swatches that inform their larger body of work. Students broaden their range of capabilities to translate their personal aesthetic into a more refined materiality. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **FIBR 729 Fibers Studio II: Practice**

Building a studio practice requires dedication, discipline and the desire to develop an artistic vision. Through the development of a studio practice, students further enhance their point of view and begin to build a body of work.

Students investigate a range of original media and processes with a focus on developing a research methodology. Prerequisite(s): FIBR 704.

### **FIBR 730 Sourcing the Local: Color and Cloth in Context**

The work of artists and designers is intrinsically influenced by their environment. In this course, students experience captivating regions through the exploration of local resources, creative processes, distinct environments and unique media that make their textiles distinguishable. While immersed in local culture, students document experiences through photography, drawings and textile sampling. The body of work developed demonstrates the student's personal aesthetic, as well as the influences of the region. Prerequisite(s): FIBR 704. Repeatable. Student may take course up to three times for credit.

### **FIBR 731 Textile Innovation II: Surface Manipulation and Embellishment**

From couched thread to micro-controlled wire, historic and contemporary embellished surfaces are the foundation for responsive textiles. In this course, students research, build and catalog innovative materials and techniques for the development of original creations. By synthesizing their research and material exploration, students contextualize their design decisions and create proposals for large-scale works. Prerequisite(s): FIBR 720.

### **FIBR 732 Digital Surface Design II: Global Production**

From customization, to rapid prototyping and reduced waste, digital printing technology has revolutionized the global fibers industry. Students utilize a variety of digital printing tools to produce surface designs on a wide range of substrates including textiles, wood, metal and plastics, for fine art and global industry applications. The process of preparing unique designs for outsourcing is also explored. Prerequisite(s): FIBR 724.

### **FIBR 733 Complex Woven Structures II: Jacquard Design**

From damask to brocade, jacquard technology translates images into woven cloth. Using specially designed software, students explore the technical, functional and aesthetic considerations necessary to design complex jacquard-woven fabrics. Students are encouraged to apply their individual aesthetic to the development of a range of jacquard projects. Prerequisite(s): FIBR 724.

### **FIBR 737 Interworked Structures II: Industrialized Knitting**

While investigating and expanding upon the properties related to machine-knitted structures, students consider historical and contemporary issues and the cultural implications of knitting on material culture. Through this exploration, students develop a collection of work in their chosen field of interest. Prerequisite(s): FIBR 727.

### **FIBR 738 Critical Perspectives for Fibers**

Students explore ideology related to fibers practice in the contemporary art and design world within the context of current issues, theories and polemics pertinent to the nature of art and mass culture. Students engage in critical discourse to develop a unique point of view related to their individual studio practice. Prerequisite(s): FIBR 704.

### **FIBR 744 Advanced Design Studio: Collection Development for Fashion and Interiors**

From hand processes to digital design, this advanced course further explores an in-depth study in producing textile design collections for industry. Students enhance their knowledge and skills in developing textile designs with a focus on design implementation and contextualizing their work within the current industry. In this course, students use a variety of different software and production methods to create a comprehensive collection of designs to support their individual direction in textiles field. Prerequisite(s): FIBR 724.

### **FIBR 745 Fibers Studio III: Refinement**

Through making, research and critique, students strengthen their studio practice, refine their ideas and prepare for review. Students clarify the trajectory of their studio work through analysis and self-reflection in order to propose a thesis topic. Prerequisite(s): FIBR 729.

### **FIBR 748 Business and Entrepreneurship for Fibers**

Demonstrating professional practices, students identify, discuss and present their fibers work in a business-focused environment. Students develop career-specific, self-promotional materials, apply for funding opportunities, and submit their work to competitions and exhibitions. Prerequisite(s): FIBR 707.

### **FIBR 749 Fibers M.A. Final Project**

Essential to their professional preparation in fibers, students focus on the research and development of a design collection or focused project and supporting documentation. This culminating visual and written project demonstrates specialization and mastery fostered through each student's graduate coursework. Prerequisite(s): Completion of the review for candidacy.

### **FIBR 750 Opulence and Adornment**

From haute couture garments to bioplastic sequins, artists and designers innovate the ancient art of embroidery to find renewed significance. In this course, students develop a collection of technical samples, crafting stitch possibilities for fine art and industry applications. Students engage with contemporary issues aligned with their graduate research to refine skills and applications of fine hand-embroidery techniques. Prerequisite(s): FIBR 720 or FIBR 724 or FIBR 726 or FIBR 727.

### **FIBR 755 Market Applications: Textile Development for Hospitality Markets**

From floor coverings to decorative textiles, hospitality spaces propose unique design opportunities. In this course, students synthesize knowledge from field research and case studies to create cohesive collections and product ideas for a variety of hospitality sectors. Students consider venue, product, brand, interior design, suppliers and customers in the design of their collections. Prerequisite(s): None.

### **FIBR 767 Theory and Practice for Fibers**

Through the process of analyzing their work and synthesizing their on-going research, students reconcile the ideas underlying their studio practice. In support of their studio work, students advance their research methodology to refine and articulate their unique point of view. Prerequisite(s): FIBR 738.

### **FIBR 769 Fibers M.F.A. Thesis I: Research and Innovation**

Comprehensive research is the catalyst to innovation. By conducting contextual research and sustaining their focused studio practice, students solidify a thesis direction and begin to build their thesis body of work. A focus on advancing congruence between ideas and forms is emphasized. Prerequisite(s): FIBR 745.

### **FIBR 775 Fibers M.F.A. Thesis II: Refinement and Implementation**

From resolving a direction to securing a venue, this course prepares students to successfully refine and implement the visual component of their thesis work. Students gain professional experience by publicly presenting their thesis abstracts and visual work. Prerequisite(s): FIBR 769.

### **FIBR 779 Graduate Internship**

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

### **FIBR 790 Fibers M.F.A. Thesis III: Documentation and Exhibition**

At the culmination of the program, students demonstrate their mastery of knowledge and skills in the field of fibers. Students develop and exhibit a professional body of work and written thesis that evidences their individual point of view and aesthetic sensibility. Prerequisite(s): FIBR 775 and the review for candidacy.

### **FIBR 795 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. Prerequisite(s): Vary according to topic.

## **Film and television (undergraduate)**

### **FILM 100 Digital Film Production: Story to Screen**

Through the collaborative stages of digital film production, students acquire the terminology, skills and techniques to visually tell stories. As they create their first film, students take on a variety of roles, learning the fundamentals of script development and preproduction, camera, lighting and sound techniques, and editing. Prerequisite(s): None.

### **FILM 115 Preproduction: From Concept to Set**

Producers are involved in every stage of a film or television project, overseeing the process from beginning to end both in the studio and on location. Assuming the role of producer, students acquire fundamental skills necessary to develop and manage preproduction and production. To prepare film or television projects for principal photography, students acquire preproduction knowledge and experience in creating budgets, organizing schedules and finding locations. Prerequisite(s): COMM 105, ENGL 123.

### **FILM 232 Production: Lighting and Camera**

Lights, camera, action! Through immersion in the production process, students embrace the role of cinematographer and discover lighting and cameras. Students experience diverse production scenarios and roles as they explore and operate industry-standard equipment and successfully execute the various phases of digital film and television production. Prerequisite(s): FILM 100.

### **FILM 240 Postproduction: Cutting the Story**

Fusing technical ability with creative sensibility, editors adroitly transform shots and sequences into a compelling story, and expertly collaborate with other postproduction departments to amplify cinematic moments with layered sound and visual effects. Using industry-standard software and workflows, students learn editing fundamentals and techniques to cut and polish scenes for a variety of mediums and platforms. Prerequisite(s): FILM 100.

### **FILM 302 Producing Practicum**

To obtain funding, manage productions and secure distribution, content creators must skillfully plan their path to success. From the preparation of a business plan and project proposal to the creation of a look book and pitch, students

acquire fundamental skills to professionally produce content for all screens and platforms, including film and television shows, web series, social media or branded content projects. Prerequisite(s): FILM 115, film major and sophomore, junior or senior status.

### **FILM 312 Cinematic Motion**

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 232.

### **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 232.

### **FILM 327 Multi-camera Production**

By rotating through crucial crew positions in a professional studio environment, students learn the fundamentals of working in a multi-camera environment to support the production of television content. Emphasis is placed on the specific application of lighting, camera and sound for the multi-camera setup in a variety of television formats.

Students work as a team to produce a cohesive, professional television program to be taped at the end of the quarter.

Prerequisite(s): SNDS 101, DWRI 106, FILM 115, FILM 232, FILM 240.

### **FILM 328 Directing Actors**

For directors, effective communication and a fundamental knowledge of acting for the camera are essential to realizing their creative visions on screen. Through examination of seminal film scenes, script analysis, auditions, read-throughs and shooting a short film, students enrich their understanding of the relationship among directors, actors and members of a film crew. Prerequisite(s): SNDS 101, DWRI 106, FILM 115, FILM 232, FILM 240.

### **FILM 329 Shot Design**

Through the manipulation of mise-en-scene, artful shot design engages audiences and shapes their emotional response and understanding of a film. By deconstructing notable film scenes, students learn to use the tools and techniques of shot design to communicate aesthetics and compose stories. Emphasis is placed on how camera, color, light and location affect narrative. Prerequisite(s): SNDS 101, DWRI 106, FILM 115, FILM 232, FILM 240.

### **FILM 330 Editing Aesthetics**

Students explore the art and grammar of visual storytelling through the application of advanced editing techniques.

With exclusive access to uncut footage from an Oscar-winning film, students blend historic tradition with contemporary aesthetics and elevate their editing and storytelling skills. Prerequisite(s): SNDS 101, DWRI 106, FILM 115, FILM 232, FILM 240.

### **FILM 331 Grading Techniques and Color Correction**

Color correction and grading are two integral components in the postproduction process of filmmaking. In this course, students utilize industry-standard color correcting software and apply color and grading techniques to digital images.

Students focus on the creative workflows of color correcting and employ various grading procedures to achieve the overall mood of a finished film. Prerequisite(s): FILM 240.

#### **FILM 334 Assistant Editing Essentials**

Through lecture and assignments, students explore multiple roles the assistant editor plays, such as chief aide to the lead editor, manager of the cutting room, and liaison between other creative departments. As assistant editors, students are immersed in the tools and techniques used throughout the production process of film and television. Students focus on the realities of the job market and learn key elements of professional project creation. Prerequisite(s): FILM 330.

#### **FILM 337 Visual Storytelling: Directing the Documentary**

Documentary filmmakers educate and inform by connecting the audience to circumstances, events and accomplishments outside of their everyday experiences. Through critical analysis and hands-on experience, students explore the art of documentary filmmaking. Directors, producers, cinematographers and editors hone their skills — from preproduction to post — to produce layered, truthful stories that encompass a diverse range of subjects. Prerequisite(s): Any two out of FILM 265, FILM 327, FILM 328, FILM 329, FILM 330.

#### **FILM 339 Visual Storytelling: Producing the Narrative**

Through critical analysis and hands-on exercises, students examine the history and techniques of various genres of film and television production and all modalities of related production roles. Through collaborative teams, students explore a multitude of production types in preparation for producing a variety of narratives. Prerequisite(s): Any two out of FILM 265, FILM 327, FILM 328, FILM 329, FILM 330.

#### **FILM 341 Visual Storytelling: Directing the Narrative**

Students enhance their directing skills by assembling a well-equipped toolbox of techniques as they organize shots to convey story and meaning. Through managing the technical, theoretical and creative responsibilities of the director, students produce a narrative film — from script development through postproduction. Prerequisite(s): Any two out of FILM 265, FILM 327, FILM 328, FILM 329, FILM 330.

#### **FILM 343 Visual Storytelling: Virtual Reality to Interactive**

Immersive experiences in virtual and augmented reality have emerged as powerful storytelling tools in the mercurial world of film and television. Students focus on new ways of storytelling within the virtual and augmented realms through production and distribution of original content while researching and utilizing the theoretical, practical and ethical aspects of immersive storytelling. Prerequisite(s): Any two out of DWRI 265, FILM 327, FILM 328, FILM 329, FILM 330; or ARVR 300.

#### **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 240.

#### **FILM 370 Cinematic Frights: Exploring the Horror Genre**

Since the advent of motion pictures, filmmakers have plumbed the depths of our deepest fears and pushed artistic boundaries as they deliver scares and thrills to audiences. In this production seminar, students explore fundamental

technologies and storytelling strategies within the horror genre through viewings, readings, and collaborative projects. Prerequisite(s): FILM 115, FILM 232, and FILM 328 or FILM 329 or FILM 330.

### **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 232.

### **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 232.

### **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 232.

### **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 424 Commercial and Branded Content Production**

Commercials and branded content engage, motivate and inspire viewers. Within the broader context of persuasive media, students cultivate knowledge of the similarities and differences of branded content and commercial production to prepare for professional careers at the intersection of advertising and entertainment. Through creation of short form commercial spots and promotional videos, students gain the skills to convey meaning and persuade consumers. Prerequisite(s): Any two out of DWRI 265 or FILM 327 or FILM 328 or FILM 329 or FILM 330.

### **FILM 426 Production for Mobile and Social Platforms**

Mobile and social platforms are dramatically influencing the creation, consumption and distribution film and television. With consideration of the formal and temporal demands of content creation and distribution, students create innovative and engaging content targeted to specific audiences and suitable for delivery on a variety of mobile and social platforms. Prerequisite(s): ADBR 252 or any two out of DWRI 265, FILM 327, FILM 328, FILM 329, FILM 330.

### **FILM 428 Music Video Production**

Music videos bring together a unique combination of image and music, fostering distinct opportunities for cinematic expression and audience engagement. Students explore a variety of music video genres, styles and techniques as they navigate all phases of the creative process from ideation to production and distribution. Prerequisite(s): Any two out of FILM 265, FILM 327, FILM 328, FILM 329, FILM 330.

### **FILM 452 Preproduction Lab: Story and Development**



Before embarking on their capstone projects, film and television students collaborate to initiate the process of realizing their artistic and professional aspirations as producers, directors, cinematographers and editors. They develop collaborative and creative strategies ahead of their final senior courses and begin the previsualization and preproduction of their projects. Prerequisite(s): Any two out of FILM 337, FILM 339, FILM 341, FILM 343.

#### **FILM 455 Content, Platform, and Distribution Revolution**

With the proliferation of on-demand and streaming services, content creation and distribution platforms have undergone a tremendous transformation. In this direct distribution marketplace, producers and content creators gain control over the destiny of their work and reach audiences like never before. Through analysis of new and emerging trends in digital media distribution, students break from traditional theatrical release to maximize their audience potential via the internet and mobile devices. Prerequisite(s): Any two out of DWRI 265, FILM 327, FILM 328, FILM 329, or FILM 330.

#### **FILM 472 Production Lab: Producing and Directing**

Producers and directors are the impetus behind the creation of film and television content. Through hands-on production experience, student directors and producers collaborate on the production element of their capstone projects while exploring the specific producer/director professional relationship. Building upon material generated in previous coursework, students focus their creative, academic and professional objectives within the context of a professional-level capstone production. Prerequisite(s): FILM 452.

#### **FILM 474 Production Lab: Picture and Sound Editing**

Transitioning a film from rough assembly to final cut is a complex process that requires a strong sense of visual storytelling and involves specialized technical expertise, including the incorporation of color correction and grading techniques. Working collaboratively with sound designers, visual effects artists, directors and producers, students engage in professional-quality postproduction as they refine their senior projects and work towards a deadline for exhibition. As they complete the postproduction process, students become familiar with the expectations for content delivery for a variety of distribution markets and platforms. Prerequisite(s): FILM 452.

#### **FILM 476 Production Lab: Cinematography and Visual Design**

In the cinematography and visual design phase of their capstone projects, students master the art and technique of visual storytelling as they record principal photography through collaborative relationships with producers, directors and editors. They navigate camera systems, design believable lighting setups and choreograph appropriate camera movement to ultimately capture the director's vision. Prerequisite(s): FILM 452.

#### **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 492 Advanced Production: The Language of Cinematography**

As they embark on their professional careers in the film and television industry, filmmakers must effectively promote their work and specialized skillsets toward a range of careers across diverse markets. In this course, students further their professional preparation by finalizing their capstone projects and creating additional content in support of their career aspirations. Prerequisite(s): FILM 472 or FILM 474 or FILM 476.

### **FILM 494 Advanced Postproduction: Finishing and Distribution**

As they embark on their professional careers in the film and television industry, filmmakers must effectively promote their work and specialized skillsets toward a range of careers across diverse markets. In this course, students further their professional preparation by exploring advanced principles of postproduction and distribution, finalizing their capstone projects and creating additional content in support of their career aspirations. Prerequisite(s): FILM 472 or FILM 474 or FILM 476.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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.

Prerequisite(s): None.

### **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.

Prerequisite(s): None.

### **FILM 722 Cinematic Lighting**

Effective lighting design creates and shapes the viewer's mood, tone, meaning, and emotion. In this course, students investigate advanced conceptualization techniques to create sophisticated lighting designs for film, television, and other entertainment experiences. Through research, critical analysis, and hands-on experience, students learn to masterfully balance lighting design's technical and aesthetic considerations. Prerequisite(s): FILM 710.

### **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. Prerequisite(s): None.

### **FILM 737 Color Correction and Grading Techniques**

Color correction and grading is often the final step in the post-production workflow, one that carries an integral visual message necessary to inspire emotional resonance with an audience. Using industry-standard software and workflows, students learn correction and grading fundamentals to both balance and creatively transform raw video content into eye-catching imagery. Prerequisite(s): FILM 717.

### **FILM 746 Film and Television Graduate Seminar: Immersive and Interactive Filmmaking**

Virtual and augmented cinematic experiences have emerged as powerful immersive storytelling tools in the evolving world of film and television. Though the production and distribution of original content, students navigate new ways of storytelling within emerging paradigms. Students also research and consider the theoretical, practical and ethical aspects of interactive and immersive cinema. Prerequisite(s): FILM 710.

#### **FILM 747 Graduate Seminar in Film and Television**

This seminar course examines issues and skillsets critical to the film and television profession. Thematic topics include the study of film and television formats and platforms, industry roles for all phases of production, and evolving technology. Prerequisite(s): FILM 732. Repeatable. Student may take course up to three times for credit.

#### **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 757 Advanced Postproduction Techniques and Method**

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): SNDS 701, FILM 717.

#### **FILM 758 Advanced Production Technologies: Steadicam**

The Steadicam allows the camera to smoothly follow the action without laying dolly track. Steadicam operators must be equipped with the skills to think on their feet and move the camera with purpose and grace. In this advanced production course, students learn how to properly operate this versatile stabilizing system, designed to have the mobility and flexibility of a hand-held camera, while dramatically increasing image stability. Prerequisite(s): FILM 710.

#### **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): SNDS 701, FILM 710, FILM 717.

#### **FILM 759B Advanced Production Technologies: Dolly**

This advanced production course focuses on different areas of production technology such as Steadicam and dolly. Prerequisite(s): SNDS 701, FILM 710, FILM 717.

#### **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 Screen Performance**

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 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **FILM 787 Film and Television M.F.A. Thesis I: 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. Prerequisite(s): Review for candidacy.

### **FILM 791 Film and Television M.F.A. Thesis II: Production**

Students complete the production phase of a graduate-level thesis film that demonstrates advanced professional competence through mastery of the technical, creative, and aesthetic elements of the discipline. Based on original research, ideation, and concept development, students earning an M.F.A. in film and television create an innovative thesis work that advances the discipline of filmmaking and is suitable for professional submission. Prerequisite(s): FILM 787 and review for candidacy.

### **FILM 792 Film and Television M.F.A. Thesis III: Postproduction and Professional Development**

This course provides the opportunity for film and television students to complete the postproduction phase of their thesis project and develop self-promotional and publicity materials. Students develop an advanced understanding of distribution practices, professional and industry networks, and publicity as well as professional advancement opportunities. Prerequisite(s): FILM 791.

## **First year experience (undergraduate)**

### **FSYR 101 First Year Experience**

Welcome to an incredible community of peers, faculty, and staff, united in mutual support through the college transition, and advancing collectively toward ambitious creative aspirations! The purpose of this course is to help students thrive at SCAD by introducing them to a variety of success strategies, university resources, and college policies that will prepare them for academic success, personal wellness, and professional careers. The First Year Experience course is required of all first-year students during their first quarter at SCAD. Prerequisite(s): None.

## **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. Prerequisite(s): None.

### **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 Furniture Materials and Techniques I: Tools, Fabrication, and Joinery**

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): SBLD 223

### **FURN 201 Design Studio: Introduction to Furniture**

This course introduces students to the field of furniture design. Lectures, class discussions, and exercises provide the foundation to engage the furniture design process and the communication and presentation of ideas through diverse projects. Prerequisite(s): FURN 200.

### **FURN 236 Furniture Materials and Techniques II: Integrating Design and Fabrication**

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, SDES 213.

### **FURN 301 Furniture Practices: Metal**

A skilled furniture designer is familiar with the tools and techniques appropriate to a variety of materials, including metals. Students explore metal manipulation, machine operation and safety, proper use of hand tools, metal identification, and cold assembly techniques in a variety of fabrication projects. This knowledge expands design and

production possibilities, preparing students to meet the demands of the profession. Prerequisite(s): DSGN 102, FURN 200.

### **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, and 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 INDS 210 or IDUS 250 or JEWL 250.

### **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 2D and 3D 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): JEWL 120 or FIBR 160 or FIBR 170 or FIBR 190 or FURN 200 or IDUS 212 or ACCE 205.

### **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): SBLD 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 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 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 360 Professional Practice 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 309

### **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 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 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.

## **Furniture design (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. Prerequisite(s): None.

#### **FURN 708 3D 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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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**

In this course, students practice core and advanced processes in the exploration of metal as a machine and fabrication medium. Machine and material safety are integrated with a focus on the proper use of hand tools, metal identification, welding, and cold assembly techniques. Prerequisite(s): None.

#### **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 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. Prerequisite(s): None.

#### **FURN 770 Professional Portfolio: Entrepreneurial and Business Strategies**

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. Prerequisite(s): None.

#### **FURN 779 Graduate Internship**

Students in this course undertake a teaching or field 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**

As the pinnacle of the furniture design M.F.A. degree program, students complete a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Students earning an M.F.A. in furniture design seek creative design solutions by engaging in research and thorough reflection of design opportunity, intent, and process, culminating in a thesis that expands the body of knowledge in the field of furniture design. Prerequisite(s): Completion of the review for candidacy.

## **Game design (graduate)**

#### **GAME 710 Game Art: Engine Pipeline and Practices**

Game engines are vital to the creation of video games and interactive experiences. Students gain experience working with a game engine and explore various art and design pipelines used by different disciplines within the game industry. Concentrating on the creation of virtual environments, key frames, and cinematic camera work, students learn to manage the step-by-step process of game engine production. Prerequisite(s): None.

#### **GAME 712 Game Tech: Gameplay Scripting**

Gameplay scripting is an essential part of development and allows artist and designers to create interactive assets, events, and interfaces. In this course, students build expertise with an industry standard scripting language as they script gameplay elements and create small playable games. Prerequisite(s): None.

#### **GAME 714 Game Design: Ludic Methodology**

Students experience an in-depth, hands-on examination and critique of the art of game design. Through a non-digital medium, students explore a variety of topics, ranging from history to design methodologies that strengthen their vocabulary in game analysis. Working through a range of game mechanics and design patterns, students explore different styles of games, culminating in a non-digital prototype. Prerequisite(s): None.

#### **GAME 720 Game Art: Virtual World Building**

The visual artistry found in modern game environments has risen to astounding heights. In this course, students employ industry workflows and methodologies to design and build real-time game environments. From creating block outs to developing modular asset kits, students produce professional, and well-crafted worlds in a game engine. Prerequisite(s): GAME 710.

#### **GAME 722 Game Tech: Real-time Materials and Shaders**

Students explore advanced concepts in materials and texturing as applied to game engines and graphics processing unit (GPU) rendering. Utilizing 3D painting methods, students develop digital surfaces with realistic representations of physical properties and environmental influences. Students use photography, light, and texture as reference for the creation of real-time renderings and image manipulation. Prerequisite(s): GAME 710.

#### **GAME 724 Game Design: Immersive Level Design**

Level designers create immersive, dynamic, goal-driven gameplay experiences through the application of design techniques and practices, including pacing, rewards, and cinematics. Students script events and utilize existing gameplay kits and input systems to create playable levels. Students apply a variety of techniques to design engaging encounters for different game genres. Prerequisite(s): GAME 712.

#### **GAME 730 Game Art: Character Creation and Digital Sculpting**

Dynamic and memorable characters drive engagement and elevate gameplay experiences. In this course, students explore character creation for real-time entertainment through research and ideation that begins with 2D visualization and culminates in a finished 3D project. Utilizing discussions, critiques, and design exercises, students focus on advanced digital sculpting techniques required to become a successful character artist in the field of game development. Prerequisite(s): GAME 710.

#### **GAME 734 Game Design: Systems and Simulation**

Digital games are a collection of individual systems working in unison to create an interactive experience. Students investigate the role of system designers in the game industry, and acquire techniques on how to develop, communicate, and implement these systems. Through in-class exercises, demonstrations, and lectures, students learn to design, prototype, and simulate systems for games. Prerequisite(s): GAME 712.

#### **GAME 740 Game Art: Art Direction and Look Development**

Through careful examination and analysis of influential works, across various forms of digital media, students learn to develop a visual language and define a cohesive artistic vision. With a focus on establishing an art pipeline and documentation, students define a visual style that can be communicated to a team and applied in a game production environment. Prerequisite(s): GAME 710.

#### **GAME 742 Game Tech: Real-time Particles and Effects**

Students in this course learn to master real-time visual effects workflows and paradigms. Enhancing scripting skills for the creation of programmable FX for games, students explore and manipulate different types of particle systems. Using

various genres for reference, from nature to fantasy and realistic to stylized, students design professional quality game FX. Prerequisite(s): GAME 712.

### **GAME 754 Game Design: Professional Production Pipeline**

Immersed in a simulated game production environment, students collaborate to design and construct an original game. Students utilize professional production pipelines and techniques as they navigate the complexities of time-management, project planning, and workload distribution for effective team productions. Prerequisite(s): GAME 710 or GAME 712 or GAME 714.

## **Graphic design (undergraduate)**

### **GRDS 201 Introduction to Graphic Design**

In this comprehensive introduction to the field of graphic design, students explore the principles, techniques, and tools of the profession. Students study various fundamental aspects of discipline, including typography, composition, visual hierarchy, and design elements. Through the combination of text, images, and messaging, in a variety of communications modes and media, students effectively deliver messages to targeted audiences and incite the intended reaction. Prerequisite(s): DRAW 100, DSGN 101.

### **GRDS 205 Typography I: Anatomy, Form, and Purpose**

In this foundational study of typography, students focus on the anatomy of letterforms, their visual characteristics, and their functional significance in various design contexts. Students explore how typographic choices can convey myriad meanings, evoke specific moods, and strategically enhance effective communication. Prerequisite(s): ITGM 130 or MOME 130 or ADBR 150 or GRDS 201 or MATH 204.

### **GRDS 229 The Evolution of Graphic Design**

In this course, students explore the historical developments, key movements, and influential figures that have shaped the field of graphic design. Students connect the historical foundations of graphic design's early origins to the profession's evolution alongside advancements in technology, cultural shifts, and artistic movements. Prerequisite(s): CTXT 121, CTXT 122.

### **GRDS 285 Production for Physical Environments**

In this course, students gain a comprehensive understanding of the production processes and techniques involved in creating content for 2D and 3D environments. Students create printed and fabricated projects as well as high-fidelity environmental prototypes. Prerequisite(s): GRDS 205 or ADBR 212.

### **GRDS 301 Audience, Behavior, and Influence**

This course will equip students with a deeper understanding and methods for creating memorable and effective communications that elicit anticipated actions. Students will explore the dynamic relationship between graphic design, audience, and the power of influence. Students will gain expertise creating design programs to shape opinions, attitudes, and behaviors, and will explore the importance of ethical considerations and responsible design practices. Prerequisite(s): GRDS 285

### **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 323 Production for Digital Environments**

In this course, students gain a comprehensive understanding of the production processes and techniques involved in creating content for a wide range of digital platforms and environments. Students explore human-centered design, lo-fi to hi-fi development and prototyping, design-intent documentation, and file transfer. Emphasis is placed on conceptual development and structure, interactivity, and design aesthetics. Prerequisite(s): GRDS 285 or SDES 205

### **GRDS 348 Studio I: Production and Technique**

With a focus on Designer as Producer, students expand their strategic thinking skills and build knowledge of professional design and problem-solving strategies for complex projects across multiple media. Prioritizing tight deadlines, students work between media as they visualize optimal avenues for messaging while highlighting exceptional visual acumen. Prerequisite(s): GRDS 323.

### **GRDS 353 Typography II: Language, Expression, and Media**

Building on the principles of Typography I, students explore the art of visual communication and storytelling and the expressive possibilities of typography. In this course, students experiment with a variety of production methods, the integration of type and image, and motion media to create unique and complex compositions, develop meaning, and enhance the intended message. Prerequisite(s): GRDS 301, GRDS 348.

### **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 323

### **GRDS 370 Data Visualization**

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): UXDG 390 or GRDS 323.

### **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 323

### **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 323

### **GRDS 376 Business of Graphic Design**

Whether working for an established business or bringing a start-up to life, learning to navigate the professional and business aspects of the graphic design industry is critical. While learning the ethical, legal, and financial strategies to create and run a profitable graphic design business, students bolster their collaboration skills in order to effectively build and maintain a client base. In this course, students develop the skills to deliver successful design solutions that align client goals, benefit audience needs, and unlock added business value. Prerequisite(s): GRDS 323.

### **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 323

### **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 323.

### **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.

### **GRDS 386 Package Design**

In this course, students explore 3D form and surface graphics by designing containers for a variety of products and constructing 3D prototypes. Prerequisite(s): (GRDS 201, (IDUS 209 or IDUS 212), ILLU 318) or GRDS 323.

### **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): ADBR 255 or ITGM 267 or ITGM 357 or GRDS 384 or UXDG 360.

### **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 323.

### **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 323.

### **GRDS 400 Graphic Design Studio II: Systems Visualization**

Focused on the second paradigm; 'Designer as Director', students gain skills to concept, lead, and direct projects. Students advance their understanding of the planning and execution of viable solutions both as an individual contributor and as part of a team. Expanding professional practices and collaborations, students will learn to work with clients, craft briefs, direct multi-disciplinary teams and facilitate logistic pipelines to maximize tangible goals of a brand, or sector. Prerequisite(s): GRDS 348 and GRDS 353.

### **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 323.

### **GRDS 405 Typography III: Type Design and Implementation**

This course explores type as innovation, with focus on unconventional and cutting-edge approaches to typography. Based on the development and implementation of an original typeface, students are challenged to push the boundaries of traditional typographic layout and explore innovative methods of expression, to create visually striking and conceptually rich designs that leave indelible impressions. Prerequisite(s): GRDS 400.

### **GRDS 408 Graphic Design Professional Portfolio**

In this course, students focus on the development of a visually cohesive and engaging portfolio while bolstering their skills to build memorable narratives that exhibits their body of work to future clients, studios, and agencies. At the culmination of this course, students create a professional and impactful portfolio that showcases their skills and abilities in graphic design. Prerequisite(s): GRDS 400.

### **GRDS 440 Studio III: Discovery, Innovation, and The Human Experience**

Focused on the third paradigm 'Designer as Author', students develop content messaging and focus on the distribution of self-authored communication. This course focuses on the twin practices of aggregation and curation in helping an audience navigate complex communications. Students will consider design opportunities which that aggregate services that cross business categories and engage users in the generation of content—coordinating a series of authored projects across new areas of human activity. In this entrepreneur-styled model, students learn to self-distribute content toward developing a targeted following. Prerequisite(s): GRDS 405, GRDS 408.

### **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 480 Graphic Design Career Strategies and Launch**

This course will cultivate a comprehensive understanding of the graphic design industry, along with the acquisition of practical skills and strategies to amplify students career prospects. The course places emphasis on career trajectory, effective networking and communication, adept self-promotion, mastering the job application process, and the art of forging a successful graphic design career. Identification of potential career paths, potential locations, and opportunities within firms and agencies will equip students to establish valuable relationships that pave the way for fruitful employment prospects. Prerequisite(s): GRDS 440.

### **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.

## **Graphic design and visual experience (graduate)**

### **GDVX 501 Typographic Communication**

Typographic excellence is paramount to graphic design and visual experience. Students explore a wide range of advanced and sophisticated typographic experiences, reviewing 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. Prerequisite(s): None.

### **GDVX 502 Integrated Design Media**

Adaptive thinkers translate solutions across a variety of current and emerging media, including print, social media, and interactive experiences. Students advance their understanding of the application of media through creative problem-solving. Resulting visual solutions unify a variety of compositional elements and engage users in new, innovative ways. Prerequisite(s): None.

### **GDVX 503 Design History and Context of Media**

Design is influenced by its context, including social, cultural, and political factors. Through an exploration of the role of the designer as a visual communicator within historical and contemporary contexts, students situate their own work within the framework of contemporary culture. Students apply an understanding of semiotics to research and analyze various topics, and develop ideational, analytical, rhetorical, and writing skills. Prerequisite(s): None.

### **GDVX 701 Design Research, Analysis, and Discourse**

To support the creation of their own visual communication methodologies, students research, analyze, and critique communication models, the nature of representation, and dimensions of context. Students examine visual communication theories and models from 1900 to the present with a specific focus on semiotics, modernism, post-modernism, and contemporary paradigms. Prerequisite(s): None.

### **GDVX 702 Ideation Models and Process**

Curiosity and discovery are key components to developing unique and successful visual experiences. Students build creative resilience and learn to manage the uncertainty of the creative process through multiple concept iterations. A variety of ideation methodologies are introduced to inspire curiosity and exploration resulting in innovative design solutions. Prerequisite(s): None.

### **GDVX 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. Prerequisite(s): None.

### **GDVX 734 Typographic Voice and Visual Narrative**

Through a synthesis of typographic knowledge, students employ advanced methodologies in the development of transmedia visual experiences. Students explore alternative methods and execution strategies to develop form and define a unique aesthetic. Letterform anatomy and design, proportion systems, and layout are employed to deliver contextually appropriate visual narratives. Prerequisite(s): GDVX 702 or UXDG 701.

### **GDVX 742 Visual Analysis of Static Content**

Students explore the role data serves within a specific context, and the necessity for clarity and transparency in presentation to enable informed decision-making for the advancement and/or evaluation of an idea. Students analyze and present content through print, digital, and augmented media solutions in a variety of formats such as scorecards, reports, or alternative visualization methods. Prerequisite(s): GDVX 701 or SUST 704, GDVX 702, SDES 711.

### **GDVX 749 Professional Practice for Visual Design**

Through self-assessment and reflection, students identify opportunities for career development unique to their individual professional goals. Students refine and document a career strategy as well as develop and professionally present a body of work relevant to emerging needs of the practice. Prerequisite(s): Completion of the review for candidacy.

### **GDVX 754 Curated Narrative for Dynamic Content**

Live data and social media have sparked the development of today's information-driven culture. Students explore this phenomenon to identify opportunities to use live data as a design element in visual communication. By harnessing the power of dynamically changing content, students craft persuasive, experiential narratives. Prerequisite(s): GDVX 742.

### **GDVX 757 Experience Design for Physical Spaces**

Students transform human engagement through an exploration of theoretical and practical applications of experience design, addressing form, physical space, and sensory response. Following a contextual analysis of existing visual systems, such as those found in healthcare facilities, retail spaces, museums, and entertainment attractions, students create immersive visual experiences for the built environment. Projects evolve from conceptual explorations to high-fidelity prototypes. Prerequisite(s): GDVX 734 or LXMT 740.

### **GDVX 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. Prerequisite(s): None.

### **GDVX 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. Prerequisite(s): None.

#### **GDVX 770 User-centered Strategy and Process**

Students engage in research and a range of iterative processes to refine their understanding of users' emotional relationships to the content and function of digital systems and services. Through an immersive exploration of user experience, students develop written specifications for innovative, research-driven digital systems and services. Prerequisite(s): GDVX 701, GDVX 702, SDES 711.

#### **GDVX 779 Graduate Internship**

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

#### **GDVX 780 Special Topics in Graphic Design and Visual Experience**

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. Prerequisite(s): Vary according to topic.

#### **GDVX 784 Visual Design for Interactive Contexts**

Students create visually sophisticated user-centered design solutions for a range of digital systems, appropriate in a global context. By applying user-centered design processes for creating and testing interactive scenarios and referencing written specifications, students move from wireframe through high-fidelity prototypes and style guides. Prerequisite(s): GDVX 770.

#### **GDVX 789 Graphic Design and Visual Experience M.F.A. Thesis I: Research and Discovery**

Students consider current trends, controversies, and discourse in the field of graphic design and visual experience, finding topics that fuel their curiosity and allow them to identify, develop, and justify a working direction for their M.F.A. thesis. Students select research methodology, identify key resources, and complete a comprehensive thesis proposal. Through peer critique and knowledge sharing, students advance their thesis argument. Prerequisite(s): SDES 711, GDVX 734.

#### **GDVX 791 Graphic Design and Visual Experience M.F.A. Thesis II: Synthesis and Insight**

Working within a culture of appreciative inquiry, students develop their approved thesis proposal through multiple drafts, demonstrating thorough research, clear organization, and effective writing skills. Prerequisite(s): GDVX 789, completion of the review for candidacy.

#### **GDVX 792 Graphic Design and Visual Experience M.F.A. Thesis III: Validation and Execution**

Informed by their thesis research, M.F.A. candidates create a substantial body of work that advances the practice of graphic design and visual experience. Students unify their visual and written thesis for presentation to their committee and peers. Prerequisite(s): GDVX 791.

## **Illustration (undergraduate)**

### **ILLU 100 Introduction to Illustration Strategies**

Professional illustrators strategically solve visual problems to engage clients and markets. While discovering strategies for effective visual communication, students explore the illustration process through creative application of distinct materials and techniques. Students conceptualize the framework of their portfolios within the context of professional expectations. Prerequisite(s): DRAW 101, DSGN 101.

### **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 160 Illustrative Anatomy and Perspective**

Students advance perspective drawing skills to create the illusion of three-dimensional space resulting in believable representations of characters and environments. From the skeletal system to the details of faces and hands, students explore human anatomy and refine accurate drawing skills. Prerequisite(s): DSGN 102, DRAW 200.

### **ILLU 204 Historical and Contemporary Illustration**

Illustrators inform and communicate the shifting social, political, artistic, and technological landscapes that shape history and culture. In this course, students examine the influence of historical and contemporary illustrators as well as the stylistic evolution of the discipline within this enriched context. Prerequisite(s): CTXT 121, CTXT 122.

### **ILLU 218 Materials and Techniques**

Students discover unique illustration methods through experimentation with a variety of traditional and digital materials, tools, and techniques. Building on these foundational elements, students explore conceptualization, composition, and color as they create immersive visual narratives and develop individualized approaches to visual problem-solving. Prerequisite(s): DRAW 101.

### **ILLU 225 Digital Illustration**

Through an introduction to advanced and emerging digital tools and techniques, students enrich the versatility of their illustration skills. Students create compelling illustrations that integrate motion, image editing, vector graphics, and digital painting. The fusion of traditional and digital methods enhances work appropriate for diverse professional venues. Prerequisite(s): DIGI 130, ILLU 218.

### **ILLU 309 Illustrating Beyond the Page: The Narrative Experience**

Through an iterative approach to visual problem-solving, students become dynamic storytellers, adapting narratives into strong visual representations. Students investigate the narrative experience and develop strategies to visually interpret essential story elements. They create illustrations that capture mood and emotion through striking symbolism and visual metaphors. Prerequisite(s): ILLU 225.

### **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 218.

### **ILLU 312 Color with Intent**

Color contrast, value keys, and quality of lighting create compelling and powerful emotional statements in illustration. Students explore color as a communication tool through the study of historical and contemporary color theory systems and through the development of their own work. Value, color schemes, and methods of mixing color are examined in a variety of illustration projects. Prerequisite(s): ILLU 218.

### **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 100, ILLU 160.

### **ILLU 315 Dynamic Visualization for Scientific Illustration**

This course covers the specific and highly specialized requirements of accurately depicting 3D form onto a 2D surface through hands-on, step-by-step instruction in the process of applied perspective theory. Prerequisite(s): ILLU 150 and ILLU 160, or SEQA 202.

### **ILLU 318 Type and Image for Illustrators**

Within the context of typographic principles, students experiment with the dynamic visual relationship between text and image. Students engage strategic typographic techniques and styles to heighten their illustrative work and expand professional opportunities. Prerequisite(s): GRDS 201 or ILLU 225 or FIBR 276 or ACCE 300 or FASH 324.

### **ILLU 321 Animated Illustration**

Illustrators implement movement to elevate visual narratives and enrapture audiences. Through the exploration of time-based illustration techniques, students amplify their knowledge of digital tools and refine their technical skills. Students analyze the illustrator's role in a design-based production environment and employ professional best practices to develop animated illustrations for diverse venues. Prerequisite(s): ILLU 225.

### **ILLU 325 Editorial Illustration**

Editorial illustrators produce expressive, humorous, or thought-provoking imagery that enlivens publications through visual commentary and aesthetic engagement. From caricature to realistic renderings, students enhance their visual problem-solving skills, refine their individual style, and develop a strong conceptual approach as they create expressive imagery suitable for a variety of editorial illustration markets. Prerequisite(s): ILLU 218.

### **ILLU 326 Atmospheric and Environmental Illustration**

Perspective and constructive drawing techniques are essential when creating compelling narrative illustrations. Through research and practices, students illustrate building interiors, exterior environments, vehicles, and other objects from different perspectives and in a variety of locations. Prerequisite(s): ILLU 160.

### **ILLU 335 Imaginative Illustration: Character Refinement**

Illustrators transport viewers to other worlds through the creation of imaginative characters surrounded by elaborate environments. In this course, students use current entertainment examples to propel the development of characters for diverse genres, such as adventure, historical, horror, fantasy, and sci-fi. Students experience the independent and collaborative practices of the entertainment industry as they create highly polished, immersive character illustrations. Prerequisite(s): ILLU 225.

### **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 312.

### **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 351 Contextual Character Design**

From publication to entertainment, illustrators envision and invigorate characters that inspire audiences and have a lasting impact. Students learn to capture expression and essence of characters through experimentation with performance, shape, motion, and gesture. These defined characters become a unique expression of the student's personal aesthetic that can be marketed to a range of industries. Prerequisite(s): ILLU 160.

### **ILLU 352 Creative Concepting for World Building**

Illustrators create vivid worlds through depictions of immersive environments. Within the context of specific narratives, students deploy illustrative tools, such as color, composition, and lighting, to develop landscapes, architecture, and interior scenes and capture mood and tone to support a theme. Prerequisite(s): ILLU 160.

### **ILLU 373 Advertising Illustration**

Advertisers employ illustration to spark lasting impressions of products, events, or services across print and digital collateral. Students in this course actualize captivating visual imagery to seize the attention of each audience and consumer. With professional best practices and conventions as context, students also refine their approach to visual narratives and creative problem-solving. Prerequisite(s): ILLU 218.

### **ILLU 381 Watercolor for Botanical Illustration**

Botanical art and illustration hold a significant place in both historical and contemporary art and design. This course focuses on the intensive study of botanical subject matter exclusively painted in watercolors. Topics emphasized include: sketchbook process studies, paint properties and application, field studies, best practices and elements of successful botanical watercolor illustrations, and the history of botanical art. Prerequisite(s): ILLU 312.

### **ILLU 383 Book Illustration**

Book illustrators bring stories to life with vivid images that draw the reader into the lives of characters and the world of the narrative. Students in this course refine their approach to visual storytelling and consider professional avenues for book illustrators. All aspects of book production are explored, from conceptualization of cohesive illustrations and cover art to binding methods and publication. Prerequisite(s): ILLU 218.

### **ILLU 384 Anatomy and Rendering for the Real and Imagined**

Understanding the anatomical form elevates the illustrators' ability to solve problems visually. Students work from skeletal to muscular systems and progress from primitive forms to detailed ecorche drawings. Building these aptitudes provides illustrators with the power to invent and illustrate creatures and characters that immerse audiences in the narrative experience. Prerequisite(s): ILLU 160.

### **ILLU 385 Visualizing the Macabre and Divine**

Illustrators bring visual elegance to literary and cultural representations of the macabre and divine through a complex symbolic language. In this course, students read and interpret a variety of narratives and texts in the development of fantasy characters and environments. Students create illustrations that capture timeless themes and dualities, such as light and dark, good and evil, creation and destruction. Prerequisite(s): ILLU 160.

### **ILLU 386 Repeat-pattern Illustration**

From the whimsical to the botanical, illustrative styles are translated into repeat patterns and used to transform products, from wallpaper to furniture. By analyzing color trends and conceptual themes, students take their illustrations into the realm of consumer product markets by learning how to create illustration designs applicable to repeat patterns both manually and digitally. Students are introduced to the concept of art licensing and copyright usage as it applies to entrepreneurial practices in illustration. Prerequisite(s): ILLU 218, ILLU 225 or FIBR 276 or ACCE 300 or FASH 324.

### **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 status.

### **ILLU 433 Dynamic Publication: Traditional and Animated Illustration**

Audiences engage with images in new and exciting ways on a variety of screens. Illustrators embrace the opportunities that emerge from these expanding forms of audience engagement to create captivating digital images, especially by incorporating stylized movement into their designs. Students explore the use of moving imagery to enhance their appeal in a variety of illustration markets including advertising, publishing, digital media, and editorial art. Strategies, techniques, and tools for transforming still art imagery into dynamic, animated illustrations are explored in the context of market applications. Prerequisite(s): ILLU 325 or ILLU 383 or GRDS 384.

### **ILLU 434 Concept Design for Animation and Games**

Concept illustrators design immersive environments populated with vivid and engaging characters. Students fuse their creative innovations with a full range of illustration skills to develop professional concept designs for expanding markets in animation and video games. Prerequisite(s): MOME 120 or ITGM 130 or ILLU 225 or ANIM 275 or ITGM 277 or SEQA 277 or SEQA 311 or ILLU 326 or ILLU 384.

### **ILLU 435 Animated Digital Asset Development for the Illustrator**

The world of entertainment is populated with vivid characters and immersive environments realized through a variety of digital assets. In this course, students imaginatively engage with a concept to finalize polished artwork that captures the mood and tone of the creator. Using industry standard practices, students develop digital assets from concept to finalized illustrations and digital files for design-driven production pipelines. Prerequisite(s): MOME 120 or ANIM 289 or ILLU 321.

### **ILLU 436 Developing Collections for Surface Design**

From home décor to mobile accessories and everything in between, illustrators create collections unified by theme, color, pattern, and illustrative style that can be applied to a variety of products and surfaces. Students study color and design trends in art licensing and illustration for consumer markets to gain an understanding of the characteristics embodied in strong collections and the professional markets appropriate for their work. Prerequisite(s): ILLU 318, ILLU 386.

### **ILLU 450 Illustration Business Strategies and Entrepreneurship**

Whether working for an organization or as an entrepreneur, understanding the business of illustration is the key to professional success. Through an introduction to best practices in professional networking, marketing, and financial strategies, students enhance their understanding of the business of illustration and further their preparation for this competitive market. Students engage in research and planning to identify specific professional trends in line with their individual career goals. Prerequisite(s): ILLU 373 or ILLU 383 or ILLU 384 or ILLU 385 or ILLU 386.

### **ILLU 460 Career Strategies for Illustration**

Within the context of clearly defined career goals and discipline standards, students refine and advance their body of work in response to professional opportunities in the field of illustration. Through engagement with illustration luminaries and colleagues, students invigorate their professional identity, presence, and networks. Prerequisite(s): ILLU 450.

### **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 480 Professional Portfolio for Illustrators**

An innovative and engaging portfolio is paramount to establishing a prosperous illustration career. Students express their individualized style and brand in a fully realized, professional portfolio, while implementing creative marketing and networking strategies to launch their illustration careers. Prerequisite(s): ILLU 460.

### **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.

## **Illustration (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. Prerequisite(s): None.



### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ILLU 706 Illustrating Books for Trending Markets**

This course investigates historical and contemporary book illustration to create professional book packages for submission to targeted publishers. Through lectures and demonstrations, students develop a solid understanding of historical and contemporary trends in the book industry to confidently target and market their illustrated book projects. Students demonstrate a mastery of standard print formats and explore physical or digital nontraditional forms. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ILLU 731 Typography: Lettering and Illustration in Context**

While exploring the fundamentals of typography and hand lettering trends, students gain a solid working knowledge of the relationship between illustration and typographic design. They apply those design principles to the successful integration of type and image, creating a powerful form of communication. Prerequisite(s): ILLU 730.

### **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.

### **ILLU 737 Watercolor for Illustration Markets**

Students are challenged to develop individual approaches to watercolor by experimenting with various materials and techniques, traditional and nontraditional. Assignments are real-world projects that students tailor to support their thesis projects. Students analyze the work of cutting-edge illustrators, investigate historical watercolorists, then synthesize their findings in a coherent body of personal work. Students also compile a list of prospective clients for work created in this course. Prerequisite(s): ILLU 714.

### **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. Prerequisite(s): None.

### **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.

### **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.

### **ILLU 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to 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.

## **Immersive reality (undergraduate)**

### **ARVR 110 Immersive Revolution: Augmented to Virtual Reality**

Augmented, virtual and mixed reality technologies push the boundaries of human perception and revolutionize industries, from gaming and themed entertainment to industrial design, advertising and architecture. In this course, students explore the evolution of immersive technology and the unique challenges and opportunities presented by its integration into the design process. Prerequisite(s): DIGI 130.

### **ARVR 300 Game Engine Applications for Immersive Computing**

Virtual reality presents an entirely new digital playground that is changing the interactive and game design landscape. In this course, students use game engine applications to leverage the immersive, interactive opportunities of human movement, gaze and touch. Using industry-standard technology, students develop games and mobile apps with unique interactive content for augmented and virtual reality environments. Prerequisite(s): ITGM 266.

### **ARVR 305 Visual Effects for Immersive Environments**

From intergalactic battles to simulated tornados, immersive environments amplify the visual experience and challenge human perception. In this course, students synthesize practical camerawork, real-time camera tracking and digital compositing skills to create realistic 3D virtual sets. Using the tools and techniques of immersive technology, students

produce hyper-realistic scenes through the integration of live-action footage and virtual environments. Prerequisite(s): ANIM 249 or VSFX 210 or ITGM 236.

### **ARVR 310 Integration of Immersive Realities**

Immersive realities transform how audiences experience content and brands interact with consumers. In this course, students explore the complexities and opportunities presented by the integration of human factors into the design and programming of augmented and virtual reality experiences. Prerequisite(s): ITGM 220.

### **ARVR 440 Immersive Reality Professional Portfolio**

From media and entertainment design to the way consumers select and try on apparel, augmented and virtual reality technologies are rapidly evolving career opportunities in a wide range of industries. Students prepare for a career in augmented and virtual reality through the development of a strategic framework and professional presentation materials. Prerequisite(s): VSFX 313 or ITGM 347 or VSFX 375.

### **ARVR 471 Immersive Game Lab**

Augmented and virtual reality technologies allow game developers to create vivid, virtual worlds where immersive innovations lead to surprising exchanges between users and their environment. In this course, students explore the vast potential of augmented and virtual reality as a medium to elevate gameplay interactions. Through the use of industry-standard production methodologies in a simulated development environment, students create original, immersive gaming experiences. Prerequisite(s): ARVR 300 and ARVR 310.

### **ARVR 472 Immersive Animation Lab**

In immersive animations, viewers become active participants—they empathize with characters, interact with the environment and make narrative decisions that influence and transform the storyline. In this course, students explore how concept development, character design, visual choreography and interactivity lead to unique story-driven and immersive animated experiences. Prerequisite(s): ARVR 300 and ARVR 310.

### **ARVR 473 Immersive Film Lab**

With cinematic experiences capable of stretching the limits of reality and allowing audiences to step inside stories, the future of filmmaking is now. In this collaborative studio, students merge traditional and revolutionary film production processes and tools to produce original, immersive cinematic content. Through 360-storytelling methods and techniques, students expand their conceptual and technical skillsets and explore opportunities for innovation in this dynamic field. Prerequisite(s): ARVR 300, MOME 221 and ARVR 310.

### **ARVR 474 Augmented Reality Lab**

Augmented reality amplifies reality in relevant, personalized and unexpected ways. In this course, students capitalize on the explosive growth of this immersive content creation segment to produce augmented reality projects in a simulated development environment. Students analyze design challenges and propose effective platform-appropriate solutions, generating fully-functional, user-focused augmented reality experiences. Prerequisite(s): ARVR 300 and ARVR 310.

### **ARVR 475 Immersive Innovation Lab**

Immersive reality technologies are developing at a rapid pace, beckoning a future where synthetic content will react to and even interact with the real world. Students in this course learn to adapt to the latest technologies and experiment

with innovative applications, advancing their work into the diverse industries that embrace this transformational digital landscape. Prerequisite(s): ARVR 300 and ARVR 310.

### **ARVR 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.

## **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 209 Rapid Prototyping: Analog to Digital Fabrication**

This course introduces students to the skills needed to create models using digital and physical methods. Students learn the fundamentals of basic workshop tools and safety while also receiving an introduction to CAD software and digital prototyping equipment. Students develop an understanding of the workflow between digital and physical model development. Special emphasis is placed on proper file preparation and assembly and manipulation of handmade and rapid-prototyped components. Prerequisite(s): SDES 205.

### **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. Prerequisite(s): None.

### **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): SDES 213, SDES 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): SDES 213, SDES 215.

### **IDUS 313 Computer Modeling**

This course applies design-based simulation and 3D 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): SDES 213, SDES 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): SERV 216 or IDUS 250.

### **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 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**

By working with industry partners, students acquire a professional-level understanding of the challenges and opportunities that emerge when designers collaborate to translate initial concepts into full-scale mockups. In this course, students research human factors, aesthetic considerations, manufacturing requirements and market demands to identify user needs and product opportunities. Prerequisite(s): IDUS 321.

### **IDUS 402 Prototype Project Construction**

For industrial designers, the ability to resolve mass production and assembly challenges is paramount for professional success. Through collaboration with industry partners, students engage in an iterative design process, employing creative problem-solving strategies to translate their design concepts into fully-operational prototypes. 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 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 or PRO 580.

#### **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.

## **Industrial design (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. Prerequisite(s): None.

#### **IDUS 509 Modeling: Physical to Rapid Prototyping**

This course provides an introduction to the basic and intermediate skills tools needed to develop and visualize concepts and ideas in both two and three dimensions. Students learn the primary methods for digital fabrication and file

preparation, including CNC rapid prototyping, laser cutting, and 3D printing. This course provides students with a range of physical and digital design challenges that enable them to prepare and present comprehensive solutions. Prerequisite(s): None.

### **IDUS 713 Industrial Design Studio I: Discovery to Design Solutions**

Students research and assimilate the design needs of a client, becoming skilled at placing their own designs within those parameters. They formulate concept proposals that make a desirable future possible and lead to new design directions. Design concepts are implemented through the creation of an innovative range of products that address the client's design needs and wants, both recognized and unrealized. Prerequisite(s): None.

### **IDUS 718 Industrial Design Studio II: Delivering the Design Solution**

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): SBIZ 704, IDUS 713.

### **IDUS 723 Digital 3D Modeling and Rendering**

This course addresses industry interest in product simulation using high-end, 3D 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. Prerequisite(s): None.

### **IDUS 733 Entrepreneurship for Designers**

Students learn the principles of leadership and project planning critical to forming a profitable, successful new business based on an innovative concept. Business plan development is discussed, as well as core financial business strategies toward the end of achieving innovation in the marketplace. Prerequisite(s): FURN 713 or IDUS 713 or FASH 716 or FIBR 745.

### **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 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to 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.

## **Interactive design (graduate)**

### **IXDS 512 Web Development Methods**

Through a series of technical and design challenges, this course focuses on the design and development of websites and web applications. Students explore technical and conceptual aspects of web design, as they are introduced to key elements of industry-standard web design tools and learn to apply their knowledge to create dynamic and interactive designs. Prerequisite(s): None.

### **IXDS 710 Human Experience Prototyping**

Through research and prototyping, students investigate and connect the complexities of the human experience to narrative structures that elevate interactive design problems. Emphasizing phenomenological theory and the power of creative problem solving, students document their discoveries through storyboards, vision videos, and prototypes. Prerequisite(s): ITGM major restriction.

### **IXDS 712 Dynamic Web Development**

In this course, students focus on the development of dynamic websites and fundamental server management systems. Students explore conceptual aspects of web design and learn key programming languages used to construct user-friendly, aesthetically-pleasing websites. Students utilize their knowledge of industry-standard software and content

management best practices to create practical and engaging design solutions. Prerequisite(s): Advertising or interactive design and game development major.

### **IXDS 720 Human-centered Interactive Design**

Human-centered interactive design seeks to bridge user needs with technology by designing systems, services, and products that prioritize human perspectives throughout the design process. In this course, students apply historical and actionable practices of human-centered design methods to test and validate interactive systems that go beyond aesthetics, solving for real-world conditions. Prerequisite(s): Interactive design and game development major.

### **IXDS 722 Connective Systems for the Web**

Databases form an integral component of content management and social networking sites. Students explore the complex database systems that allow users to create, manage, and update website content. Utilizing server-side programming languages and Structured Query Language (SQL), students acquire expertise in writing code and manipulating databases for website applications. Prerequisite(s): IXDS 710.

### **IXDS 724 Visual Hierarchies and Digital Affordances**

To create effective and successful digital designs and experience, designers must successfully integrate a thorough understanding of visual design principles and digital media theories in the technical execution of digital experiences. In this course, students explore methods for synthesizing visual hierarchy, layout, and typography with contemporary digital practices of information organization. Utilizing user-testing methods and strategies for content presentation, students investigate ways to maximize the functionality and usability of the digital experience. Prerequisite(s): IXDS 710.

### **IXDS 732 Physical Computing for Tangible Interfaces**

Utilizing microprocessor boards, touch and motion sensors, and prototyping techniques students research, design, and build interactive systems that use tangible interfaces to sense the physical world. Alongside the practical coursework, students explore the origins and evolution of automata and kinetic art and analyze their influence on contemporary interactive art and design. Prerequisite(s): IXDS 710.

### **IXDS 734 Innovative Systems for Digital Convergence**

In this course, students navigate the challenges and opportunities that arise when creating ground-breaking, integrated technology systems for the Internet of Things. Through research, conceptualization, and visualization, students design systems that merge multiple data sources and platforms into cohesive, user-friendly solutions. Supported by practical coursework and case study analysis, students investigate complex design frameworks to architect products and service implementations for commercial and non-commercial use. Prerequisite(s): IXDS 720.

### **IXDS 742 Physical Computing for Immersive Environments**

Innovations in physical computing allow contemporary artists and digital design agencies to employ mixed reality experiences for marketing, education, entertainment, and more. Utilizing tangible interfaces capable of sensing the physical world, students design interactive installations and create immersive environments for a range of applications and audiences. Prerequisite(s): IXDS 732.

### **IXDS 744 Pervasive Information Architecture**

From large enterprise websites to mobile applications, search engines have turned information access on its head, creating cross-channel experiences that subvert top-down navigation and provide direct access to content. In this

course, students apply systems thinking to design the organization and navigation of dynamic information structures and schemas that supply useful content in an appropriate context. Prerequisite(s): IXDS 732 or IXDS 734.

#### **IXDS 754 User Interface Design for Virtual Communities**

Incorporating research on various communication platforms, students explore human language concepts of face-to-face communication and virtual language discourse. Through an extensive series of wireframe-level designs, students create user interfaces for specific virtual contexts and communities. Prerequisite(s): IXDS 720.

## **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): DRAW 101, DIGI 130.

#### **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): DRAW 101, DIGI 130.

#### **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): DIGI 130.

#### **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): DIGI 130.

#### **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. Prerequisite(s): None.

#### **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 3D game assets. Through the use of standard 3D software, students learn methods and procedures to create industry-standard digital content efficiently and accurately. Students create game-ready content in

3D, utilizing real-world observations and the use of original and existing concept art. Prerequisite(s): ARVR 110 or ITGM 130 or VSFX 130 or ANIM 190 or BREN 200 or SEQA 224.

### **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.

### **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): ITGM 120 or ITGM 121, ITGM 130 or BREN 200.

### **ITGM 258 Modeling for Game Development**

Students develop an understanding of 3D, the principles of modeling and video game aesthetics while exploring the creation of 3D 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): VSFX 210 or ITGM 236 or ANIM 249, ITGM 220.

### **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): ADBR 150 or GRDS 205 or ITGM 220.

### **ITGM 277 Core Principles: User-centered Design**

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.

### **ITGM 310 Animation for Games**

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): VSFX 210 or ANIM 249 or ITGM 258.

### **ITGM 326 Applied Principles: Programming**

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.

### **ITGM 333 Digital Sculpting: Creatures and Characters**

3D concept artists create complex organic models to populate the imagined worlds of video games, 3D animations and visual effects. In this course, students cultivate digital sculpting skills as they produce realistic character and creature sculpts with aesthetic appeal, mood and texture using 2D and 3D editing, painting and sculpting technologies. Prerequisite(s): VSFX 210 or ITGM 236 or ANIM 249.

### **ITGM 336 Applied Principles: Game Art**

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): VSFX 210 or ITGM 236 or ANIM 249.

### **ITGM 337 Applied Principles: Information Architecture**

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.

### **ITGM 342 Narrative Content Design for Games**

From linear narratives to massive multiplayer online games, game designers translate story visions into fully-realized and interactive entertainment experiences. In this course, students explore narrative structures as well as player expectations and responses through collaborative development of an interactive, industry-ready game design. Prerequisite(s): ITGM 120 or ITGM 121.

### **ITGM 346 Digital Sculpting: Real-time Creature Pipelines**

From amorphous creatures to warrior princesses, character artists drive the visual and emotional quality of games. In this course, students produce 3D character and creature models for integration into production applications and complex workflows for optimization. Students learn to incorporate 2D texturing and rendering, re-topology, UV and high-resolution digital sculpting applications to create organic models. Prerequisite(s): ITGM 333.

### **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 220.

### **ITGM 351 Game User Experience**

Students expand their knowledge of interactive design and game development as they step into the role of game UX researcher. Exploring the highly relevant field of game user experience, students combine research and design principles to build and optimize playable experiences. Through the development of functional prototypes and high-fidelity interfaces, students showcase their interactive and visual design skills. Prerequisite(s): ITGM 256 or ITGM 267 or UXDG 101.

### **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.

### **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): ADBR 205 or GRDS 205 or ITGM 220.

### **ITGM 358 Real-time Digital Materials and Surfaces**

From the depths of the ocean to the surface of the moon, game designers explore advanced concepts of material and texture to create believable worlds with visually faithful digital surface simulations. In this course, students learn to replicate the physical properties of surfaces and use cinematic techniques to portray complex material interactions and progression for inclusions in digital game environments. Prerequisite(s): ITGM 236 or ANIM 249 or VFX 210.

### **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): ITGM 121 or ITGM 122 or GRDS 229 or ADBR 252.

### **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 326 or ITGM 356 or ITGM 336, ITGM 336 (Game development) or ITGM 337 or ITGM 347, ITGM 357, ITGM 377 (Interactive design and physical computing).

### **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 326 or ITGM 356 or ITGM 366, ITGM 336 (Game development) or ITGM 337 or ITGM 347, ITGM 357, ITGM 377 (Interactive design and physical computing).

### **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 433 Advanced Digital Sculpting: Creating Environments and Props**

From dense woodlands and majestic cities to gnarly trees and ornate thrones, compelling 3D game environments and props create mood and atmosphere to shape the player experience in subtle but impactful ways. In this course, students acquire advanced modeling, sculpting and texturing techniques as they produce highly detailed game environments and props. With a focus on real-time rendering, students integrate advanced techniques and assets in the production pipeline, advancing their professional prowess as 3D environment artists. Prerequisite(s): ITGM 333.

### **ITGM 446 Advanced Digital Sculpting: Art Direction and Integration**

From the first pitch meeting to the execution of a playable game, art direction for character design involves integration of strong storytelling and advanced production planning. In this course, students learn advanced digital sculpting techniques to create 3D sculpts consistent with the game's creative vision and appropriately prepare sculpts for animation and rigging in the next phase of the production pipeline. Prerequisite(s): ITGM 346.

### **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.

## **Interactive design and game development (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. Prerequisite(s): None.

### **ITGM 503 Design Methods for Interactivity**

This course addresses the principal 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ITGM 522 Programming for Designers**

Students learn basic programming concepts that can be applied to the development of interactive applications. The course begins with a procedural approach, which leads to object-oriented programming techniques. Students apply computation-thinking and problem-solving techniques to design well-structured and commented code. Students also explore open-source programming resources and communities. Prerequisite(s): None.

### **ITGM 705 Interactive and Game Design: Research and Practice**

The investigation and application of appropriate research methodologies and theoretical frameworks is central to art and design. With a focus on the scientific method, students formulate research questions, deconstruct applied concepts, and validate hypothetical solutions to establish the foundation of a professional interactive and game design practice. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **ITGM 708 Effective Design Communication**

Every professional design and game studio expects exceptional communication skills from its talented designers. In this course, students learn how to effectively present their ideas and generate supportive content for pitch delivery. As part of future executive and leadership training, student designers learn to craft their delivery of formal presentations to achieve desired results. From gathering informational data to organizing visuals and infographics, students perfect the art and design of pitch delivery for a variety of formal and informal contexts, from client pitches to thesis presentations to professional conferences. Prerequisite(s): None.

### **ITGM 719 Scripting for Interactivity**

With an emphasis on scripting interactivity, students develop applications and projects that include games and interactive applications. This course explores implementation skills for digital applications centered on object-oriented programming techniques. Students use logic and problem solving to design sound coding structures that enhance interactive digital interfaces. Prerequisite(s): None.

### **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 GAME 730.

### **ITGM 746 Digital Sculpting Pipelines and Practices**

Digital sculpting has brought new depths to the world of game development, animation, visual effects, and action figure modelling. Utilizing the professional production pipeline for game creation, students focus on the step-by-step process

of translating 2D concepts into 3D sculpts for the creation of realistic characters. Students enhance their technical and digital sculpting skills for the optimization of real-time animated productions. Prerequisite(s): ITGM 733.

#### **ITGM 748 Interactive Design and Game Development M.A. Final Project**

As the culminating experience for interactive design and game development graduate students, the M.A. final project embodies the synthesis and skillful application of discipline knowledge and techniques covered throughout the program. Addressing individual professional goals, and reflecting technical mastery of chosen specialties, each student in this course completes an industry-level project from research to conceptualization to implementation. Prerequisite(s): IXDS 720 or GAME 722 and review for candidacy.

#### **ITGM 749 Interactive Design and Game Development Portfolio and Business Practices**

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): IXDS 720.

#### **ITGM 755 Thesis Studio I: Research and Ideation**

Every thesis starts with a well-constructed problem statement. In this course, students translate a well-defined personal vision and area of interest into a cohesive and focused thesis topic. Students investigate multiple approaches and methodologies for constructing their problem statement, and engage in critical review of relevant academic and professional perspectives to inform the direction of their thesis. Prerequisite(s): ITGM 705.

#### **ITGM 765 Thesis Studio II: Production and Prototyping**

With a strong emphasis on critique and process, students begin to develop and prototype the visual component of their graduate thesis. Grounded in a strong thesis direction and supported by a solid theoretical framework, students initiate and document their production process. Prerequisite(s): ITGM 755.

#### **ITGM 775 Evidence-based Design Interactivity and Gaming**

Evidence-based design uses objective assessments to provide empirical justification that validates design questions and claims. Through iterative user testing and various validation methodologies, students provide supportive data for their thesis and other previously prototyped design projects. Conclusive visualized data are amalgamated to enhance understanding and strengthen professional documentation and presentations. Prerequisite(s): ITGM 765.

#### **ITGM 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

#### **ITGM 790 Thesis Studio III: Validation and Documentation**

As culmination of their graduate experience, students execute a thesis that demonstrates a mature, resolved body of work and advanced professional competence through mastery of the technical, creative, and aesthetic elements of the discipline. Students synthesize research from various sources with their own creative ideas, technical skills, aesthetic sensibility, and mastery of design principles to make an original contribution to the field of game art or interactive design. Prerequisite(s): ITGM 755 and ITGM 765 and review for candidacy.

## **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): SBLD 115; interior design major or minor; and sophomore, junior or senior status.

### **INDS 110 Interior Design Studio I: Exploring People and Space**

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): INDS 101, INDS 204, SBLD 223.

### **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): DSGN 101.

### **INDS 210 Interior Design Studio II: Specialized Interior Environments**

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): INDS 110, ELDS 225.

### **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): CTXT 121, CTXT 122.

### **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 306 Building Construction and Systems for the Interior**

Through examination of interior building construction materials and systems, this course promotes understanding of the various constructed assemblies, both structural and nonstructural, that 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 and architecture, historic preservation, or interior design major or minor.

### **INDS 320 Interior Design Studio III: Documentation and Communication**

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): SBLD 115.

### **INDS 350 Interior Design Studio IV: Collaborative Practice in Design**

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 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 Practice 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: Capstone I - Design Thinking for Innovation**

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: Capstone II - Design Development and Communication**

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.

## **Interior design (graduate)**

#### **INDS 501 Materials for Interior Environments**

The built interior environment comprises multiple interacting elements, including construction, finishes, and furnishings. Selecting and specifying the best materials plays an essential role in the successful communication of design concepts. Through lectures, demonstrations, and projects, students discover why materials matter in support of design intent and how emerging new materials impact the design of contemporary interior environments. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **INDS 505 Rendering Interior Environments**

Rendering skills for interior designers are critical in communicating design intent. In this course, students master freehand rendering through analog and digital methods to clearly and expertly communicate innovative solutions, developing the skills necessary for a lifetime of success as design leaders. Prerequisite(s): None.

#### **INDS 506 Interior Design Context and Evolution**

From the post-Renaissance to the present, interior design has influenced the world aesthetically, culturally and technologically. This course traces the progression of the philosophies of influential interior design leaders and the evolution of modern design theory. Through advanced research and writing, students connect the history of interior design to contemporary issues and discover how to use contextual knowledge of the industry's past to inform present-day practice. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **INDS 712 Graduate Interior Design Studio I: Analysis and Design of Live-work Settings**

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. Prerequisite(s): None.

#### **INDS 714 Graduate Interior Design Studio II: Environments for Special Populations**

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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **INDS 726 Environmental Psychology for Interior Design**

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. Prerequisite(s): None.

### **INDS 740 Contemporary Issues in Interior Design**

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. Prerequisite(s): None.

### **INDS 749 Interior Design M.A. Final Project**

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.

### **INDS 751 Graduate Interior Design Studio III: Inclusive Design for Special Populations**

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.

#### **INDS 752 Graduate Interior Design Studio IV: Environments for Public Interaction**

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.

#### **INDS 755 Global Professional Practices in Interior Design**

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.

#### **INDS 760 Graduate Interior Design Portfolio**

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. Prerequisite(s): None.

#### **INDS 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

#### **INDS 791 Graduate Interior Design Studio V: Thesis I - Developing Research to Inform Design**

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 Graduate Interior Design Studio VI: Thesis II - Informed Design Application**

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)**

### **JEWL 110 Jewelry Design and Studio Visualization**

Jewelry is evidence of civilization's earliest forms of symbolic thinking, status, and personal expression. With a focus on exploring the essentials of jewelry design processes, students investigate traditions, current trends, and contemporary practices of body ornament. Students apply hands-on historical metal techniques with diverse materials and technical manipulation to express personal voice through studio practices. Prerequisite(s): None.

### **JEWL 120 Introduction to Jewelry: Materials and Processes**

Students are introduced to the techniques, materials, and processes that comprise the broad historical and social contexts of jewelry and metalworking. Students explore the proper use of specialized equipment and casting processes through the creation of jewelry and other small-scale objects of adornment. Prerequisite(s): DSGN 102.

### **JEWL 140 Technical Drawing for Jewelry Design**

In this course, students explore the technical drawing and rendering techniques utilized by jewelry design professionals. With a focus on professional-quality visualizations, students translate their concept into industry standard forms and specifications. Students emphasize perspective view and quick sketching, in both traditional and digital format, as they communicate their designs with accuracy and detail. Prerequisite(s): DRAW 101.

### **JEWL 220 Jewelry Studio I: Technical Exploration**

In this course, students explore the various techniques of historical and contemporary jewelry fabrication. Students develop confidence in handling materials and equipment, enabling them to create pieces that reflect their personal vision. Prerequisite(s): JEWL 120.

### **JEWL 250 Jewelry Studio II: Production Processes**

With a focus on refined craftsmanship and professional finishing, students explore a variety of jewelry production processes for innovative design and creative expression. Students gain experience with wax carving, light metal casting, stone setting, and mass production methods to design and execute a unique line of jewelry that incorporates alternative materials. Prerequisite(s): JEWL 220.

### **JEWL 280 Adornment, Identity, and Power of Jewelry**

Jewelry possesses powerful communicative aspects integral to cultural and personal expression. In this course, students explore the evolution of adornment and the symbolic and social significance of jewelry. Students also examine the ways in which materials and techniques influence meaning. Prerequisite(s): JEWL 120.

### **JEWL 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): JEWL 220.

### **JEWL 309 Bead Technique for Jewelry**

Historic techniques of bead work and their application in contemporary jewelry is emphasized in this course. While exploring a variety of scales and applications based on the conceptual properties of beads, students develop skills in the construction of three-dimensional beaded forms on hard and soft surfaces, and in utilizing wire and fabrication techniques with metal. Prerequisite(s): DSGN 101, JEWL 120.

### **JEWL 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): SFAS 160, JEWL 250.

### **JEWL 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): JEWL 250.

### **JEWL 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): JEWL 120, and DIGI 130 or SDES 205 or ELDS 225.

### **JEWL 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-boo, 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): JEWL 280.

### **JEWL 315 Digital Visualization for Industry**

With a focus on professional renderings and schematics, students advance their fundamental technical drawing skills for the creation of jewelry and accessories. Students work towards obtaining certification in digital drawing programs and rendering software through the creation and presentation of industry-standard design proposals. Prerequisite(s): JEWL 140, JEWL 250.

### **JEWL 327 Advanced Fabrication**

In this course, students examine traditional and contemporary materials to determine the most effective fabrication processes. Students investigate a variety of advanced fabrication techniques and processes, including anticlastic raising, stone settings, laser welding, and 3D printed mechanisms, culminating in a finished piece for their portfolio. Prerequisite(s): JEWL 250.

### **JEWL 335 Chains, Linking Systems, and Mechanisms**

Chains and repeating linking systems are one of the most fundamental aspects of jewelry, maintaining a constant popularity throughout cultures and time periods. In this course, students apply simple linking systems to complex and innovative designs through sample making, ideation and studio practice. Prerequisite(s): JEWL 250.

### **JEWL 340 Rendering for Jewelry Design**

In this course, students enhance their hand-rendering skills to propose design solutions and original jewelry concepts. Through the processes of classical hand rendering, students communicate professional, high-quality jewelry designs that accurately represent a variety of mediums, materials, and surface finishes. Prerequisite(s): JEWL 140, SFAS 160.

### **JEWL 345 Advanced 3D Modeling and Rapid Prototyping**

In this course, students amplify digital design knowledge and skills by working with specialized modeling and rapid prototyping software and processes to build industry-standard models. Students accurately transform their concepts into 3D visualizations to facilitate communication between designer, product manufacturer, and client. Prerequisite(s): SFAS 160 and JEWL 250.

### **JEWL 355 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): JEWL 250, JEWL 340.

### **JEWL 357 Surface Embellishment for Jewelry**

Jewelry designers harness surface embellishment processes to create designs with infinite diversity and visual delight. To elevate and expand their portfolio, students explore historical and contemporary methods for manipulating metal surfaces, integrating alternative materials, and applying electrochemical processes. Students document their work to demonstrate a focused, conscious, and consistent approach to design and reveal the production processes supporting each piece. Prerequisite(s): JEWL 250.

### **JEWL 365 Digital Organic Modeling for Jewelry Design**

Sophisticated digital sculpting tools now allow designers to create highly intricate organic designs without any limitations on their imagination. This course focuses on the advanced application of digital sculpting and surface painting techniques, with an emphasis on the creation of complex organic models. Students are introduced to the integration of polygon and non-uniform rational basis spline (NURBS) modeling. Prerequisite(s): SFAS 160.

### **JEWL 370 The Business of Jewelry**

Professional business opportunities in jewelry range from fine, costume, and bridge jewelry to entrepreneurial enterprises that span all sectors of the jewelry market. Students prepare to launch their professional careers through contextual research and analysis of industry opportunities, business and financial models, and established best practices that align with their career aspirations. Prerequisite(s): JEWL 280.

### **JEWL 375 Collaborative Design Practice**

Design and creativity within the field of jewelry is both an individual and collaborative process. In this course, students integrate individual, creative expression into a variety of collaborative projects. Students focus on creating jewelry designs that respond to industry-standard briefs with emphasis on documenting the creative process professional documentation and presentations. Prerequisite(s): JEWL 250.

### **JEWL 387 Jewelry Innovation Lab**

With an emphasis on pushing conceptual and technical boundaries, students focus on the creation of one-of-a-kind, innovative jewelry designs. Students explore the relationship between body and object as experiment with advanced techniques to merge their structural and aesthetic visions. Prerequisite(s): JEWL 250.

#### **JEWL 400 Collection I: Research and Development**

In this course, students engage in a rigorous research and concept development process to identify the focus for their senior collection. Students analyze market and social trends, study historical and contemporary forms, and explore advanced design methodologies to create a proposal that illustrates and articulates their personal vision. Prerequisite(s): Any three out of JEWL 315 or JEWL 327 or JEWL 345 or JEWL 357 or JEWL 375 or JEWL 387, and JEWL 370.

#### **JEWL 411 Haute Couture Jewelry: One of a Kind**

Students explore their personal ideology in regards to beauty, emotion, quality, symbolism, and value as expressed in their one-of-a-kind jewelry designs. High-quality, ethically-sourced couture jewelry is in high demand. Through studio practice, students transform practical craftsmanship into a work of art utilizing precious metals and gemstones, while incorporating ethical and environmental considerations. Students focus on the visual, tactile, and decorative characteristics of high-end, haute couture jewelry. Prerequisite(s): SFAS 160, JEWL 250.

#### **JEWL 460 Collection II: Design and Production**

In this course, students are guided through the process of designing and producing a professional body of work that culminates in an exhibition. Students incorporate critique and feedback to revise and strengthen the realization of their concepts. While creating this body of work, students develop a written statement that supports and validates their objects. Prerequisite(s): JEWL 400.

#### **JEWL 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.

#### **JEWL 490 Collection III: Branding and Promotion**

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): JEWL 460.

#### **JEWL 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.

## **Jewelry (graduate)**

#### **JEWL 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. Prerequisite(s): None.

#### **JEWL 504 Materials Study in Jewelry Practice**

Through research and application of advanced materials and processes, students propose and create original solutions for innovative jewelry design projects. Experimentation with various technologies and materials yields mastery of handcraft techniques and machine-based processes for the production of finished jewelry pieces suitable for commercial or fine art practice. Prerequisite(s): None.

#### **JEWL 505 Form and Function of Contemporary Jewelry**

Jewelry, with its inherent relationship to the human body, acts as a symbol of individuality and a signifier of social and cultural identities. In this course, students examine the form and function of jewelry, from historical and contemporary times. Through the application of hands-on metal techniques with diverse materials, students investigate various methods of studio practice, discovering meaningful and authentic ways to meet new demands for 21st century jewelry design. Prerequisite(s): None.

#### **JEWL 702 Historical and Critical Perspectives for Jewelry**

In this course, students examine the communicative properties of jewelry as identity across history and culture. As they research and analyze cross-cultural jewelry designs, students explore the connection between historical research and contemporary practice. Prerequisite(s): None.

#### **JEWL 707 Organic Metal Fabrication**

Advanced metal fabrication and stone setting skills empower jewelry designers to produce intricate pieces that are expressive and functional. Students research contemporary jewelry artists and designers and conduct their own exploration of a range of advanced techniques, such as organic manipulation of forms and surface embellishments. Technical documentation accompanies studio work to record experimentation with materials and the range of processes applied. Prerequisite(s): None.

#### **JEWL 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): JEWL 702, JEWL 710.

#### **JEWL 710 Graduate Studio I: Mastery in Techniques**

In this course, students investigate a breadth of creative and specialized jewelry-making techniques. Through mastery of traditional methods, students develop innovative techniques that inform the design and execution of their creative projects. Students engage in a disciplined research process and employ creative problem-solving skills to drive experimentation with materials and techniques, leading to diverse solutions for personal expression. Prerequisite(s): None.

#### **JEWL 715 Graduate Studio II: Mastery in Materials**

Through synthesis of research and experimentation with material, technique, and process, students further define their professional identity and design a significant body of thematic work. Students elevate their work by combining emerging technologies and materials to expand various production opportunities. Prerequisite(s): JEWL 710.

#### **JEWL 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, JEWL 702.

#### **JEWL 725 Graduate Studio III: Concept and Color**

Jewelry designers use color to add dimension and drama to their work. In this course, students analyze color trends and apply a variety of coloration methods to create dynamic color palettes and innovative concepts. Through a systematic design process, students conduct research, produce samples, and document their conceptual approach to build a professional portfolio. Prerequisite(s): JEWL 715.

#### **JEWL 727 Digital Sculpting for Jewelry Design**

3D modeling and sculpting applications translate ideas from the imagination into fully realized concepts and prototypes. With an emphasis on the creation of complex organic models, students develop projects that focus on the advanced application of digital sculpting techniques and texture painting. Students also explore the implementation of advanced polygon and non-uniform rational basis spline (NURBS) modeling. Prerequisite(s): None.

#### **JEWL 730 Objects and Desire**

The world of couture jewelry allows designers the opportunity to create one-of-a-kind pieces to match any desire. In this course, students explore desire as the bridge between objects and meaning. While working with a variety of materials and techniques used in the design of couture jewelry, students will also learn its history, significance, and place in contemporary fashion and art. Prerequisite(s): JEWL 715, permission of the department chair.

#### **JEWL 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): JEWL 708.

#### **JEWL 735 Business and Entrepreneurship for Jewelry**

In this course, students learn to navigate business, financial, and regulatory complexities within the professional jewelry industry. Students conduct industry research and analysis to define appropriate strategies for self-promotion that complement their professional vision. This course culminates in the effective presentation of student work. Prerequisite(s): SFAS 720.

#### **JEWL 740 Jewelry M.F.A. Thesis I: Research and Context**

By questioning perception and expanding theoretical research, students utilize critical dialogue to contextualize their personal vision. Through readings and analyses of contemporary and historical philosophies, students address current topics in jewelry and metalwork. Students demonstrate understanding of jewelry design through a series of critical responses, a professional paper, and an in-depth presentation. Prerequisite(s): JEWL 735.

### **JEWL 747 Graduate Studio IV: Exploration**

In this course, students apply design research methodologies to initiate the planning phase of their thesis body of work. Through experimentation with myriad techniques and materials, students identify their personal strengths, hone their creative vision, and develop a focus for their thesis. Group critiques, analysis, and self-reflection lead students to a series of integrated expressions and the proposal of their thesis topic. Prerequisite(s): JEWL 735.

### **JEWL 749 Jewelry M.A. Final Project**

Through successful completion of the M.A. final project, students demonstrate a refined understanding of creative solutions within the field of jewelry design. With an emphasis on the integration of technical expertise and concept development, students produce and present a cohesive body of work that evidences mastery of the discipline and aligns with their chosen career path. Prerequisite(s): JEWL 715 and completion of the review for candidacy.

### **JEWL 750 Jewelry M.F.A. Thesis II: Synthesis and Documentation**

Students conduct in-depth research to contextualize their chosen subject through documentation, professional writing, and interviews. Culminating in a final thesis paper and oral defense, students demonstrate knowledge and proficiency in the world of jewelry practices. Prerequisite(s): JEWL 740.

### **JEWL 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): JEWL 731.

### **JEWL 757 Graduate Studio V: Innovation**

Research and innovation are key to any design practice. By engaging in contextual review of research, students in this course shape their thesis topic and initiate their thesis body of work. Students identify elements of innovation and map the intersection of research with creative process to define relevant areas of expertise and contribution to the discipline. Prerequisite(s): JEWL 747.

### **JEWL 777 Graduate Studio VI: Resolution**

Continuous analysis leads to refined outcomes and fuels creative research and growth. In this course, students engage in intense analytical discourse of their studio work to refine their investigation and reflect upon new avenues of inquiry. In addition to recording their progress and resolving their thesis goals, students successfully finalize and present the visual component of their thesis. Prerequisite(s): JEWL 757.

### **JEWL 779 Graduate Internship**

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

### **JEWL 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. Prerequisite(s): Vary according to topic.

### **JEWL 790 Jewelry M.F.A. Thesis III: Realization and Presentation**

As the culmination of the M.F.A. program, students create a final thesis collection that is contextualized by research and makes a unique contribution to the discipline. Students showcase their mastery of the discipline through a professional exhibition of original, contemporary work. Prerequisite(s): JEWL 757 and completion of the review for candidacy.

## **Kinetic design (undergraduate)**

### **KDES 310 Kinetic Design Fundamentals: The Design of Movement**

Kinetic designers create objects that physically transform and fundamentally alter user interactions. In this course, students explore analyze how products open, close, and change shape in novel and interesting ways. Students apply design and prototyping techniques to conceptualize and create models of kinetic products. Prerequisite(s): DIGI 130.

### **KDES 340 Kinetic Design Studio: Choreographing 3D Forms**

In this course, students use kinetic design principles to enhance aesthetics, interactivity, and functionality of existing products. With an emphasis on research and analysis, students broaden their knowledge and skill as they explore new ways to animate product forms develop opportunities for enhancement. Prerequisite(s): KDES 310.

### **KDES 410 Kinetic Design Studio: New Dimensions in Design**

Kinetic design is a powerful tool for inventing new dimensions in design. In this course, students apply kinetic design techniques students to develop new products and experiences. At the culmination of this course, students utilize digital and physical prototyping to create portfolio-quality projects that showcase their expertise and application of kinetic design. Prerequisite(s): KDES 340.

## **Liberal arts (undergraduate)**

### **LIBA 280 Gender in the 21st Century**

Conceptions of gender identity are complex and culturally based. Through an inclusive approach, students explore gender expression across cultures to achieve a comprehensive, intersectional understanding of gender. Investigating concepts of gendered privilege and oppression from a range of diverse perspectives, students analyze and examine the influence of essentialist and social constructionist models on the understanding and performance of gender. Prerequisite(s): COMM 105, ENGL 123.

### **LIBA 288 Media Literacy Theory**

The discipline of media studies seeks to understand the historical, sociological and ideological development of media and its effects on human identity and relationships. Students analyze the development and theoretical responses to print, broadcast and digital media and read a broad range of works by media scholars. Prerequisite(s): ENGL 123.

## **Liberal arts (graduate)**

### **LIBA 705 Game Changers: 10,000 Years of Leadership**

Great minds have shaped the world we live in today. While exploring innovative methods of leadership throughout history, students learn the legacies created by the most prominent leaders of government, military, religion, art,



business, design, science, philosophy and technology. Guided by knowledge gained in this course, students adapt and develop their own strategies of decision-making and direction as leaders. Prerequisite(s): None.

## **Luxury and brand management (graduate)**

### **LXMT 501 Business Concepts in Luxury and Fashion**

A fundamental understanding of business management practices is essential to success in the luxury marketplace. In addition to an examination of modern business trends, students in this course explore the development of organizational structures, effective leadership techniques and strategic decision-making methods for achieving financial objectives. Students conduct brand analyses and create business solutions as they hone skills necessary for success in current markets. Prerequisite(s): None.

### **LXMT 504 Visual Communication for Luxury Marketing**

Visual communication is the art of delivering a message through design. In this course, students investigate the fundamental components of visual communication technology and design in the context of presenting ideas, delivery concepts and building a personal brand. They employ industry-standard presentation techniques to create compelling visual narratives and professionally pitch their luxury marketplace concepts. Prerequisite(s): None.

### **LXMT 720 Supply Chain Management in the Global Marketplace**

From sourced materials to personal shopping experiences, managing the supply chain is paramount to a successful business strategy. Key areas investigated include the evaluation of suppliers and supply chain providers, cost analysis, quality assurance, sustainability, inventory management, warehousing and logistics. Students research and create a global supply chain strategy for introducing a new product to the marketplace. Prerequisite(s): SBIZ 710.

### **LXMT 730 Marketing Strategies for Luxury Brands and Experiences**

From exotic travel to luxury automobiles to high-end fashion, marketing luxury brands and experiences requires a unique strategy and perspective. This course explores the evolution of luxury consumption and the marketing practices of successful luxury brands. Students apply their research to the development of unique, innovative strategies and compelling brand messages, targeting luxury consumers in a global marketplace. Prerequisite(s): SBIZ 710.

### **LXMT 740 Visual Narrative for Consumer Engagement**

From fashion films and video lookbooks to designing the visual elements of retail space, strategic brand building engages consumers with compelling visual narratives and cutting-edge experiences woven across multiple platforms and media. By experiencing all phases of the production process, students meld visual narratives and storytelling principles with technology solutions to reach luxury consumers in an evolving digital landscape. Prerequisite(s): None.

### **LXMT 742 Advertising Luxury**

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. Prerequisite(s): None.

### **LXMT 745 Global Distribution for Luxury Brands**

Today's fashion and luxury companies rely on a complex integration of wholesale, brick-and-mortar and digital channels for distribution of luxury goods and services. From retail stores to ecommerce channels, students learn the

specific tools, models and best practices to effectively build and manage a global retail network. Prerequisite(s): SBIZ 710.

#### **LXMT 749 Luxury and Brand Management M.A. Final Project**

Applying appropriate methodologies, students synthesize the knowledge and expertise acquired throughout their luxury and brand management studies to produce an innovative solution for a luxury brand. The final project of the program results in a deliverable that responds to current trends in the luxury marketplace, culminating in a research document and professional presentation. Prerequisite(s): Completion of the review for candidacy.

#### **LXMT 760 Leadership, Ethics, and Sustainability in the Luxury Marketplace**

Global brand leaders in the luxury marketplace must make informed, ethical decisions that consider the impact on and contribution to the environment, people and cultures that make up the supply chain. Students in this course learn to maximize the value of brand equity by establishing and adopting ethical and sustainable practices. Prerequisite(s): LXMT 730 or permission of the department chair.

#### **LXMT 772 Beauty: Global Management and Brand Building**

Beauty is a multibillion-dollar industry and today's fashion and luxury brands are vying for their share of the global market. Through exploration of product development, packaging and merchandising, students gain insight into luxury brand strategies specific to marketing beauty in a global marketplace. With an understanding of the core concepts and business models that define the beauty industry, students create, develop and market an original product for a luxury brand. Prerequisite(s): LXMT 730 or permission of the department chair.

#### **LXMT 774 Fragrance: Global Management and Brand Building**

The business of fragrance is a key player to the global reach and financial performance of luxury brands. In this course, students experiment with core ingredients, develop product packaging and research business models and marketing strategies in support of a new fragrance launch. These fundamentals prepare students to create, develop and market a prototype fragrance for a luxury brand, retailer, personality or designer. Prerequisite(s): LXMT 730 or permission of the department chair.

#### **LXMT 776 Travel and Hospitality: Global Management and Brand Building**

From private flights to bespoke spa experiences, students gain insight into upscale industry-leading brands, business models and marketing strategies that are shaping luxury travel and hospitality. This course prepares future marketing leaders by providing a broad understanding of the related business segments of the luxury travel and hospitality industry, such as fine dining, wineries and vineyards, exclusive travel and cruises. Through multi-disciplinary collaboration, students develop a portfolio project focused on luxury leisure and business travelers. Prerequisite(s): LXMT 730 or permission of the department chair.

#### **LXMT 778 Luxury Tech: Global Management and Brand Building**

From field research to product launch, students delve into the expanding marketplace of luxury tech. Through exploration of how luxury tech impacts market segments, such as aviation, boating, automotive, consumer electronics and artificial intelligence, students study the convergence of technology and luxury. Prerequisite(s): LXMT 730 or permission of the department chair.

#### **LXMT 779 Graduate Internship**

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

### **LXMT 790 Luxury and Brand Management M.F.A. Thesis**

Demonstrating the professional acumen acquired throughout their graduate studies, students identify an innovation business opportunity and propose a research-based solution. From research to final presentation, the resulting thesis will extend the body of knowledge in the field of luxury and brand management. Prerequisite(s): Completion of the review for candidacy.

## **Marine design (undergraduate)**

### **MARI 335 Marine Design Studio I: Intro and Hull Development**

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, INDS 204 or SDES 213.

### **MARI 340 Marine Design Studio II: Developing the Next Watercraft Experience**

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.

## **Mathematics (undergraduate)**

### **MATH 100 College Mathematics**

Mathematics gives order and structure to our everyday lives, guiding everything from personal finance and global supply chain management to building design, fitness tracking and more. In this course, students develop problem-solving and critical thinking skills as they explore the foundations of mathematical knowledge through topics such as number theory, algebra, geometry, consumer mathematics, probability and statistics. Students may not earn credit for both MATH 100 and MATH 101. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **MATH 104 Mathematics of Computer Science**

Primary underlying components to mathematics for computer science are logical formulas and theorems; the latter reveal unexpected outcomes of numbers, patterns and structures that can translate into advanced computer programs and are used at the cutting edge of art and design. This course is the mathematical foundation for computer design initiatives including virtual reality and interactive design. Prerequisite(s): None.

### **MATH 110 Introduction to Statistics and Probability**

In this course, students explore the fundamentals of statistics and probability to support quantitative understanding of a broad range of phenomena. Students learn to analyze numerical data and apply their findings in a variety of professional and personal settings. Prerequisite(s): None.

### **MATH 140 The Geometry of Physical Space**

Students explore, analyze and quantify the structure of 2D and 3D 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. Prerequisite(s): None.

### **MATH 180 Applied Statistics and Probability**

Working knowledge of statistics and probability is critical for success in any creative career in which decisions must be made based upon real-world data. In this course, students explore methods from these fields, including linear and nonlinear regression models, analysis of variance, and analytic methods from Bayesian and nonparametric statistics. Students apply these methods to understand data drawn from a variety of sources. Prerequisite(s): MATH 110.

### **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 580 or ACT math score of at least 24.

### **MATH 204 Algorithm Design and Analysis**

This course introduces fundamental techniques for designing and analyzing algorithms while providing ample examples and opportunities to practice mastery of these skills. Students engage in computer projects that are fundamental to developing and testing the design of algorithms. Prerequisite(s): Any MATH course.

### **MATH 240 Logic**

This course introduces formal logic and its application to everyday arguments. Using examples from computer algorithms and paradoxes, students learn to identify, classify and write complex logical sentences accurately and efficiently. A foundation in logic aids in critical thinking and builds skills useful not only in computer science, but in fields such as game design, writing, sequential art and business. Prerequisite(s): Any MATH course.

### **MATH 280 Predictive Modeling and Analytics**

This course challenges students to apply probability and statistics to real-world settings. Investigating actual case studies from user experience design, students apply techniques from probability and both parametric and nonparametric statistics and produce eye-catching and informative data visualizations as they become expert in communicating their discoveries to a variety of audiences. Prerequisite(s): MATH 180.

## **Motion media design (undergraduate)**

### **MOME 105 Principles of Motion Media Design**

From advertisements to film, motion media plays a vital role in the appearance of branding and imagery in media. In this course, students explore the key aspects of motion media, including the historical application of typography and design principles, basic compositing, animation principles, keyframing, and vector and raster asset integration. Prerequisite(s): DIGI 130.

### **MOME 115 Survey of Motion Media Design**

Motion media design evolution began with non-narrative experimental films of the 1930s and continued through 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. Prerequisite(s): None.

### **MOME 120 Concepts and Storyboards**

Creating concepts and explaining ideas, style and technique through 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): DRAW 100, DIGI 130.

### **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): DIGI 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): MOME 130 or GRDS 348.

### **MOME 221 Virtual Reality for Motion Media**

From commercials to immersive feature film trailers to branded entertainment experiences, virtual reality is transforming digital media and providing new opportunities for motion media designers. Students in this course examine the trends, aesthetics, theory and expanding impact of interactive and immersive technologies. Employing motion media techniques, students apply this knowledge to the design and execution of virtual reality content and 360-degree production. Prerequisite(s): MOME 130.

### **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 105, MOME 115.

### **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): 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 315 Visualizing Music**

The fusion of motion graphics with sound design heightens visual perception and elevates emotional impact. In this course, students explore the dynamic and complex relationship between the visual and auditory senses, elevating their compositions' visual through strategic integration of sound and design. Students create a collection of synchronized works using both instrumental and vocal music. Prerequisite(s): MOME 115.

### **MOME 333 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 through detailed exercises, studio sessions and critiques of their design work, with the aim of producing portfolio quality production boards. Prerequisite(s): MOME 120.

### **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 120.

### **MOME 369 Time-based Typography**

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): MOME 206.

### **MOME 390 Motion Media Design Professional Development**

Students are introduced to the multifaceted business of motion graphics in which they will be working. While developing a strategic framework for a portfolio, students also examine the industry structures and requirements. Issues of intellectual property, employment markets, contracts, marketing and overlap with other areas of study are considered. Prerequisite(s): MOME 115, MOME 206.

### **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 3D Motion Media Design**

This course explores the foundations of 3D 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 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 440 Advanced 3D Motion Media Design**

From films and music videos to games and apps, 3D motion media is everywhere. In this course, students acquire the advanced motion design skills necessary to generate high-quality, 3D content. Using industry-standard technology solutions, students model, texture, light, animate and track 3D motion media content for a range of entertainment applications. Prerequisite(s): MOME 401.

### **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 369, MOME 400.

### **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 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.

## **Motion media design (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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **MOME 712 Motion Media Projection for Public Environments**

Innovative projection techniques, when integrated with motion media prowess, artfully manipulate perceptions of space in physical environments. Using interactive controls, students create complex and responsive physical installations for objects, screens and architectural spaces. Prerequisite(s): MOME 705.

### **MOME 715 Visual Design for Music Composition**

From animated sequences to visual effects, a synchronous relationship between kinetic and auditory design is paramount to the creation of compelling content. Through research and analysis of influential designers and compositions, students elevate their practice by applying advanced synchronization strategies that fuse sound with motion graphics and create innovative motion design productions. Prerequisite(s): MOME 705.

### **MOME 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. Prerequisite(s): None.

### **MOME 720 Concept and Design Development for Motion Media**

Successful motion media designers create production boards in a range of styles to meet the parameters of creative briefs. In this course, students sharpen their creative and technical expertise through a focused study of industry practices and advanced design strategies to produce compelling storyboards and visual concepts. Prerequisite(s): MOME 705.

### **MOME 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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): MOME 719.

### **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 through 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): MOME 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.

### **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.

### **MOME 758 3D Design and Methodologies in Motion Media**

This course focuses on the creation of 3D elements for compositing with live action and 2D art. Students are responsible for the modeling and animation of 3D elements, with an emphasis on lighting and camera placement as they apply to motion graphics environments. Prerequisite(s): None.

### **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): MOME 719.

### **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 777 Advanced 3D Design and Methodologies**

The integration of 3D models and environments adds dynamism and realism to motion media content. Through in-depth research of advanced 3D motion design techniques, students effectively implement and build high production value, 3D motion media content within simulated professional pipelines using industry-standard technology solutions. Prerequisite(s): MOME 758.

### **MOME 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **MOME 790 Motion Media Design M.F.A. Thesis**

The motion media design M.F.A. degree program culminates with completion of a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Upon successful completion of the M.F.A. in motion media design, students master the motion media tool set; create and document innovative, original motion media projects; and employ historical research and distinctive aesthetics to make a unique contribution to the discipline. Prerequisite(s): MOME 735 and completion of the review for candidacy.

## **Museum studies (undergraduate)**

### **MUSM 301 Museum Leadership**

Museum leadership is an art as well as a science. Successful museum leaders must be creative problem-solvers, passionate advocates, technological innovators and effective communicators. SCAD museums and galleries create exceptional environments for students to engage in collaborative experiences and management scenarios. Students develop distinctive opportunities for the future of museums grounded in the history of best practices. Prerequisite(s): CTXT 121, CTXT 122, ENGL 123.

### **MUSM 302 Curatorial Practices**

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): CTXT 121, CTXT 122, ENGL 123.

### **MUSM 303 Museum Education and Engagement**

Educators play a key role in the success of museums by creating memorable encounters for the public. Students research audiences and key components of SCAD teaching museums to develop effective methods for interpreting the history, theory and criticism of art and design. Students generate programming case studies to develop best practices and create innovative initiatives to reimagine connections between institutions and communities. Prerequisite(s): CTXT 121, CTXT 122, 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.

## **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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 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.

#### **MUSC 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.

## **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 Techniques and Exploration**

Students explore versatile processes for planning and developing a visual idea using oil-based media. They examine both traditional and contemporary applications while developing their ability to articulate artistic intent. Adhering to professional standards, students also construct painting supports, create grounds for oil-based media, and complete photo documentation of their work. Prerequisite(s): DRAW 101, DSGN 101.

#### **PNTG 206 Water-based Techniques and Exploration**

Students examine the connection between material application and meaning through the use of both traditional and contemporary applications of water-based media. Employing versatile processes for planning and developing a visual idea, students explore techniques such as wet-into-wet, dry-brush paint application, and masking. Students also select and prepare professional-quality painting supports for water-based media and complete photo documentation of their work. Prerequisite(s): DRAW 101, DSGN 101.

#### **PNTG 302 Concept and Strategies: Developing Ideas**

Emphasis is placed on the development of creative, individualized approaches to materials and content, including the incorporation of complex and varied subject matter, media, and concepts. Using a structure that alternates studio sessions with lectures and discussions of visual documentation, presentation, and other professional components, students create work in a thematic series that develops their painting methods and personal concepts. Prerequisite(s): PNTG 203, PNTG 206, SFIN 220.

#### **PNTG 309 Abstraction: The Language of Paint**

From Kandinsky to Twombly, artists use abstraction to reveal their unique and innovative interpretations of the tangible world and to expand the viewers' perception of art and reality. In this course, students analyze and create works that transcend a purely representational depiction of the world around them to continue the evolution and expansion of their visual language. Students explore various approaches to abstract painting and apply this knowledge to the analysis and creation of their work. Prerequisite(s): PNTG 302.

### **PNTG 319 Oil Technique Reimagined: Traditional Applications for the Contemporary Subject**

Using a particular era or artist as the focal point, this course provides an extended exploration of a traditional oil painting medium or method. Replication projects provide direct experience with the medium or method under investigation. In a final independent project, students adapt the traditional applications they learned in the creation of their own contemporary 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 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 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 345 From Wall to Space: Extended Media**

Moving beyond the pictorial tradition of painting, students explore the use of nontraditional materials to engage in spatial and temporal strategies, such as installation, performance, light, sound, and other media. Emphasis is placed on the cross-media use of technology, presentation, and documentation. Prerequisite(s): PNTG 302, SFIN 330.

### **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): DSGN 100, DRAW 101, 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 visibility are explored through projects and class discussion. Prerequisite(s): ARTH 207, PNTG 302, junior or senior status.

### **PNTG 382 Painting the Scene: Visual Narrative and Mythmaking**

The pictorial language of painting applies to a range of narrative-based disciplines, including illustration, film, theater, and animation. Through an investigation of the painter as storyteller, students explore a variety of narrative structures and expressive strategies. Students learn about the interdisciplinary relationship between painting and art production studios through individual and collaborative opportunities. Prerequisite(s): DRAW 101, DSGN 101.

### **PNTG 386 Human Image: Capturing Identity and Essence**

The human image — particularly the conceptual, perceptual, and technical issues surrounding figurative representation — is investigated in this course. Topics may include the psychological, political, and abstracted bodies, and the figure in contemporary art. Image presentations, critiques, live model sessions, and gallery/museum visits supplement studio work. Prerequisite(s): DRAW 200.

### **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 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 470 Painting Senior Studio I: Concept to Audience**

In this course, students evaluate their existing portfolio and conduct research to formalize the concept for a professionally refined, cohesive body of work that reflects their personal vision. Students create and revise individual work, appropriately integrating constructive feedback. Professional presentation standards and installation methods appropriate for their chosen audience are employed. Prerequisite(s): PNTG 309.

### **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 490 Painting Senior Studio II: Refining a Cohesive Body of Work**

To succeed in the competitive fine art market of the 21st century, artists must present a professional and cohesive body of work that reflects their unique aesthetic, and incorporates advanced techniques and fabrication methods. Critical thinking, decision-making, and contemporary art discourse are emphasized as students prepare for their professional careers and engage with the art world through participation in exhibitions, open studios, and sales opportunities. Prerequisite(s): PNTG 470.

### **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 501 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. Prerequisite(s): None.

### **PNTG 502 Painting Methods and Form**

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. Prerequisite(s): None.

### **PNTG 503 Painting Aesthetics and Concept**

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. Prerequisite(s): None.

### **PNTG 704 Formal Aspects of Painting**

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. Prerequisite(s): None.

### **PNTG 709 Drawing for Painters**

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. Prerequisite(s): None.

### **PNTG 728 Studio I: Ideation**

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.

### **PNTG 734 Chinese Painting Technique**

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. Prerequisite(s): None.

### **PNTG 738 Studio II: Theory in Practice**

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.

### **PNTG 741 Painting: Directed Project**

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.

### **PNTG 749 Painting M.A. Final Project**

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.

### **PNTG 758 Studio III: Vision and Aesthetics**

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.

### **PNTG 762 Figuration and Movement**

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. Prerequisite(s): None.

### **PNTG 764 Painting the Narrative**

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. Prerequisite(s): None.

### **PNTG 766 Experiential and Conceptual Art**

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.

### **PNTG 768 Studio IV: Individual Exploration**



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.

### **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.

### **PNTG 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to 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.

## **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. Prerequisite(s): None.

### **PHIL 142 Perception, Persona or Reality: Existential Philosophy**

Questions about the nature of reality, consciousness and authenticity underscore the universal drive to find significance and meaning in human existence. Existential philosophers address these questions, and more, with revolutionary and often disparate theories that challenge the status quo. From Kierkegaard and Nietzsche to Sartre and Kafka, students explore existentialist writings to discover the influence in surrounding social and cultural constructs. Prerequisite(s): ENGL 123.

### **PHIL 202 World Religions**

Throughout history and across civilizations, religion has been a defining force in culture, art and politics. In this course, students examine the fundamental concepts and beliefs of the world's major religions, including Buddhism, Christianity, Confucianism, Hinduism, Islam, Judaism and Taoism. Students also discover the influence of religion on contemporary social, cultural and political dynamics. Prerequisite(s): None.

## **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): CTXT 121 or CTXT 122.

## **Photography (undergraduate)**

### **PHOT 106 Personal Imaging: Cellphones and Mobile Devices**

Photographs from phones and tablets now play a major role in social media and everyday communication. While everyone knows how to use these cameras, relatively few of those doing so make images of clarity and sophistication. This course focuses on making incisive, intelligent and well-composed photographs with mobile devices. It also covers all aspects of the technology, including apps, in-camera processing, computer postproduction, video technology, printing and social media usage. Prerequisite(s): None.

### **PHOT 113 Camera Exploration and Technique**

Digital photography is a powerful communication tool central to a variety of creative careers. While experimenting with manual camera controls and digital workflow in the context of professional conventions, students explore imaginative visual communication applications and dynamic career trajectories within fine art, advertising and editorial photography. Prerequisite(s): None.

### **PHOT 114 Digital Imaging and Compositing**

Empowered to discover their unique photographic voice and explore the potential of the medium, students delve into advanced exposure strategies and innovative digital postproduction techniques. As an introduction to professional communication and presentation, students articulate their conceptual and aesthetic choices in a thoughtful and comprehensive manner. Prerequisite(s): PHOT 113.

### **PHOT 150 Scanning and Printing the Color Image**

Color is essential to visual communication and storytelling. It evokes emotion, captures the attention of the viewer and triggers a chain of imaginative and intellectual reactions. Within the context of color theory, perception and aesthetics, students create compelling color images through experimentation with traditional and digital capture, scanning and printing techniques. Prerequisite(s): PHOT 114.

### **PHOT 201 Video Techniques for Photographers**

As photography evolves and intersects with other disciplines, versatility becomes an essential quality for the contemporary photographer. To amplify their skillsets and augment professional opportunities, students explore techniques for effective digital capture for time-based media. While exploring traditional narrative and nonlinear approaches, students storyboard and produce creative videos for diverse professional applications. Prerequisite(s): DSGN 102, PHOT 150.

### **PHOT 214 Lighting Applications: From Products to Portraits**

Whether lighting a product, portrait or anything in between, photographers must harness light to reveal the object's essence and render as desired. By examining the physics of light, students learn to effectively balance artificial and

natural light and pursue innovative strategies for light placement, modification and lighting ratios. Prerequisite(s): PHOT 114.

### **PHOT 218 Black-and-white Technique**

Some of the most important moments in history are captured through iconic black-and-white images. In this course, students discover the timeless and expressive qualities of black-and-white prints, while exploring inventive darkroom techniques, chemical after-treatments and digital scanning. Prerequisite(s): PHOT 150.

### **PHOT 219 Photography Project Seminar**

A sophisticated blend of composition, style and message is key to creating powerful images that leave lasting impressions. In this course, students are challenged to achieve this balance in the development of a unified collection of photographs that highlights their unique personal style and skillset. Prerequisite(s): PHOT 214.

### **PHOT 220 From Large-format to the Digital Sensor**

With its captivating clarity and diverse applications, large-format photography has the potential to capture minute details with superb resolution, from historic landscapes to art reproductions to the latest commercial products. Students cultivate fluency with view camera controls as they create vivid, revelatory images and explore an enhanced photographic vision. Prerequisite(s): PHOT 214 or PHOT 218.

### **PHOT 238 Survey of Photography I: Invention and Expansion**

Photography — as an art form, a communication tool and a record of history — has made an undeniable impression on our culture. By investigating the emergence of the medium in the 19th century and its evolution into the early 20th century, students learn how expressive and commercial photography has transformed and expanded over time. Prerequisite(s): CTXT 121, CTXT 122.

### **PHOT 240 Survey of Photography II: 1930s to the Digital Era**

From the 20th to the 21st century, photographers sought to define the artistic integrity of the medium, and leverage modern printing processes and distribution channels. Through exploration of photographic luminaries, movements and events, students explore the recent history of the medium and its intersection with contemporary culture. Prerequisite(s): CTXT 121, CTXT 122.

### **PHOT 314 Commercial Lighting Applications: Studio and Location**

From enigmatic shadow to brilliant illumination, photographers learn to harness light in the studio and on location. Students use industry-standard camera systems, capture software and advanced digital retouching to fully control light and communicate an intended mood and message. Propping, styling and light modification skills used in a variety of commercial applications are also introduced. Prerequisite(s): PHOT 214.

### **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 319 Developing a Photographic Aesthetic**

In contemporary markets, photographers distinguish themselves through the development of a unique visual voice. To be successful in the industry, photographers must find a balance between artistic intent and professional goals. Through research, critical analysis and refinement, students develop a professionally focused and dynamic body of work infused with their personal aesthetic. Prerequisite(s): PHOT 218 or PHOT 219.

### **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**

Documentary photographers use the power of images to chronicle history or elevate social and cultural awareness. In this course, students explore the technical, historical and ethical considerations of the medium and integrate these into an in-depth, visual study of their chosen subject. Prerequisite(s): PHOT 218 or PHOT 219.

### **PHOT 325 The Photographic Narrative**

Narrative photography visualizes the stories that surround us, inspiring contemplation and genuine connection. Through focused investigation, students will explore the inherent, narrative power of the medium as they develop an in-depth photo essay and gain exposure to business practices and markets for photojournalism and editorial photography. 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, multiframe 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 or PHOT 220, PHOT 238 or PHOT 240.

### **PHOT 332 Fashion Photography**

World-class designers rely on the trained eye and vivid imagination of fashion photographers to captivate audiences with the drama and details of their couture. Students investigate the history of fashion photography while learning the tools of the trade, from casting and directing talent to scouting locations and coordinating stylists. Students showcase these skills, along with innovative techniques for lighting and digital retouching, in the creation of a professional portfolio. 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, photojournalistic/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 220.

### **PHOT 337 Photojournalism, Media, and Culture**

Photographs provide a record of our culture, from significant socio-political events to astounding human experiences. In this course, students experiment with visual communication strategies to develop photojournalistic narratives that persuasively tell the stories of our time while balancing ethics, accuracy and aesthetics. 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.

### **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 214 or PHOT 218 or PHOT 219.

### **PHOT 350 Large-format: Expanded Film Seize and Drum Scanning**

The large-format film camera offers the ultimate control that the medium provides. From image making to drum scanning to final print production, students investigate pictorial resolution, sharpness and lens characteristics. Their discoveries provide guidance for the creation of a cohesive, technically sound and aesthetically innovative portfolio. Prerequisite(s): PHOT 220.

### **PHOT 400 Business Practices for Photography**

Accomplished photographers present their work, build their brand and expand their client network through professional business strategies and practices. In preparation for successful careers, students hone business and studio management skills, including portfolio development, marketing strategies, accounting fundamentals and negotiation tactics.

Prerequisite(s): PHOT 220 or PHOT 345.

### **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 in Fine Art Photography**

Successful fine art photographers pair creative vision and singular artistic style with business acumen and self-promotional prowess. Students learn strategies for fostering industry relationships, and professional standards for publishing and exhibition practices. To launch their careers, students design a marketing plan and explore a variety of opportunities for recognition and networking, including residencies, competition submissions and portfolio review events. Prerequisite(s): PHOT 319.

### **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 238 or PHOT 240.

### **PHOT 409 Advertising Photography: Art Direction**

Commercial photographers collaborate with other creative professionals in the execution of dynamic and memorable advertising campaigns. To simulate a real-world collaboration, photography and advertising students coalesce on projects from ideation to launch, including preproduction, lighting design and digital retouching. Prerequisite(s): PHOT 214.

### **PHOT 410 Advertising Photography: Creating Demand with Image**

Advertising photographers create innovative, engaging images that spark product demand. Students learn advanced lighting, preproduction and postproduction techniques, and explore markets for advertising photography as they produce images that exemplify advanced conceptual, technical and design skills. Prerequisite(s): PHOT 214.

### **PHOT 413 Commercial Lighting Applications: Lighting for Professional Markets**

Commercial photographers expertly adapt light and environments to craft vivid, compelling images that foster interest and demand. In this course, students advance their knowledge of commercial lighting applications while developing novel approaches to set design, styling, and postproduction to create a distinctive, standout portfolio. Prerequisite(s): PHOT 314.

### **PHOT 475 Professional Photography Portfolio**

A photographer's portfolio must be comprised of a compelling and refined body of work that aligns with their career goals and that evidences both technical skill and visual innovation. In this course, students elevate their technical and

creative abilities as they strategically curate a compelling collection of work that highlights their aesthetic range and capacity to captivate audiences. Prerequisite(s): PHOT 400 and PHOT 337 or PHOT 403 or PHOT 410 or PHOT 413.

#### **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 or 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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **PHOT 714 Digital Craft I: Technique and Concept**

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, duotones, color separations, and compositing. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **PHOT 716 Commercial I: Standards and Innovations in Lighting Design**

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 719 Photographic Arts I: Ideation and Experimentation**

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.

### **PHOT 722 Photographic Arts II: Project Definition and Development**

This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 719.

### **PHOT 723 Commercial II: From Concept to Client**



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.

### **PHOT 726 Documentary Photography II**

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.

### **PHOT 727 Fashion Photography: Signature Style**

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.

### **PHOT 730 Digital Printing Methodology**

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.

### **PHOT 731 Portraiture Photography**

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. Prerequisite(s): None.

### **PHOT 734 Digital Craft II: Beyond Visual Limits**

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.

### **PHOT 736 The Photographic Travelogue**

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. Prerequisite(s): None.

### **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.  
Prerequisite(s): Vary according to topic.

### **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. Prerequisite(s): None.

### **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.

### **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.

### **PHOT 753 Photographic Arts III: Aesthetics and Direction**

This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 722.

### **PHOT 754 Business of Marketing Photography**

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.

#### **PHOT 755 Photography and the Handmade Book**

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.

#### **PHOT 756 The Conceptual Landscape**

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. Prerequisite(s): None.

#### **PHOT 760 View Camera I: Tilt, Shift, and Swing**

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. Prerequisite(s): None.

#### **PHOT 762 Issues in Contemporary Photography**

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.

#### **PHOT 764 Photographic Arts IV: Sequence and Nuance**

This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 753.

#### **PHOT 770 View Camera II: High Resolution**

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.

#### **PHOT 775 Photographic Arts V: Portfolio Refinement**

This self-directed seminar/critique course continues the photographic arts series. Prerequisite(s): PHOT 764.

#### **PHOT 779 Graduate Internship**

Students in this course undertake a teaching or field 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.

## **Physics (undergraduate)**

### **PHYS 101 Introduction to Physical Science**

Integral to many art and design fields is a solid knowledge of the physical world. Surveying the physical science disciplines of astronomy, chemistry, geology, meteorology and physics, students review fundamental theories and concepts and make direct applications to art and design disciplines. Through readings, observations and class activities, students may explore chemistry by developing film or geology and physics by manipulating materials. Prerequisite(s): None.

### **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)**

### **POLS 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. Prerequisite(s): None.

### **POLS 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. Prerequisite(s): None.

### **POLS 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. Prerequisite(s): None.

## **Preservation design (undergraduate)**

### **PRES 110 Studio I: Introduction to Preservation Design — Global Theory and Practice**

Working collaboratively, preservation designers examine the interrelationship between heritage and contemporary life to create innovative strategies that balance societal demands of the present and future with the need to preserve what we value from the past. Students are introduced to this rapidly evolving discipline through a comprehensive review of its foundational principles and practices, and an examination of global perspectives for managing and adapting heritage resources. Prerequisite(s): SBLD 115, CTXT 122, ENGL 123.

### **PRES 210 Studio II: Investigating and Evaluating Heritage — Research and Survey**

The preservation of heritage resources plays a pivotal role in the culture and economy of contemporary society. Through extensive research within physical and digital archival repositories, students unearth and elucidate the social, cultural, and architectural significance of historic properties, documenting their findings through National Register nominations and other historic property surveys. Prerequisite(s): PRES 110, SBLD 115.

### **PRES 220 Studio III: Conservation Science — Traditional to Modern Materials**

A thorough understanding of traditional to modern materials — including their properties, deterioration mechanisms, and conservation methods — is paramount to the practice of conservation science. In this course, students simulate scenarios within laboratory exercises, field work, and independent research to inform and recommend treatment strategies for deteriorated or damaged architectural features. Prerequisite(s): PRES 110.

### **PRES 305 Digital Practices in Preservation Design**

Emerging preservation practice incorporates innovative digital technologies to investigate, document, and record heritage resources. Through rigorous and engaging projects, students learn the leading-edge applications that have advanced research and communication within the discipline and transformed the practice of preservation. Prerequisite(s): PRES 210, ELDS 225.

### **PRES 310 Studio IV: Policy and Planning — Preservation Design and Advocacy**

Creating design solutions that meet the needs of communities while protecting significant heritage resources requires a comprehensive understanding of preservation policy. Through a combination of field research and studio work, students design innovative, place-based solutions that balance planning practices and preservation principles. To enhance collaboration skills essential to working within communities, students earn NCI Charrette System™ Certificate Training. Prerequisite(s): PRES 220.

### **PRES 320 Studio V: Measuring Heritage — Construction Technology and Condition Assessment**

Construction materials and assemblies define the form and function of a structure. Through hands-on examination of diverse construction methods, students identify, analyze, and interpret the role of these materials within historic and contemporary building systems. Students hone their examination skills through the creation of condition assessments and present their findings in compelling written, photographic, and illustrative formats. Prerequisite(s): PRES 310.

### **PRES 330 Studio VI: Elements of Style and Elegance in the Classical Tradition**

Designers leverage their understanding of the classical elements of the built environment to enhance the historical character and aesthetic experience of spaces. Students explore the elements and principles of the classical tradition that have shaped the built environment for millennia, exemplified in the elegant buildings of Savannah's historic district. Students visualize and describe classical features in a series of sketching, drawing, and design exercises. Prerequisite(s): PRES 320.

### **PRES 401 The Business of Community Revitalization**

Preservation-based development strategies empower local economies to attract new investment, address constituent needs, enhance quality of life, manage aging infrastructure, and adaptively reuse heritage resources. In this course, students explore the dynamic relationship between real estate development and public and private investment. With this interconnectivity as context, students ideate solutions to preserve a community's sense of place and invigorate economic growth. Prerequisite(s): BUSI 110, PRES 310.

#### **PRES 410 Studio VII: Luxury Design in the Built Environment**

Enduring expressions of luxury are founded upon principles of authenticity, quality, and beauty, as well as an underlying appreciation for heritage. Through an exploration of historical and contemporary luxury settings, students examine how to incorporate these principles into astute designs for adaptive use and new construction projects. Interactions with leading professionals provide inspiration during the design process as students develop unique luxury design proposals. Prerequisite(s): PRES 330.

#### **PRES 479 Undergraduate Internship**

Students in this course undertake a field assignment under the supervision of a faculty member. Prerequisite(s): 60 credit hours, 2.5 overall GPA.

#### **PRES 480 Studio VIII: Innovative Adaptation — Collaborative Practicum**

Collaborating across building arts disciplines, students design an innovative use for the successful adaptation of a heritage resource. From research and market analysis to financial considerations and long-term feasibility projections, students engage in all aspects of adaptive use project planning and management. Prerequisite(s): PRES 401, PRES 410.

#### **PRES 490 Studio IX: Innovative Adaptation — Capstone Project**

Galvanized by thorough research and analysis, students cultivate and present innovative, self-directed projects. To commence their post-graduation careers, students create and curate portfolios that communicate a well-developed personal preservation philosophy informed by an understanding of the discipline's ethics and professional practices. Prerequisite(s): PRES 480.

#### **PRES 499 Special Topics in Preservation Design**

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

## **Preservation design (graduate)**

#### **PRES 501 Digital Foundations for Preservation Design**

Contemporary preservation designers use digital technologies to craft rich visual representations of historic structures. In this course, students learn to fuse traditional hand drawing with digital technologies to record, document, and communicate the characteristics and cultural significance of heritage resources in the built environment. Prerequisite(s): None.

#### **PRES 502 Preservation Design Studio Applications**

Students explore the essential principles of building design and additions to historic buildings in the context of restoration and adaptive use. Complying with federal standards for building rehabilitation and applying design theory

and hierarchy, students solve design challenges and present programmatically effective and contextually appropriate solutions. Students examine design parameters, such as accessibility, codes, sustainability, structural systems, and mechanical systems. Prerequisite(s): None.

#### **PRES 701 Practicing Preservation in a Global Context**

Within a global context, students explore historic preservation's collaborative and entrepreneurial foundations while immersing in the dynamic, interdisciplinary, and emerging field of preservation design. Students honor and advance established practices as they critically assess strategies for examining global preservation as well as managing and elevating the legacy of our collective past. Prerequisite(s): None.

#### **PRES 702 Style and Elegance in the Classical Tradition**

Even in a rapidly changing world, much of the architectural fabric of our cities and towns remains the product of a classical tradition of building that has endured for millennia. Students examine this tradition to enhance their aesthetic discernment. The historic buildings of Savannah provide a living laboratory as students analyze and apply principles of classical architecture through sketching, drawing, discussion, and design. Prerequisite(s): None.

#### **PRES 706 Defining Place: Research and Survey**

Students employ diverse research tools and methods to explore and unearth the significance of historic structures. Within this process, they meticulously assess archives and collections according to accepted research conventions. To protect significant heritage resources, students synthesize and strategically position their research within broader contexts through participation in historic resource surveys and National Register nominations. Prerequisite(s): None.

#### **PRES 710 Studio I: Preservation Through Public Policy**

By engaging stakeholders and leveraging conservation practices, students in this course formulate planning and design solutions to preserve and adapt heritage resources in urban, suburban, and rural communities. Students synthesize field and studio research, as well as knowledge of preservation policies, to inform advocacy strategies that harmonize responsible growth, preservation, and economic development. To enhance collaboration skills essential to working within communities, students in this course earn NCI Charrette System™ Certification. Prerequisite(s): None.

#### **PRES 720 Studio II: Construction Technology and Assessment**

By examining construction technologies in the built environment, students engage with diverse materials and assemblies, ranging from historic to contemporary. Through onsite investigations, students apply this knowledge to effectively document, analyze, and interpret the form, material, and condition of features within buildings and structures. Students follow National Park Service guidelines as they professionally present their findings in written, photographic, and illustrative formats. Prerequisite(s): PRES 710.

#### **PRES 730 Studio III: Conserving the Built Environment**

Through a scientific approach to investigation and analysis, students examine the composition, function, and application of architectural materials to learn their properties, deterioration mechanisms, and conservation methods. Students conduct research and laboratory testing on a diverse range of traditional and modern materials to cultivate interventions and corrective measures that align with philosophical, ethical, and professional considerations. Prerequisite(s): PRES 720.

#### **PRES 740 Studio IV: Place and Luxury in the Built Environment**

Based on a conceptual exploration of luxury design and precedents in historical and contemporary settings, students develop projects that enhance aesthetic appeal and an underlying appreciation for heritage in the built environment. Students examine high-quality materials, custom features, and finishes in a variety of preservation projects. Incorporating skills and knowledge from other building arts fields, students infuse an appreciation of art and beauty into designs for adaptive use and new construction. Prerequisite(s): PRES 730 or permission of the department chair.

#### **PRES 741 Entrepreneurship for Community Revitalization**

Preservation designers offer communities proactive strategies to enhance historic and cultural resources in response to economic and social change. In this course, students examine place-based development to encourage sustainable, responsible growth while effectively preserving heritage. Through the exploration of entrepreneurial strategies for real estate investment, financing, and development, students explore creative revitalization tools that build social and economic value for communities. Prerequisite(s): PRES 710.

#### **PRES 745 Digital Innovations in Preservation Design**

Using advanced digital technologies to investigate and record heritage resources, students pioneer the field of preservation design beyond traditional research methodologies and documentation practices. Project-based assignments provide students with real-world experiences that champion innovative applications at multiple scales to effectively interpret resources and engage with diverse stakeholders. Prerequisite(s): PRES 701, ELDS 704 or ELDS 720, PRES 706.

#### **PRES 749 Preservation Practicum — Adapting Existing Buildings**

Creative adaptation of buildings and structures leverages heritage resources as economic drivers and vehicles for community strength and sustainability. In this course, students fuse knowledge of conservation, construction technology, and real estate development to design innovative adaptive-reuse solutions that incorporate contemporary construction standards and codes. By analyzing market factors and project feasibility, students validate the long-term viability of their designs. Prerequisite(s): PRES 730, PRES 741, completion of the review for candidacy.

#### **PRES 750 Collaborative Studio I: Managing Value in Adaptive Use Projects**

Working in an interdisciplinary studio environment, students design innovative solutions for the adaptation of buildings and structures to satisfy stewardship goals and enhance economic performance. Students streamline design and construction management while navigating design parameters, such as managing value in adaptive use projects, minimizing adverse impact to a structure's integrity, identifying the most appropriate new uses, and encouraging sustainable practices. Prerequisite(s): PRES 740.

#### **PRES 760 Collaborative Studio II: Marketing Identities for Adaptive Use Projects**

Working in an interdisciplinary studio environment, students develop marketing and implementation strategies for new uses in rehabilitated buildings and structures by applying skills in real estate and entrepreneurship. Best practices in commercial and residential real estate development, branding, and advertising inform the development of innovative strategies for long-term feasibility. Interaction with marketing and development professionals provides students with additional opportunities to refine skills and strategies. Prerequisite(s): PRES 750.

#### **PRES 779 Graduate Internship**

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

#### **PRES 780 Special Topics in Preservation Design**



This course examines topical issues in preservation. Issues vary from term to term. Prerequisite(s): Vary according to topic.

### **PRES 791 Preservation Design M.F.A. Thesis I: Vision and Innovation**

Preservation design challenges convention by redefining the symbiotic connection between the historic and contemporary. Illuminating this objective, students propose innovative strategies for managing or adapting heritage resources within the context of preservation theory and criticism. Within a culture of constructive inquiry, faculty, peers, and practicing professionals critique and guide students engaged in thesis research and development. Prerequisite(s): PRES 740, completion of the review for candidacy.

### **PRES 792 Preservation Design M.F.A. Thesis II: Application and Engagement**

Preservation designers revolutionize and advance preservation discourse through scholarly research and by challenging conventional strategies for managing or adapting heritage resources. Focused interactions with faculty, peers, and practicing professionals elevate students' thesis defense and cultivate a compelling professional portfolio. Through this process, students synthesize and apply preservation philosophy and theory and thoughtfully define their path toward professional practice. Prerequisite(s): PRES 791, completion of the review for candidacy.

## **Printmaking (undergraduate)**

### **PRMK 200 Introduction to Printmaking**

Printmaking is everywhere, from the shirts we wear to the books we read to the containers we package food in. In this course, students learn the historical evolution of printmaking and apply it to a variety of media. Prerequisite(s): None.

### **PRMK 202 Etching: Image Making in Metal**

Etching, a form of intaglio, is a core practice in printmaking that allows artists to create visually engaging images on diverse materials. In this course, students creatively experiment with both contemporary and historical approaches to etching on a variety of plate materials, including zinc, copper, and acrylic sheeting. Media selection, etching techniques, and digital processes are introduced as a gateway to developing creative graphic images. Prerequisite(s): DRAW 100, DSGN 101.

### **PRMK 203 Innovative Applications in Lithography**

Contemporary artists and designers use lithography as a key instrument for translating their creative visions to print media. Students draw on stone and plate to establish an understanding of the media, and then integrate digital processes with hand techniques to innovatively apply lithography in a wide range of practices. Prerequisite(s): DSGN 100, DRAW 101.

### **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 260 Screen Printing for Fashion, Luxury, and Interior Spaces**

Screenprinting is a versatile printmaking practice with unlimited potential. Initially produced on paper, students learn to apply these images to a variety of surfaces such as wood, fabric, glass, and metal. Fused with fashion, luxury, and interior spaces, printmaking becomes a catalyst for fine art and commercial design, expanding professional opportunities for the printmaker. Prerequisite(s): DRAW 100, DSGN 101.

### **PRMK 301 Etching: Color and Digital Techniques**

With an emphasis on balance between refined technique and inspired conceptual development, students learn to elevate intaglio prints through the use of color. Using experimentation with digital and multiple plate processes, students unify complex artistic vision with appropriate techniques for production and integration of color. Prerequisite(s): PRMK 202.

### **PRMK 306 Lithography: Digital Pre-press**

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 320 Monotype Printmaking: Capturing the Provençal Palette**

From Degas to Chagall, monotype has been used to create unique and captivating works of art. In this course, students explore the creative possibilities of combining various printing tools and techniques with monotype to develop sophisticated prints. Incorporating sketches and photographs, students also create prints inspired by local settings, including landscape and architectural forms, market items, furnishings, and garden settings. Prerequisite(s): Permission of the department chair.

### **PRMK 325 Digital, Laser, and Photographic Processes**

Students fully explore the symbiotic relationship between printmaking and digital technology to produce innovative artwork that diversifies their creative skillset. Applying digital, laser, and photographic processes to heighten their printmaking capability, students expand print diversity in output, surface, and application. Prerequisite(s): DIGI 130, and PRMK 202 or PRMK 203 or PRMK 260, and SFIN 220.

### **PRMK 357 Off the Wall: From Image to Object**

Pushing the boundaries of traditional printmaking, students use time and space to create dynamic 3D objects and immersive experiences. Students innovatively merge a variety of mediums and techniques to optimize delivery of concept in a considered space. Prerequisite(s): DSGN 102, PRMK 202 or PRMK 203 or PRMK 260.

### **PRMK 411 Serigraphy II: Multiple-matrices and Digital Processes**

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, 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 260.

### **PRMK 470 Printmaking Senior Studio I: Concept to Audience**

Through an extensive critique process, students discuss and resolve conceptual and aesthetic challenges to initiate production of professional-level printmaking work. Students thoughtfully consider the impact their work will have on

the intended audience and how it uniquely contributes to and advances the printmaking discourse. Prerequisite(s): PRMK 325, PRMK 357.

#### **PRMK 490 Printmaking Senior Studio II: Refining a Cohesive Body of Work**

Printmaking portfolios capture the essence of the artist's personal aesthetic and attract potential employers through creative, captivating displays of artwork. Through independent research and active engagement with peers and professors, students develop a refined and focused portfolio. Students identify and prepare for professional opportunities that complement their interests and skillsets. Prerequisite(s): PRMK 470.

#### **PRMK 495 Special Topics in Printmaking**

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.

## **Printmaking (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. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **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.

#### **PRMK 779 Graduate Internship**

Students in this course undertake a teaching or field 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 103 Introduction to Entertainment Design**

Students examine the fundamentals of production design, including costume, set and lighting design. Emphasis is placed on the importance of these elements to the communication of story in film, television, theater and themed entertainment productions. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **PROD 220 Illuminating the Narrative**

Through examination of lighting design principles, students concentrate on the aesthetics of lighting for a variety of live entertainment markets. Students engage in observation and critique to discover how lighting can alter a viewer's physiological and psychological responses. Prerequisite(s): PROD 103.

### **PROD 221 Designing the Environment**

Scenic environment communicates ideas and contributes to the story. In this course, students employ scenic design principles to transform stories into environments for a variety of entertainment productions. Prerequisite(s): DSGN 102, PROD 103.

### **PROD 222 Dressing the Persona**

Students explore the dynamic role of the professional costume designer in the collaborative process of developing a story from a script. Students organize and categorize materials, learn basic construction skills and present their concepts visually based on industry expectations. Informed by detailed script analysis, students design costumes that communicate a character's persona to an audience. Prerequisite(s): PROD 103.

### **PROD 235 Styling on Set: The Art of Hair and Wig Design**

From Marie Antoinette to the Mother of Dragons, hair has defined some of the world's most memorable characters. In this course, students learn to artfully shape and manipulate hair and wigs to create avant-garde, fantasy or period-inspired looks for entertainment. Prerequisite(s): DSGN 102, PROD 150.

### **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 221, PROD 304.

### **PROD 302 Costume Design Techniques**

With an emphasis on character interpretation, students utilize contemporary and historic techniques to construct elements for costumes that enhance narratives for stage and screen. Students practice hand and machine sewing as well as industry-specific construction and embellishment techniques. Prerequisite(s): PROD 222.

### **PROD 303 Interpreting the Script**

Entertainment designers conceptualize stories through script and text analysis combined with research and historical context. In this course, students develop skills in identifying, analyzing and interpreting narrative elements, including structure, plot, character and theme to visualize stories for screen or stage. Prerequisite(s): ENGL 142.

### **PROD 304 Technical Drawing for Entertainment**

This course focuses on hand drafting through the lens of entertainment design. With the intent of developing an understandable and artful hand drafting style, students utilize a variety of technical drawing principles, conventions and techniques to visually communicate their design concepts. Prerequisite(s): PROD 221.

### **PROD 313 Digital Rendering for Entertainment**

Through the exploration and use of 2D digital technology, students conceptualize, communicate and render design ideas. Industry-standard software is introduced to prepare students to digitally generate visual design information, suitable for presentation to an art department and appropriate for their individual specialization. Prerequisite(s): PROD 220 or PROD 221 or PROD 222 or THED 225.

### **PROD 314 Computer-aided Entertainment Design**

Computer-aided design technology allows scenic and lighting designers to translate design execution requirements with greater precision and finer detail. In this course, students digitally draft execution-ready presentation packages, including 3D virtual models and orthographic and isometric projections. Prerequisite(s): PROD 313.

### **PROD 320 Illuminating the Full Story: Process and Techniques**

From concept to completion, students engage in the process of lighting for films, television or live events. Students use industry-specific lighting equipment to communicate their ideas and create a lighting experience appropriate to the story or venue. Prerequisite(s): PROD 220, PROD 303, PROD 350.

### **PROD 321 Advanced Concepts in Art Direction for Film and Television**

Through examination of advanced scenic design principles, students communicate scenery concepts for film and television studio environments. Practical knowledge of the implementation process is developed through the design and creation of studio sets, in accordance with industry expectations. Prerequisite(s): FILM 100, DSGN 208, PROD 303, PROD 314.

### **PROD 322 Character Interpretation for Costume in Film and Television**

Costume designers fashion vivid, iconic images of characters that create lasting impressions and emotional connections. Through research and script analysis, students explore the nuances of costume design for film and television. Students represent historical, social and cultural considerations in the details of their costume designs. Prerequisite(s): FILM 100, DSGN 208, PROD 222, PROD 303, PROD 313.

### **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 222.

### **PROD 331 Scenographic Model-making**

Communicating physical scale, spatial logistics and artistic details, comprehensive scenic models serve as tactile examples of the designer's concept. Students explore construction techniques as well as methods of painting and surface mimicry used to build accurate presentation models. Prerequisite(s): PROD 313.

### **PROD 333 Professional Practice for Entertainment**

While developing a portfolio and online presence that highlight their body of work, students examine the entertainment industry to advance their career preparation. Students explore topics such as intellectual property, business practices, employment structures, contracts, self-promotion and branding as it relates to entertainment design. Prerequisite(s): THED 305 or PROD 320 or PROD 321 or PROD 322.

### **PROD 350 Standards and Specifications for Lighting**

Students synthesize documentation and communication skills with the complexity of industry standards and specifications to achieve a finalized lighting design. Light plots, spreadsheets, databases and portfolio-quality presentations are produced in order to bring students closer to professional design positions. Prerequisite(s): PROD 314.

### **PROD 402 Applications of Costuming**

Focusing on advanced technical skills, students learn draping techniques, men's and women's tailoring and flat patterning specific to costume construction. Students explore the world of alternative textiles through experimentation with a variety of materials and media. Prerequisite(s): PROD 302.

### **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 419 Lighting Design Studio: Digital Visualization and Programming**

Students move beyond the traditional theatrical experience to explore the vast world of lighting design for live entertainment. Advanced visualization techniques and evolving programming methodologies are introduced to ensure students communicate design ideas effectively, utilizing the latest technology solutions. Prerequisite(s): PROD 220.

### **PROD 421 Scenic Design Studio: Digital Visualization and Documentation**

From ancient Greek plays to music concerts that incorporate state-of-the-art imaging technology, live entertainment experiences are impacted by the visual interpretation of setting. In this course, students explore advanced scenic design methodologies and communicate concepts for live event applications. Scenic designs are developed through

manipulation of advanced digital software to create professional documentation in accordance with industry expectations and standards. Prerequisite(s): PROD 321.

#### **PROD 422 Costume Design Studio: Research and Exploration**

Based on thorough contextual investigation, students enhance entertainment experiences through the visual expression of compelling costumes. By navigating unique design considerations, students experiment with costume design for abstract environments and storylines. Costume designers bring stories and characters to life through the visual expression of compelling costumes. By navigating contextual investigation, script analysis, unique design considerations and collaboration with other creatives, students transform stories into entertainment experiences for stage and screen through masterful costume design. Prerequisite(s): PROD 322, PROD 402.

#### **PROD 470 Lighting Design Senior Project**

Lighting designers can control the weather, time of day and even the changing of seasons through the skillful manipulation of light. To showcase their specialized skillsets and convey their personal lighting design style and professional aspirations, students effectively conceptualize, pitch, research and visualize engaging experiences rooted in the fundamentals of storytelling. Prerequisite(s): PROD 333, PROD 419.

#### **PROD 471 Set Design and Art Direction Senior Project**

From the walls and paintings that adorn them to the smallest prop resting on a mantle, scenic designers craft immersive physical environments and set details that bring stories to life. To showcase their specialized skillsets and convey their personal scenic design style and professional aspirations, students effectively conceptualize, pitch, research and visualize engaging experiences rooted in the fundamentals of storytelling. Prerequisite(s): PROD 321, PROD 333.

#### **PROD 472 Costume Design Senior Project**

Costume designers construct garments that not only reflect the context of a story, but add complexity, style and personality to characters. To showcase their specialized skillsets and convey their personal costume design style and professional aspirations, students effectively conceptualize, pitch, research and visualize engaging experiences rooted in the fundamentals of storytelling. Prerequisite(s): PROD 333, PROD 422.

#### **PROD 473 Production Design Senior Project**

Through interdisciplinary collaboration, students in this course bring stories to life and engage imaginations through lighting, costume design, set design, and themed experiences. Students effectively research, conceptualize, visualize, and pitch immersive experiences that showcase their specialized skillsets and professional aspirations. Prerequisite(s): PROD 333 and PROD 421 or PROD 419 or PROD 422 or THED 425.

#### **PROD 475 Themed Entertainment Senior Project**

From theme parks to resorts, themed entertainment designers create compelling and interactive experiences and attractions that engage audiences' imaginations and immerse them in a story. To showcase their specialized skillsets and convey their personal themed entertainment design style and professional aspirations, students effectively conceptualize, pitch, research and visualize engaging experiences rooted in the fundamentals of storytelling. Prerequisite(s): PROD 333, THED 425.

#### **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 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.

## **Production design (graduate)**

#### **PROD 702 Costume Manipulation Techniques**

From high fantasy to post-apocalyptic worlds, costume designers bring characters to life through color, texture, embellishment and more. With an emphasis on character interpretation, students utilize contemporary and historic manipulation techniques to construct elaborate costume elements that enhance narrative storytelling. Prerequisite(s): None.

#### **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. Prerequisite(s): None.

#### **PROD 722 Costume Design Across the Ages**

From the stages of ancient Greece to the screens of today, costume design and creation demands study of history, culture and context. Through analysis of costuming for a variety of entertainment mediums, students deconstruct and evaluate iconic costume designs to hone their design prowess and establish personal standards of excellence. Prerequisite(s): None.

#### **PROD 726 Production Design Studio I: Conceptualization**

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 Digital Design for Entertainment**



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 743 Scenic Painting: Vision to Reality**

From film and television sound stages to the halls of great opera houses, scenic artists skillfully translate the vision of production designers into reality. In this course, students explore a variety of methods for using scenic painting techniques and tools to represent an array of surfaces and images. Through the creation of scenic designs, students learn to balance the ever-changing demands and exacting standards of the production design industry. Prerequisite(s): None.

#### **PROD 744 Modelmaking for Production and Themed Entertainment**

Comprehensive, scenic models serve as tactile examples of the designer's concept. Utilizing a variety of materials and construction methods, students advance their skills for physical modelmaking. Communicating physical scale, spatial logistics, and artistic details, students employ methods of painting and surface mimicry to build accurate presentation concepts for production and themed entertainment designs. Prerequisite(s): THED 720 or 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): THED 720 or PROD 726.

#### **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. Prerequisite(s): None.

### **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 and Props for Entertainment**

A production designer's visual vocabulary encompasses the design of props and set decorations in service of the overall design. Through period research and script analysis, students design and fabricate set dressings and props for characters and the spaces they inhabit. Prerequisite(s): PROD 750.

### **PROD 762 Production Design Studio II: Design Development**

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): THED 720 or PROD 762.

### **PROD 772 Production Design Studio III: Implementation**

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 779 Graduate Internship**

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

### **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. Prerequisite(s): Vary according to topic.

### **PROD 790 Production Design M.F.A. Thesis**

The production design M.F.A. degree program culminates with completion of a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Based on original research, ideation and concept development, students earning an M.F.A. in production design create an original body of work that presents a personal aesthetic sensibility and makes an original, creative contribution to the professional disciplines of film, television and live entertainment. Prerequisite(s): Completion of the review for candidacy.

## **Psychology (undergraduate)**

### **PSYC 101 Introduction to Psychology**

From individual behavior to organizational performance, psychologists use scientific principles and methods to understand why humans think, feel and act the way they do. In this course, students examine fundamental psychological processes — from perception and cognition to intelligence and motivation — to better understand themselves and others. Prerequisite(s): None.

### **PSYC 126 A Psychology of Self**

The human capacity for introspection and its influence on self-awareness, motivation and identity has intrigued psychologists and philosophers for centuries. Students in this course analyze mental processes influencing cognition, emotions and behavior that shape understanding of self and others. Prerequisite(s): None.

### **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. Prerequisite(s): None.

## **Riding (undergraduate)**

### **RIDE 101 Riding Fundamentals: Position and Control**

Students who have limited riding experience or limited hunter-jumper seat experience develop a solid foundation in this course. Students learn the basics of position and mechanics on the flat and over small fences, as well as how to correctly care for the horse before and after exercise. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): Permission of the department.

### **RIDE 102 Riding Fundamentals: Stabilization**

This course is designed for students who have some forward seat riding experience. Students build upon the basics of the proper position through an exploration of hunter and jumper seat equitation principles in preparation for work over fences. Students provide correct horse care before and after each lesson. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): Permission of the department.

### **RIDE 201 Forward Seat Riding Methods**

Students who have competition experience in the hunter-jumper disciplines refine the skills necessary for advanced flatwork and jumping principles in this course. Instruction emphasizes the concepts of contact, bending, transitions, and

improving the horse's balance on the flat and over fences. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): Permission of the department.

### **RIDE 202 Systematic Training of the Horse and Rider**

This course concentrates on the refinement of position to increase rider skill. Students work on riding confidently with stirrups or without stirrups, and negotiate equitation and hunter courses. A variety of horses are used to allow students to develop the ability to finesse different temperaments and behaviors. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): Permission of the department.

### **RIDE 230 Dressage: Rhythm and Acceptance**

Students investigate the classical dressage concepts of rhythm, relaxation, and connection. Course content emphasizes correct use of natural and artificial aids while maintaining a classical position on the horse. Students learn exercises to increase the horse's lateral and longitudinal flexibility and mastery of the movements for training and first-level dressage. [This 1 credit hour course may be taken up to three times for credit.] Prerequisite(s): Permission of the department.

### **RIDE 300 Dressage: Self-carriage**

Exploration of the training pyramid as it applies to self-carriage of the horse is the focus of this course. Content focuses on creating connection from the leg to the hand and impulsion. Students perform shoulder in, travers, 10-meter circles, rein back, counter-canter, and medium paces. Emphasis is placed on the rider's body alignment and balance in order to apply aids correctly. [This 1 credit hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 230, permission of the department.

### **RIDE 301 Riding the Show Hunter**

The ability to ride, train, and prepare horses for the show hunter ring is emphasized. Students apply an understanding of the history and tradition of riding show and field hunters. Emphasis is placed on correct hunter carriage in the under-saddle classes and correct hunter form over fences. Students learn to analyze courses' content and degree of difficulty to maximize the horse's performance. [This 1 credit hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 202, permission of the department.

### **RIDE 302 Concepts in Equitation**

Riders develop skills to help them understand and execute the United States Equestrian Federation Equitation tests by practicing the necessary requirements for riding in the equitation divisions. Students concentrate on how to analyze and ride particular equitation courses and various horses. [This 1 credit hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 202, permission of the department.

### **RIDE 303 Show Jumpers: Foundations**

Students develop riding and training strategies for the types of courses found in the USEF jumper divisions at recognized competitions. Courses are walked, analyzed, and executed. The course employs the American Forward Riding System with emphasis on how various types of jumps and combinations of jumps influence the horse and rider on course. [This 1 credit hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 202, permission of the department.

### **RIDE 304 Riding the Eventer**

This mounted course challenges riders to experience the sport of eventing, while learning the standards of safety, policies, rules, and regulations set by the United States Eventing Association. Topics covered include the safety and welfare of horses and riders, dressage, cross-country riding, conditioning, and riding show jumping courses. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 202, permission of the department.

#### **RIDE 410 Schooling for Competition**

Students evaluate a horse's physical and mental development, and create and implement an individualized training regimen suitable for the horse's specific needs. Groundwork and mounted work consistent with sound training philosophies are utilized. Students also gain the vital skills of understanding when a horse is ready to progress and how to recognize signs that the training needs to go in a different direction. [This 1-credit-hour course may be taken up to three times for credit.] Prerequisite(s): RIDE 202, permission of the department.

## **SCAD Language Studio (all levels)**

#### **SLS 112 Language Experience and Academic Preparation**

International students learn linguistic and cultural norms of an art and design university in a collaborative classroom setting. They explore written and spoken conventions, with detail given to vocabulary and structures in preparation for beginning their studies in a creative university environment. Prerequisite(s): None.

#### **SLS 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.

#### **SLS 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.

#### **SLS 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): SLS 160 or placement exam.

#### **SLS 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): SLS 170 or placement exam.

#### **SLS 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): SLS 260 or placement exam.

### **SLS 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): SLS 270 or placement exam.

### **SLS 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): SLS 360 or placement exam.

### **SLS 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): SLS 370 or placement exam.

### **SLS 501 Fluency and Clarity in Spoken English**

In order to prepare students to participate more effectively and confidently in a variety of speaking contexts, this course focuses on improving fluency, accuracy, and clarity in spoken communication. Students use recordings and software to develop phonetic awareness and practice reproducing sounds, incorporating a thorough study of the elements of American English speech patterns and the International Phonetic Alphabet. Prerequisite(s): SLS 460, SLS 470 or placement exam.

### **SLS 502 Academic Vocabulary Development**

Dynamic, effective communicators utilize a rich and varied vocabulary. In this course, students explore, develop, and implement strategies to acquire and enhance vocabulary when reading, writing, and speaking in a wide variety of creative academic disciplines. Prerequisite(s): SLS 460 or SLS 470 or placement exam.

### **SLS 560 Integrated Reading, Writing, and Grammar in Art and Design**

Students expand their communication and critical thinking repertoire by engaging in a range of academic reading and writing exercises. Through communication and collaboration with peers, students become active and engaged participants in a North American classroom setting. Prerequisite(s): SLS 460 or placement exam.

### **SLS 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): SLS 470 or placement exam.

### **SLS 580 Graduate Reading, Writing, and Grammar in Art and Design**

Research lies at the core of art and design, guiding pivotal creative decisions. Students gain a solid foundation in academic research through the analysis of sources, inference of meaning, and synthesis of works used to support their ideas and concepts. Prerequisite(s): SLS 460 or placement exam.

### **SLS 590 Integrated Language Skills in Creative Persuasion**

This course exposes non-native English speakers to authentic language, following an integrated, task-based approach. Students collaborate to accomplish a wide variety of linguistic tasks, utilizing the necessary functional language to describe, negotiate, and persuade. Students work on achieving fluency, clarity, and correctness in spoken and written forms. Prerequisite(s): SLS 460, SLS 470 or placement exam.

### **SLS 601 English for Academic Success**

Academic success in a creative university environment requires students express themselves in a multitude of ways. This course prepares international students for success within an active learning environment focused on dynamic engagement with faculty, peers, and university resources. Within the context of language proficiency and communication, this course supports students as the transition into their academic programs of study. Prerequisite(s): ESL 560, ESL 570.

### **SLS 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): SLS 570 or placement exam.

### **SLS 680 Research, Reading, and Writing in Art and Design**

In this course, students explore and distinguish organizational patterns of various rhetorical modes to heighten critical thinking, interpretive, and evaluative skills. They engage in extensive reading and research writing, focusing on the seamless integration of sources and structures and understanding lexico-grammatical choices. Prerequisite(s): SLS 580 or placement exam.

## **SCADpro (graduate)**

### **PRO 540 High Performance Collaboration**

This course utilizes SCADpro case studies to prepare students for real-world design assignments and high-performance collaborations. PRO 540 offers lectures and presentations by faculty, professional guests, and expert staff; diverse case studies; professional presentation tips; and collaboration exercises—all supplemented by robust virtual exchange where students expand their dialogue, discoveries, and collaboration skills and techniques. Prerequisite(s): None.

### **PRO 560 User-centered Research for Business**

Better design research creates a better world. Under the guidance of expert SCADpro faculty, students learn principles and techniques to conduct future-focused research that is actionable across all functions of an organization. They use

generative design research to connect data to events, design future scenarios, and illustrate valuable business opportunities. Prerequisite(s): Permission of the department chair.

#### **PRO 579 Rapid Implementation Studio Internship**

Expanding on work produced in SCADpro studios, this internship offers students valuable opportunities to work on multidisciplinary teams and immerse themselves in real-world business challenges to develop groundbreaking, actionable solutions rooted in human-centered design for rapid implementation. Prerequisite(s): Permission of the department chair.

#### **PRO 580 SCADpro 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.

### **School of Animation and Motion (graduate)**

#### **SANM 560 Collaborative Experiences in the School of Animation and Motion**

Students from a variety of disciplines within the School of Animation and Motion work as a team to research, conceptualize, and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. Prerequisite(s): Permission of the department chair.

#### **SANM 748 School of Animation and Motion 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.

### **School of Building Arts (undergraduate)**

#### **SBLD 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.

#### **SBLD 223 Form, Space, Order**

Students develop model-building and diagramming skills and produce a portfolio in this studio. The course 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 progresses 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. Prerequisite(s): DSGN 100, SBLD 115.



### **SBLD 224 Site as Design Generator**

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): SBLD 223.

### **SBLD 225 Spatial Relationships and Human Response**

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): SBLD 224 and architecture, preservation design or interior design major or minor.

### **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.

## **School of Building Arts (graduate)**

### **SBLD 515 Advanced Graphics for the Building Arts**

Building arts professionals must be competent at utilizing complex graphic representation techniques. This course addresses a wide variety of design representation, as well as teaches drawing as a tool for critical thinking. The nuanced language of three-dimensional design is examined through lectures and studio projects, surveying form and space, including plan/section/elevation, paraline drawing, perspective, and rendering. Prerequisite(s): None.

### **SBLD 560 Collaborative Experiences in the School of Building Arts**

Students from a variety of disciplines within the School of Building Arts work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

### **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 Business Innovation (graduate)**

### **SBIZ 507 Finance and Accounting for Creative Industries**

This course introduces students to basic accounting systems, concepts and principles. It provides the foundational framework for financial and managerial accounting through an introduction to terms, concepts and the language of accounting. Students gain experience with basic accounting — demonstrating the ability to record, summarize, report and interpret financial information — as well as with construction and interpretation of financial statements. Prerequisite(s): None.

### **SBIZ 560 Collaborative Experiences in the School of Business Innovation**

Students from a variety of disciplines within the School of Business Innovation work as a team to research, conceptualize, and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

### **SBIZ 704 The Innovator's Mindset**

The mindset of an innovator is one of constant exploration, learning, and a willingness to challenge the status quo in pursuit of meaningful change and improvement. In this course, students design comprehensive conditioning programs employing diverse creative thinking techniques to foster innovation in themselves, teams, and organizations. Students apply these techniques to address business challenges and seize market opportunities through creative methodologies. They master persuasive storytelling to articulate the pivotal role of creative thinking in driving innovation and gaining competitive advantage. Embracing calculated risk and learning from obstacles, students foster growth at all levels. Effective communication and collaboration across diverse domains prepare them to engage stakeholders effectively. Prerequisite(s): SDES 711.

### **SBIZ 710 Financial Reporting and Analysis**

Financial management is a core function critical to the success of an art and design business. It is the foundation upon which the resources (human, physical and financial) of any company or organization are maintained and monitored. This course guides students through the conceptual areas critical to building and sustaining financially successful creative ventures. Prerequisite(s): None.

### **SBIZ 717 Strategic Financial Management**

In this course, students study the role of financial analysis in enterprise budgeting and revenue generation, gaining insights into developing effective financial monitoring and control systems to proficiently navigate financial activities. Through real-world case studies and risk analyses, students apply their knowledge to solve accounting and financial management challenges. They master the art of conducting comprehensive cost-benefit analyses, considering direct and indirect financial elements, including staff time and resource utilization. Furthermore, students identify industry best practices for astute asset management, employing appropriate budgeting models. Lastly, they craft comprehensive financial statements and forecasts, including balance sheets, activity/operating statements, and cash flow statements, tailored to creative or cultural enterprises. Prerequisite(s): None.

### **SBIZ 738 Persuasion, Influence, and Negotiation**

This course explores argumentation as critical thinking and the related psychology of debating, persuading, and influencing others. Students will develop the skills and knowledge of effective dialog necessary to persuade, influence, and negotiate effectively to achieve intended goals. Prerequisite(s): DMGT 702, SDES 711.

### **SBIZ 739 Business Innovation in a Global Context**

This course equips students to formulate strategies for global organizations, driving sustainable growth and competitiveness. Mastery of analytical decision-making and development processes empowers students to identify distinctive advantages in the dynamic business landscape. Through solving authentic case studies across diverse

markets, students refine global problem-solving skills. Proficient use of communication skills enables effective navigation of diverse groups in international contexts, fostering understanding and collaboration. Prerequisite(s): SBIZ 717.

#### **SBIZ 742 Futurecasting: Trends and Foresight**

Successfully analyzing driving forces and variable scenarios across time horizons to identify future implications provides an organization with strategic foresight. Students investigate the nature of driving forces as well as their verifiable causes and consequences to postulate strategic responses to multiple future scenarios. Through applying scenario creation and planning methods, students develop skills to identify and frame potential future directions for enabling organizations to anticipate and take an active role toward those futures. Prerequisite(s): SBIZ 704 or DMGT 706 or UXDG 701 or SUST 704 or LXMT 730.

#### **SBIZ 745 Marketing Creative Business Ventures**

In the highly competitive arena of new art and design ventures, effective application of marketing strategy is critical to generating and sustaining customer value and enterprise success. Students investigate the functions and foundations of marketing, learning to use market research, and consumer behavior analysis to guide development and implementation of marketing strategies. Students learn to develop marketing tactics and strategy as a key component of business decision making. Prerequisite(s): SBIZ 710 or LEAD 720.

#### **SBIZ 750 From Complex Challenges to Sustained Success**

This course addresses developing an innovative strategy grounded in contextual research, future casting, and systems thinking to transform a complex challenge into a valuable opportunity. Students learn to define winning goals that result in a holistic strategy embodying design-thinking tools and capital resources necessary for sustained business growth and innovation success. Students acquire a sense of confidence and authority as a result of successfully developing a holistic strategy to execute an opportunity. Prerequisite(s): DMGT 702, SBIZ 704, DMGT 706, SDES 711, SBIZ 717, DMGT 720, SBIZ 738, SBIZ 739, and SBIZ 742.

#### **SBIZ 755 M.A. High-impact Project**

This course empowers students to articulate design needs through comprehensive project proposals, including design briefs, marketing plans, and forecasting models. They skillfully gather and organize data crucial for planning, tracking, and executing design projects. Students master design planning methods, phased deliverables, and audience implications, showcasing advanced skills. Through proposing innovative ideas, they demonstrate master's-level leadership and entrepreneurial qualities. The course hones persuasive presentation skills, ensuring clear, concise, and engaging communication of groundbreaking concepts. Additionally, students seamlessly integrate conceptualization, implementation, and management of rapid-paced projects, meticulously documenting and interpreting each phase. Prerequisite(s): DMGT 720 and completion of the review for candidacy.

#### **SBIZ 757 Business Innovation Lab: Research and Insights**

This advanced course provides students with practical knowledge and skills in conducting research and gaining valuable insights to foster innovation in a business environment. This course combines theoretical frameworks with hands-on experiential learning to develop a comprehensive understanding of the research process and its application to driving innovation. Students explore various research methodologies, techniques, and tools used to gather, analyze, and interpret data. They identify key research questions, develop research designs, and implement data collection methods and analyses to generate actionable insights for business innovation. The Business Innovation Lab component of the course provides students with a collaborative and interdisciplinary environment to work on real-world business challenges. Through the development of feasible, high-value projects, students applying research skills and insights to propose innovative solutions and develop viable business strategies. Students emerge as proficient researchers and

innovative thinkers and problem solvers, shaping sustainable business practices that are not only innovative but also ethically sound in any business environment. Prerequisite(s): SBIZ 750 and completion of review for candidacy.

### **SBIZ 797 Business Innovation Lab: Strategy and Implementation**

The masters in business innovation program focuses on strategy formulation and its profound impact on organizations. Students apply cutting-edge approaches to identify, develop, and implement innovative business models, disruptive technologies, and market-driven strategies in delivering a high-value final project. Using a combination of frameworks, case studies, and hands-on projects, participants enhance critical thinking and problem-solving skills. They evaluate the strategic and ethical implications of innovation on organizational growth, sustainability, revenue streams, and societal impact. By the culmination of the program, students possess the mindset, knowledge, skills, and expertise necessary to drive innovation, enhance competitiveness, and effectively manage change within diverse business environments.

Prerequisite(s): SBIZ 757.

## **School of Creative Technology (graduate)**

### **STEC 560 Collaborative Experiences in the School of Creative Technology**

Students from a variety of disciplines within the School of Creative Technology work as a team to research, conceptualize, and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

## **School of Design (undergraduate)**

### **SDES 100 Realizing Ideas Through 3D Printing**

From designing and modeling 3D objects to printing and refining prototypes, students learn the process of 3D printing to bring their concepts to life. In this course, students explore the possibilities of 3D printing and develop a foundation of knowledge and experience in computer-aided design (CAD) software to create objects and prototypes that can be printed. Prerequisite(s): None.

### **SDES 205 Computer-aided Product Design**

Designers employ a range of technology solutions to convey the aesthetics, use, and performance of product design solutions. In this course, students analyze project parameters to create 2D and 3D digital renderings and models that enhance design communication, efficiency, and quality. Students generate computer models of products for rapid prototyping, using 3D printers and CNC technologies. Prerequisite(s): None.

### **SDES 213 Idea Visualization and Communication**

Students develop the drawing skills and 2D presentation techniques used to convey design ideas in design professions while using a variety of tools. From pencil and paper to 3D software on multiple digital devices, this course emphasizes the rapid construction of perspective systems, visual-storming, 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. Prerequisite(s): IDUS 100 or FURN 201 or SERV 216.

### **SDES 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): IDUS 100 or ARCH 101 or INDS 102 or ITGM 130 or FIBR 160 or FURN 200 or GRDS 201 or GRDS 205 or ADBR 212 or SERV 216.

### **SDES 300 Psycho-Aesthetics: Advanced Design Thinking Methodology**

Good design resonates with users on an emotional level. In this course, students explore the advanced design thinking methodology of Psycho-Aesthetics, learning a scalable strategy to envision futures and empower users. By understanding how consumers see the world and empathizing with their perceptions, students create rich, memorable connections between people, products and experiences. Prerequisite(s): SDES 215 and IDUS 250.

### **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.

## **School of Design (graduate)**

### **SDES 501 Visual Communication and Presentation**

Proficiency with 2D and 3D digital tools to document and convincingly communicate ideas is essential for the artist and designer in a wide range of creative careers. Students learn and explore the various advantages of the digital tools and their appropriate application toward the effectual presentation of ideas. Prerequisite(s): None.

### **SDES 502 The Human Factor, Design Thinking**

Students explore physical, behavioral and emotional human characteristics as components of the design thinking process. Through a series of projects, students apply human factors and user-centered design methodologies to the diverse fields of design pertaining to products, services and systems. Prerequisite(s): None.

### **SDES 503 Fundamentals of Graduate Research**

Through structured discussions, presentations and readings, students build the knowledge base and critical skills required to formulate methodological research. Prerequisite(s): None.

### **SDES 560 Collaborative Experiences in the School of Design**

Students from a variety of disciplines within the School of Design work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

### **SDES 711 Methods of Contextual Research**

This course presents the techniques—such as interviews, focus groups, contextual inquiry, surveys and questionnaires and the creation of novel research methods—necessary to conduct relevant and useful research. Students gain knowledge and expertise to contribute to the design process of products, services and systems in which goals, users and task needs are given equal importance. Prerequisite(s): None.

### **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 Fashion (undergraduate)**

### **SFAS 160 Introduction to 3D Modeling and Rapid Prototyping**

In this course, students explore the professional applications of 3D modeling and rapid prototyping software. Students learn to realistically communicate the intricacies of jewelry and other objects of adornment as they accurately translate their digital designs into tangible objects. Students successfully completing this course have the opportunity to earn the Rhinoceros 3D Modeling/Level 1 Certification. Prerequisite(s): DIGI 130.

### **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.

## **School of Fashion (graduate)**

### **SFAS 560 Collaborative Experiences in the School of Fashion**

Students from a variety of disciplines within the School of Fashion work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. Prerequisite(s): Permission of the department chair.

### **SFAS 706 Digital Drawing and Visualization**

Focusing on professional-standard renderings and schematics, students enhance their fundamental and technical drawing skills for use in the visualization and creation of jewelry and accessories. Students advance their proficiency in industry-standard digital drawing software, as they learn to skillfully communicate their designs for manufacture and professional presentations. Prerequisite(s): None.

### **SFAS 720 3D Visualization and Digital Fabrication**

Digital rendering software allows designers to craft realistic models and prototypes, as well as refine final designs for manufacturing and consumer presentation. Using 3D computer-aided design and digital rendering software, students simulate and accurately communicate their jewelry design concepts through 3D solid models and digital rapid prototyping equipment. Prerequisite(s): None.

### **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 Film and Acting (graduate)**

### **SFLM 560 Collaborative Experiences in the School of Film and Acting**

Students from a variety of disciplines within the School of Film and Acting work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. Prerequisite(s): Permission of the department chair.

## **School of Fine Arts (undergraduate)**

### **SFIN 220 Art of Tomorrow**

Students research and explore a vast array of contemporary creative directions and career opportunities that transcend traditional fine art constructs. Building upon their visual language, students discover the possibilities of creating art and design in anticipation of scientific and technological advances, viewer experiences, and emerging materials of the 21st century. Prerequisite(s): DSGN 101.

### **SFIN 305 Body as Concept: Prosthetics to Cosplay**

Transformation of body and identity through elaborate costuming has occurred throughout various cultures for thousands of years. In this course, students research current trends of this phenomenon to create costuming pieces, such as props, garments, headdresses, prosthetics and facial elements. Competitive aspects of the cosplay convention circuit are examined as well as new career opportunities within and outside of this genre. Prerequisite(s): SCPT 216.

### **SFIN 330 Digital Tools for Fine Arts**

Fine artists use digital technologies to realize greater breadth and depth of creative expression. Through an exploration of advanced 2D and 3D digital applications, students enhance the complexity of their personal studio practice, and advance and expand the possibilities of their fine art. Prerequisite(s): DIGI 130, PNTG 302.

### **SFIN 360 Light, Sound, and the Projected Image**

By transforming space, installation artists create immersive, interactive experiences that alter the role of audience, from viewer to participant. Students engage in creative problem-solving to manipulate a space with physical and technological enhancements. Prerequisite(s): DSGN 102, SFIN 220.

### **SFIN 413 Business and Professional Practices for Fine Arts**

Fine art students gain an understanding of entrepreneurial strategies that are essential for a sustainable career as a visual artist. A digital art portfolio, website, and marketing materials promoting a personal brand are produced to prepare students for career, exhibition, and business opportunities. Additional business practices such as sales, expenses, record keeping, taxes, and copyrights are examined. Prerequisite(s): BUSI 110, PNTG 470 or SCPT 470.

#### **SFIN 415 Branding and Entrepreneurship for Fine Arts**

To build a successful personal brand, artists must combine creative vision with business acumen and an entrepreneurial spirit. Through extensive exploration of current market opportunities, students define an intended brand position and establish a brand personality for a product, service, or individual. Students engage in entrepreneurial strategies aligned with career aspirations to develop confidence and gain a competitive edge in creative industries. Prerequisite(s): SFIN 413.

#### **SFIN 492 Exhibition Design as Practice**

The role art exhibitions in museums, galleries, art fairs, digital platforms, and alternative venues play in the current art market are examined in this course. Students collaborate in the mounting of an exhibition, participating in every stage — from budgeting and venue selection to exhibition design, marketing, and sales. Prerequisite(s): SFIN 413.

#### **SFIN 494 Collaboration and Production in Creative Industries**

Students enhance their professional expertise by working in multidisciplinary teams on collaborative projects that extend their personal studio practice. Through efficient project management, effective communication, and creative problem solving, students develop a final project from concept to completed product. Students connect directly with an industry organization or enterprise, generating experience and contacts that serve as a potential bridge from coursework to the profession. Prerequisite(s): SFIN 415.

#### **SFIN 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. Prerequisite(s): Vary according to topic.

## **School of Fine Arts (graduate)**

#### **SFIN 560 Collaborative Experiences in the School of Fine Arts**

Students from a variety of disciplines within the School of Fine Arts work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

#### **SFIN 716 Theory and Processes I: Critical Analysis**

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. Prerequisite(s): None.

#### **SFIN 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.

#### **SFIN 755 Extended Media Exploration**

Expanding beyond the pictorial traditions within fine arts, students engage nontraditional media to inform their conceptual development. Emphasis is placed on extending beyond conventional and self-established forms of artmaking to consider space, sound, light and other media. Spatial and temporal strategies such as installation, performance and video are examined. Prerequisite(s): None.

#### **SFIN 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, exhibition opportunities, Web-based and social media marketing, and relevant business practices. Prerequisite(s): SCPT 723 or PNTG 738.

#### **SFIN 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. Prerequisite(s): Vary according to topic.

### **School of Liberal Arts (graduate)**

#### **SLIB 560 Collaborative Experiences in the School of Liberal Arts**

Students from a variety of disciplines within the School of Liberal Arts work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

### **School of Visual Communication (undergraduate)**

#### **SVIS 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.

### **School of Visual Communication (graduate)**

#### **SVIS 560 Collaborative Experiences in the School of Visual Communication**

Students from a variety of disciplines within the School of Visual Communication work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.] Prerequisite(s): Permission of the department chair.

#### **SVIS 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.

### **SVIS 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.

## **Sculpture (undergraduate)**

### **SCPT 214 Fabrication, Construction, and Materials**

A thorough understanding of basic fabrication techniques is essential to the creation of well-crafted and engaging sculptures. Through hands-on experience, students learn appropriate uses of tools and techniques to realize the expressive qualities of sculptural forms in wood and metal. Prerequisite(s): DSGN 102.

### **SCPT 216 Ideas Taking Shape: Malleable Media and Multiples**

From clay to faux fur, students explore the unique properties of various malleable materials. By exploring the potential of these materials, students enhance their ability to creatively express ideas through sculptural form. Students also learn professional processes for creating uniform multiples. Prerequisite(s): DSGN 102.

### **SCPT 250 Computer Modeling for Laser and 3D Printing**

Technology elevates the practice of sculpture beyond the traditional, allowing for more complex forms to be created and a broader range of materials to be used. Students learn to create compelling models that meet technical standards for 3D printing and laser cutting. Prerequisite(s): DIGI 130.

### **SCPT 301 Moldmaking Technologies: Design and Production for Industry and Special Effects**

Moldmaking techniques are essential to successfully replicate sophisticated 3D forms. In this course, students progress to complex methods of moldmaking that support the development of castings and special effects used in industry applications, such as themed attractions, entertainment props and toy designs. Prerequisite(s): SCPT 216.

### **SCPT 307 Foundry: Expression in Cast Metals**

Metal casting has been a cornerstone of sculptural practice for thousands of years. In a 21st century facility, students learn standard practices of a full foundry in order to express creative ideas in one of the most enduring materials. Prerequisite(s): SCPT 216.

### **SCPT 320 Mind to Matter: Realizing Concepts Through Material Exploration**

Within the realm of sculpture there are endless combinations of materials and approaches to investigate. In this course, students combine various techniques and materials with original concepts to develop a personal direction. The development of an individual style, along with the opportunity for students to hone their technical proficiency, results in well-crafted and unique objects. Prerequisite(s): SCPT 214, SCPT 216.

### **SCPT 445 Integrating Place and Audience: The Art of Spectacle**

Sculptors transform public spaces with engaging spectacles that appeal to far-reaching audiences. In this course, students learn to design works with sensitivity to specific sites and the unique considerations of the public realm. This creative process involves assessing, designing, proposing and implementing public art works while the students develop their own approach to integrating place, audience and art. Prerequisite(s): SFIN 360.

#### **SCPT 450 Digital Fabrication: From Idea to Object**

In this advanced digital fabrication course, students infuse their work with current technological approaches that expand their career opportunities as sculptors. Students work with 3D scanning and printing to transition objects between digital and physical realms and guide their creative direction. Prerequisite(s): SCPT 250.

#### **SCPT 470 Sculpture Senior Studio I: Concept to Audience**

In preparation for their professional careers, students examine their sculptural practice to refine their individual vision. With consideration for audience and setting, students embark on the development and production of a cohesive series of work that embodies a resolved creative direction. Prerequisite(s): SCPT 320.

#### **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 Sculpture Senior Studio II: Refining a Cohesive Body of Work**

Through independent research and active engagement with professors, students address conceptual and formal challenges in their work to refine their artistic brand. Students identify and prepare for professional exhibitions or creative productions specific to their individual career goals and skillsets. Prerequisite(s): SCPT 470.

#### **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.

## **Sculpture (graduate)**

#### **SCPT 704 Sculptural Studio Processes**

Sculptural expression in the 21st century is no longer limited to an object and can embrace limitless 3D 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. Prerequisite(s): None.

#### **SCPT 713 Sculpture Studio I: Influences and Sources**

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. Prerequisite(s): None.

### **SCPT 717 Sculpture Studio II: 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. Prerequisite(s): None.

### **SCPT 723 Sculpture Studio III: Research and Discourse**

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. Prerequisite(s): SCPT 713.

### **SCPT 743 Sculpture Studio IV: Production and Critique**

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. Prerequisite(s): SCPT 723.

### **SCPT 771 Graduate Foundry**

Cast metal art remains an important and vital sculptural tradition. Given that reality, this course focuses on the proficient use of foundry mediums and techniques. Students consider how best to integrate foundry materials and processes with their existing and developing artistic visions. By actively promoting a deeper understanding of cast metal, students are able to match their aesthetic goals with technical prowess. Prerequisite(s): None.

### **SCPT 773 Sculpture Studio V: Defining a Personal Style**

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. Prerequisite(s): SCPT 743.

### **SCPT 775 Sculpture Studio VI: Thesis and Exhibition**

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. Prerequisite(s): SCPT 743.

### **SCPT 779 Graduate Internship**

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

### **SCPT 780 Special Topics in Sculpture**

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. Prerequisite(s): Vary according to topic.

### **SCPT 790 Sculpture M.F.A. Thesis**

The sculpture M.F.A. degree program culminates with completion of a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Based on original research, ideation and concept development, students earning a M.F.A. in sculpture produce a conceptually and technically innovative body of work that generates a meaningful contribution to the contemporary fine arts. Prerequisite(s): Completion of the review for candidacy.

## **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.

### **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.

### **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.

### **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.

### **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): SEQA 215 or ANIM 249.

### **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): SEQA 100, ENGL 123.

### **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.

### **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 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 160 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 3D 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 and ILLU 160, 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 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): DIGI 130, 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 383 The Pitch**

Students learn how to create and present a proposal or "pitch" for development as a graphic novel, comic book series, film or television project. Emphasis is placed on creating stories, characters and settings that are used in an extended narrative and culminate in a presentation bible. Prerequisite(s): SEQA 224.

### **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 and ILLU 160, 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 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 424 Manga Comics**

Japanese Manga is an immensely popular genre of comics. In this course, students explore 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 436 3D Action Figures Design**

Action figures have long been associated with comics, fantasy, science fiction and other branded characters in the entertainment industry. Students learn about the action figure market and create their own conceptual character designs. Action figure designs are sculpted in both traditional and digital methods for the purpose of producing 3D action figures. Prerequisite(s): SEQA 326.

#### **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 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.

## **Sequential art (graduate)**

#### **SEQA 501 Drawing Strategies for Sequential Art**

Imaginative visual interpretations of observed characters, places and events are key elements in visual storytelling. The power to manipulate images between the observed world and the realm of imagination is vital to the success of any sequential artist. The sequential artist should be able to employ fresh approaches to imagery and also understand the critical importance of style to narrative skills. This course fosters these essential skills while helping students discover a personal approach to sequential art. Prerequisite(s): None.

#### **SEQA 502 Visual Story Development**

This course reinforces skills in creating visual narrative for students entering the sequential art program at the graduate level. All sequential art begins with the relationship of the visual image to the narrative. It is essential that students understand and analyze the fundamental relationship between graphics and text as they relate to the visual narrative. This relationship, as well as page layout and panel design, is among the topics covered in the course. Prerequisite(s): None.

#### **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 to increase productivity and efficiency. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **SEQA 707 Anatomy and Perspective for Sequential Art**

For the sequential artist, observational analysis is key to creating innovative approaches to visually communicative narratives. The sequential artist should also understand how personal style is informed by imaginative visual interpretations of observed characters, as well as places and events as key elements in visual storytelling. This course fosters these essential skills while helping students discover a personal approach to sequential art. Prerequisite(s): None.

### **SEQA 712 Concept Design in Sequential Art**

In this course, students learn strategic approaches for the creation of visual solutions to concept design. They also develop the tools, skills and organizational capacity to respond to conceptual changes. Through the process of previsualization, students create a comprehensive volume of concept visuals in diverse media in support of the narrative, with a focus on process and time-management. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **SEQA 716 Studio I: Sequential Art Methods**

Exploring and experimenting with different techniques and subject matter is critical to remaining competitive in the sequential art profession. This starts with the research of marketable techniques and the development of style and production solutions that promote good time-management practices. Students in this course learn how to research, cultivate a process for creating personal style and develop personal solutions in visual storytelling through marketable techniques, with a focus on process and time-management. Prerequisite(s): SEQA 701.

### **SEQA 717 Exploring the Narrative**

The composition for comic script writing is evident in other forms of visual narrative such as animations, films and plays. In sequential art, writers break down the story in sequence, constructing layouts page-by-page and panel-by-panel, covering dialogue, captions, sound effects and more. Students in this course use narrative strategies to build the relationship between image and text in dramatic situations, from the basic plot to the finished script. Prerequisite(s): None.

### **SEQA 718 Constructive Anatomy and Figure Drawing for the Narrative**

By examining the complex interaction of human bones and muscle groups, students gain an understanding of the anatomical and mechanical underpinnings of the human characters that will occupy their fictional worlds. In this course, students progress from skeletal to muscular forms and from primitive forms to detailed ecorche artwork. Prerequisite(s): SEQA 707 or ILLU 714 or ANIM 713.

### **SEQA 726 Studio II: Sequential Art Applications**

Building upon technical foundations in sequential art, practice using tools and rendering techniques enables the sequential artist to develop consistency in the discipline. In this course, students develop toward professional practice by refining these skills and engaging professional methods in production efficiency. Students learn applied techniques in consistency of visual narrative and utilize time-management practices that allow for adaptability. Prerequisite(s): SEQA 716.

### **SEQA 731 Digital Design Issues in Sequential Art**

Technological advances have transformed the process of creating sequential art. Exploring digital techniques affords the sequential artist with alternatives to traditional methods of creating artwork and enhances skills that open new avenues for career opportunities. Students in this course will explore and practice digital methods and design media for integration into contemporary forms of sequential art. Prerequisite(s): SEQA 716.

### **SEQA 741 Inking Techniques**

A professional inker can enhance the mood, pace, and readability of visual narrative. Inking often requires the artist to interpret images and employ creative mark-making choices using a variety of techniques. In this course, students will explore a variety of inking tools and methods to gain the ability to work in a wide range of styles and develop a personal approach to inking. Prerequisite(s): None.

### **SEQA 745 Writing for Sequential Art**

This course focuses on the necessity for sequential artists to be competent writers as well as artists. Writing for sequential art covers all phases of narrative, including generating story ideas in various genres, constructing plot synopses, scripting in various styles and developing proposals for publishers. The course is designed to give students the writing skills and strategies necessary to work professionally in sequential art. Prerequisite(s): None.

### **SEQA 749 Sequential Art M.A. Final Project**

A substantial professional-level portfolio that integrates student skills and knowledge is important in providing career opportunities in sequential art. Students in this course will learn to enhance personal aesthetic, develop technical expertise, construct a portfolio and effectively promote themselves for career opportunities. Prerequisite(s): SEQA 716 and completion of the review for candidacy.

### **SEQA 756 Studio III: Sequential Art Professional Practices**

Students in this course learn to enhance personal aesthetic and technical expertise that reflect professional practice. Contextual work and scholarly research enhance understanding and appreciation of an intended audience, and provide a sequential artist with marketable skills. Prerequisite(s): Completion of the review for candidacy.

### **SEQA 766 Studio IV: Professional Application in Sequential Art**

In this course, students refine problem-solving skills through learned strategies while developing a professional portfolio and implementing activities that promote professional relationships. Projects of individualized interest and focus produce a range of work that leads to an aesthetically engaging and conceptually innovative body of work. Prerequisite(s): SEQA 756.

### **SEQA 770 Sequential Art Self-promotion**

Self-promotion is about strategically creating an individual brand that supports personal value. It is about communicating experiences and accomplishments to an audience of professionals to facilitate career opportunities. In

this course, students learn how to design marketing and business strategies that cultivate promotional methods toward the fulfillment of career goals. 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 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **SEQA 790 Sequential Art M.F.A. Thesis**

The thesis is composed of both written and visual pieces that focus on the formulation of theoretical research and rhetoric regarding sequential art interests and themes. Emphasis is on a written treatise accentuated by the creation of visuals that support the supposition. In this course, M.F.A. candidates learn to research, document and develop the written component of their pre-approved proposal, and create an accompanying visual component. Prerequisite(s): Completion of the review for candidacy.

## **Service design (undergraduate)**

### **SERV 216 Blueprinting Services**

The service experience is made up of multiple interactions that take place over time between the customer and the service provider. By taking a human-centered or "people first" approach, service designers can detect unmet needs, design better interactions, and stage meaningful and memorable experiences. In this course, students apply social research and creative problem-solving methods to analyze experiences, uncover insights, frame problems, generate ideas and validate solutions. Prerequisite(s): COMM 105, 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): SDES 215, SERV 216 or GRDS 348.

### **SERV 311 Service Architectures, Ecologies, and Touch Points**

Service design can be used as a powerful tool to understand and tackle many of the complex social and environmental problems facing organizations, communities and societies today. Working closely with client organizations, students

apply a wide range of collaborative design and creative problem-solving methods to investigate societal challenges, analyze existing solutions, develop solutions that improve quality of life, and create implementation roadmaps. Prerequisite(s): SDES 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, ENGL 123.

### **SERV 325 Technology and Services**

Service organizations utilize information technology and information systems to support business processes, increase service productivity, improve service quality, forge stronger relationships and create differentiation. In this course, students explore core concepts in services marketing and business-driven information systems. Furthermore, students help service organizations measure, monitor and improve performance by identifying critical success factors, determining key performance indicators and designing three types of management dashboards. Prerequisite(s): BUSI 265, SERV 312, UXDG 101.

### **SERV 421 Services and Enterprise**

Service designers have the potential to be excellent entrepreneurs; social research, creative problem-solving and collaborative design skills are invaluable in any startup. Students create innovative service concepts and business plans that exploit white spaces in service sectors of their choice during this course. Students also verify the viability, desirability and feasibility of proposed concepts with the help of service blueprints, business models, financial forecasts, prototypes and implementation roadmaps. Prerequisite(s): BUSI 110, SERV 311, UXDG 101.

### **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.

## **Service design (graduate)**

### **SERV 501 Principles of Service Design**

Services are essential to everyday life and comprise an overwhelming component of the world's economies. In this course, students study the principles and complexities of service design and how they are applied to create a better quality of life for users and enhanced profitability for providers. Prerequisite(s): None.

### **SERV 700 Service Design: A Systemic Perspective**

Exploring systemic approaches to service design, students dive into the origins and history of economic environments. Through examining innovative practices, students hone their visualization skills, learn to adapt to an ever-changing market and discover their roles within the service industry. Prerequisite(s): None.

### **SERV 710 Mixed Methods Research: Analysis to Synthesis**

From the perspective of research-for-design, students explore theories and methods of data creation, collection, analysis and synthesis. Students utilize a combination of approaches and tools to conduct relevant and useful research. Students also contribute to the design process of goods and/or service systems in which value, stakeholders and processes are given appropriate levels of importance. Prerequisite(s): None.

### **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 732.

### **SERV 727 Visualizing Services: Storyboards, Maps, and Models**

Storyboards, maps and models distill the complexity of service systems, allowing audiences to understand and make data-focused decisions regarding service solutions. Students research their intended audience and employ visualization techniques to illustrate and simplify complex service systems. Prerequisite(s): None.

### **SERV 732 Service Design Prototyping: Testing Service Solutions**

When it comes to business, leaders must explore new opportunities and weigh the risks and benefits of a service. Through prototyping, students explore new ideas, assess their risks and develop methods to reduce uncertainty for stakeholders. Students identify opportunities and solutions through experimentation and immersive pilots of service designs. Prerequisite(s): SERV 727.

### **SERV 735 Service Design Metrics: Evaluating Results**

Displaying evidence of a cohesive and intentional design is key to earning stakeholders' trust. Students assess the value of their projects and learn the tools to demonstrate the necessity of their ideas. By measuring and evaluating the performance of their designs, students provide evidence of an organized, efficient program using visual data as well as hard and soft metrics. Prerequisite(s): SERV 710 or DMGT 720.

### **SERV 745 Service Design M.F.A. Thesis I: Research and Design**

Through substantial research and systemic literature review, students identify and effectively communicate the viability of a meaningful and ethical research topic. Students refine their methodology and synthesize results into a robust service design document. Prerequisite(s): SERV 710.

#### **SERV 747 Systemic Innovation for Service Evolution**

Organizations become change makers through innovative practices and adaptive management ingenuity. Students examine the systemic movements of economics, while also researching progressive methods of marketing to promote their designs to a wider audience. Learning the fundamentals of innovation, students focus on social climate, consumer interaction patterns and profitable opportunities to expand business models. Prerequisite(s): SERV 745.

#### **SERV 748 Service Design M.A. Final Project**

Through analysis and exploration of an existing service, students demonstrate their knowledge in the field of service design. By documenting their process and presenting a formal presentation, students display evidence of effective communication within complex markets, and develop innovative ideas to further enhance their services for economic and social application. Prerequisite(s): SERV 735 and completion of the review for candidacy.

#### **SERV 751 Communicating Value: Marketing Service Experiences**

An organization is only as strong as the design of its services. Students analyze the roles that branding and marketing play in creating value for their service designs. Stressing the importance of self-promotion, students learn how to configure the monetary values of their designs and communicate their projects to a marketable audience. Prerequisite(s): SBIZ 710, SERV 745.

#### **SERV 762 Service Design Implementation: Insight to Action**

Project planning, assessment and accountability are all key aspects in implementing a successful and dynamic service design. Students take action and oversee their design plans from start to finish, ensuring that challenges are identified and resolved throughout the process. By acknowledging systemic changes and adapting resources to facilitate implementation, students manage their designs with stakeholders' objectives in mind. Prerequisite(s): None.

#### **SERV 769 Service Design Studio II: Pleasure-based Approaches to Service Design**

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 747.

#### **SERV 779 Graduate Internship**

Students in this course undertake a teaching or field 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 II: Validation and Communication**

Building on primary and secondary research, students prepare a consistent documentation structure for the creation of an original thesis. Students document their validation structure and process results through the presentation of a

completed artifact. This culminating thesis demonstrates advanced professional competence and provides a meaningful academic contribution to the service design community. Prerequisite(s): SERV 745 and completion of the review for candidacy.

## **Sneaker design (undergraduate)**

### **SNKR 375 Making Sneakers: Design for Performance**

Sneaker design is rapidly expanding, highly specialized sector of the footwear market that requires knowledge of complex processes, innovative materials, and advanced design principles. Focusing on these requirements, students learn vocabulary, design techniques, and manufacturing processes relevant to current and future needs of the sneaker industry. Through a combination of 2D design projects and 3D physical products, students build a body of work that showcases a wide range of skills specifically targeted to this specialized sector of the market. Prerequisite(s): IDUS 209 or ACCE 300 or FASH 324

### **SNKR 475 Digital Sneaker Design: VR to 3D Prototype**

Virtual reality enables designers to amplify possibilities for innovative sneaker designs while creating more efficient design and manufacture processes. In this course, students approach 3D sneaker design within a virtual environment to elevate their design skills and express ideas in real-time. Students propose creative solutions to generate innovative and adaptive 3D models and improve the overall workflow. At the culmination of the course, students produce portfolios including digital and physical sneaker designs. Prerequisite(s): SNKR 375.

## **Sneaker design (graduate)**

### **SNKR 701 Old School/New School: The Rise of Sneaker Culture**

Students are immersed into the electrifying history of sneakers, as they emerge as more than just footwear, but as veritable urban icons and status symbols. In this course, students actively analyze and engage in lively discussions, as they dissect the evolutionary journey of sneakers and their seismic influence on cutting-edge fashion. By contextualizing the interplay between sneakers, subcultures, pop culture, and music, they'll unravel the intricate connections with society and culture. Through this comprehensive exploration, students unveil how sneakers have emerged as commanding symbols, catalyzing cultural shifts. Prerequisite(s): None.

### **SNKR 709 Sneaker Lab: Material, Construction, and Prototyping**

Dive hands-first into the sneaker lab where students begin their journey into the artistry and construction of sneakers. Through hands-on experimentation, students master a diverse range of materials, from traditional to cutting-edge, honing their skills in designing and crafting innovative sneakers. Proficiency in pattern making, model construction, and technical flats empowers students to create intricate sneaker prototypes. Experimentation with materials, hardware, and construction techniques fuels creativity, yielding one-of-a-kind designs. This course places a strong emphasis on responsible design practices, culminating in a thoughtfully curated lineup of sample prototypes. Prerequisite(s): None.

### **SNKR 723 Sneaker Tech: VR to 3D Prototype**

Step into the future of sneaker design where students harness cutting-edge virtual-reality tools to elevate both the form and function of their sneaker creations. With a keen focus on innovation and sustainability, students fine-tune digital prototypes using advanced 2D and 3D design software. The course culminates in the creation of a professional portfolio that meticulously showcases their mastery of sneaker technology and design. Students are primed to excel in the ever-evolving realm of sneaker innovation and creativity. Prerequisite(s): SNKR 709.



### **SNKR 730 Limited Editions I: Design, Science, and Performance**

To create a must-have limited edition sneaker, students must fuse art and science to generate sneaker designs that raise the bar on style, performance, and functionality. Using market analysis to inform their creations, students ensure alignment with target consumer expectations. Through rigorous research and hands-on experimentation, they conceptualize innovative and responsible sneaker collections that customers perceive as priceless. Students hone their technical proficiency for product development as they bring their LES to life through prototype refinement for small-scale production. Prerequisite(s): SNKR 701.

### **SNKR 735 Factory Fresh: Mass Production Decoded**

Through a reversed design approach, students explore the creation and manufacturing of factory-fresh sneakers on a grand scale, from a production perspective. Students decode the intricacies of production tools and processes with meticulous attention, covering classifications, properties, finishes, and market-specific sneaker applications. Applying a diverse array of techniques, finishes, tools, and machinery, they bring sneaker designs to life for the masses. Problem-solving skills are honed as they progress from prototype to final production, guided by industry-standard communication practices. By course end, students create professional-quality work samples, including patterns, prototypes, and technical packages vital for the mass production of sneakers. Prerequisite(s): SNKR 723.

### **SNKR 740 Limited Editions II: Production, Planning, and Execution**

To create the grail of limited editions, students take their sneaker design skills to the next level. They refine their design proposals, envisioning groundbreaking and responsible sneaker collections, dripping with style, and specially tailored to their precise target markets. Through hands-on experience, they meticulously plan, develop, and bring to life intricate sneaker prototypes, mastering a diverse array of production techniques. Effective communication is key, as students employ industry-standard communication methods like presentation boards, technical drawings, and technical packs to vividly convey their design journey. They gain the ability to articulate their design process contextually, ultimately constructing cohesive and one-of-a-kind portfolios. Prerequisite(s): SNKR 730.

### **SNKR 749 Sneaker Design M.A. Final Project**

In this high-impact final project course, students become true "sneaker maestros". They articulate every facet of their journey, from initial planning to final presentation, revealing the intricate design choices that shaped their professional sneaker collection. Students integrate diverse media and technical tools to document and showcase their body of work. Their mastery shines as they resolve creative challenges, unveiling their distinct designer identities. The culmination? A comprehensive sneaker line, brimming with market-ready designs for a specific target audience. And they don't stop there; students craft industry-standard portfolios, a testament to their prowess in both traditional and digital design realms. Prerequisite(s): SNKR 740.

### **SNKR 750 The Blueprint: Next Gen Sneaker Design**

In this first drop of the studio series, students unbox the complete design process for large-scale sneaker production. Students are challenged to [Re]Imagine 'Next Generation Sneaker Design,' as they throw out the beaters and develop innovative and responsible design concepts, with a focus on potential commercial success. Through experimentation with technology, material development, sneaker manufacturing techniques, customer analysis, and extensive market research, students create the blueprint for the next sneaker revolution. Prerequisite(s): SNKR 735, SNKR 740.

### **SNKR 765 The Kicks: Prototype and Production**

Students level-up in this second drop of the studio series, where they aim to [Re]Invent sneaker prototyping and production. Students unveil their design concepts, transitioning seamlessly into industrial production. Methodical detailing of their planning, development, and execution of on-feet sneaker prototypes showcases their mastery of

diverse production techniques. Comprehensive professional design documentation, including presentation boards and technical drawings, becomes their voice in conveying the intricacies of their kicks for large-scale manufacturing. Prerequisite(s): SNKR 750.

### **SNKR 770 Pops, Shocks, and Product Drops: Sneaker Marketing and Merchandising**

To create a shock drop sensation, students unleash their creative genius to craft marketing strategies that fuel the sneaker frenzy. Their mission: amplify the unique qualities of design proposals, igniting unprecedented customer excitement. Armed with innovation, students merge market research, customer segmentation, product positioning, and cutting-edge technologies to create irresistibly compelling marketing hype. This course empowers students to generate visually explosive sneaker marketing and merchandising campaigns showcased in their professional portfolios and presentation boards. It's all about elevating the sneaker game to legendary heights. Prerequisite(s): SNKR 750.

### **SNKR 779 Graduate Internship**

Students in this course undertake a teaching or field assignment under the supervision of a faculty member to apply their learned skills and deepen their understanding of the sneaker design industry. Prerequisite(s): 15 graduate credit hours, good academic standing.

### **SNKR 790 The Hype: Brand Launch**

In the final, ultimate shock drop of the studio experience, students design marketing strategies that catapult their OG sneaker brands into legendary status. The goal is to [Re]Define Sneaker Hype, channeling and amplifying the essence of their design proposals to create irresistible customer experiences for the launch of their brand. Students meticulously prepare and professionally present comprehensive business plans, showcasing sneaker designs and prototypes infused with groundbreaking design concepts and savvy business strategies. As the course concludes, students release the hype on their innovative and inspiring body of work, ready to become successful entrepreneurs and/or leaders in the sneaker industry. Prerequisite(s): SNKR 765, SNKR 770.

## **Social strategy and management (undergraduate)**

### **SOCL 110 History and Evolution of Social Media**

From the inception of communication technologies to the mobile devices of today, the need to connect socially drives continual innovation. Through this evolution, society has adapted to new platforms and navigated complex ethical issues. Students examine the influence of social media on cultural discourse through topics such as monetization, privacy and fair use, platform variation, media consolidation and future possibilities. Prerequisite(s): CTXT 121 or CTXT 122, ENGL 123.

### **SOCL 220 Social Strategy: Messaging and Management**

Consumers wade through thousands of messages each day. How do brands cut through the clutter? In this course, students build unique, scalable, strategy-adherent messages that marry content with purpose. By focusing on messaging over promotion, students discover how brands communicate and capture attention while maintaining distinct style, personality and values. Prerequisite(s): None.

### **SOCL 230 Social Analytics: Content Velocity**

Brand marketers harness social data to develop strategies and curate content that resonates. In this course, students analyze content performance against key performance indicators to gain insights and accelerate data-driven storytelling.

To thrive within the fast-paced social landscape, students develop the skills to shape brand marketing and respond in real-time. Prerequisite(s): None.

### **SOCL 320 Social Strategy: Lifecycle Marketing**

Impactful social campaigns engender brand loyalty. With today's increasing content demand, social media professionals must reach audiences across multiple platforms, at every point in their journey. By mapping lifecycle milestones to engagement funnels, students prioritize strategic content to deliver on value propositions and achieve brand goals. Prerequisite(s): DSGN 208.

### **SOCL 330 Social Analytics: Optimization**

Social media-savvy consumers demand more than advertising and sales copy, requiring businesses to take a more strategic, relationship-building approach. Understanding the impact of marketing initiatives allows brands to adapt to audience behaviors and ever-evolving platforms. In this course, students learn to use channel-specific best practices to optimize content and amplify reach. Prerequisite(s): SOCL 230.

### **SOCL 430 Social Media Management: Playbook**

Social media creates opportunities and connections with consumers that brands never thought possible. Synthesizing consumer and brand research, students investigate this competitive landscape to develop fully integrated marketing strategies that optimize consumer experience, and translate art and commerce in an ever-evolving space. By learning how to use social media effectively, students create forward-thinking best practices that intersect design and marketing to captivate audiences and increase revenue. Prerequisite(s): SOCL 330.

### **SOCL 440 Social Media Management: Brand Acceleration**

In preparation for competitive professional opportunities, students combine design expertise, business acumen and consumer-engagement strategies to propel brand awareness and profitability. Building on audience and brand research, students select appropriate platforms and budgets to create compelling content and maintain strategic intent. Students present a comprehensive and viable brand strategy through a fully developed social campaign in the context of a specific market. Prerequisite(s): SOCL 430.

### **SOCL 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.

## **Sound design (undergraduate)**

### **SNDS 101 Sound for Film and Television**

This course introduces sound designers and filmmakers to the unique contributions that dialogue, sound effects and music bring to film and television. Students develop an applied understanding of the workflow and practices associated with soundtrack development. This course promotes effective collaboration between audio and video professionals. Students apply their knowledge and skills in the development of a basic soundtrack for live action film or television. Prerequisite(s): None.

### **SNDS 102 Sound for Animation and Games**

This course introduces sound designers, animators and game developers to the unique contributions that dialogue, sound effects and music make to animation and interactive games. Students develop an applied understanding of the aesthetics, workflow and practices associated with animation and interactive games. This course promotes effective collaboration between audio and video professionals. Students apply their knowledge and skills in the development of a complete soundtrack for animation or in the development of assets for an interactive game. Prerequisite(s): None.

### **SNDS 110 Fundamentals of Audio**

This course provides the building blocks for the study and practice of sound design. A wide range of topics are introduced including the physics of audio, synthesis, digital audio, basic engineering, ear training and desktop applications. Students develop an extensive lexicon associated with sound for media. Prerequisite(s): None.

### **SNDS 125 Sound in Media**

The cultural impact of sound in media is explored from the creation of Edison's wax cylinder to the emerging technologies found in cutting-edge workflows. The development of sound technology and its influence on various media is examined from both a technical and aesthetic perspective. Prerequisite(s): None.

### **SNDS 203 Field Sound Effects Recording**

This course focuses on techniques used to record and manage original sound effects (SFX) libraries. Students are introduced to specialized field recording equipment and gain staging and microphone theory. Prerequisite(s): SNDS 101 or SNDS 102, and SNDS 110 and SNDS 125.

### **SNDS 206 Production Audio**

This course provides a thorough foundation for recording dialogue on film and television productions, both on set and in the field. The course progresses through single- and double-system audio acquisition, utilizing industry-standard microphones, recorders and mixers. Prerequisite(s): FILM 100 or SNDS 101 or SNDS 102.

### **SNDS 208 Immersive Sound Design**

Sensory environments engage and elevate how audiences experience immersive content. In this course, students investigate how multi-dimensional sound realities—including auditory perception, active listening and audio spatialization—enhance and manipulate immersive reality experiences. Prerequisite(s): DIGI 130.

### **SNDS 212 Music for Media**

Students examine the relationship between music and visual media by exploring the roles of music supervisor, music editor and composer. Students learn how to spot and edit music to moving images, while developing the vocabulary needed to collaborate with directors, producers and composers. Prerequisite(s): SNDS 101 or SNDS 102.

### **SNDS 223 Sound Editing**

Sound editing explores a comprehensive set of skills used by sound editors and sound designers in the development of the sound effects stem. These include specialized editing skills, signal flow and signal processing. These skills are complemented by the exploration of advanced principles of sound design and basic ear training. Prerequisite(s): SNDS 212.

### **SNDS 308 Sound Art**

Students explore sound as a distinct fine art through the design, implementation and presentation of unique projects and installations. Experimental signal processing and progressive approaches to audio presentation are also fostered. Prerequisite(s): DSGN 204, SNDS 223.

### **SNDS 309 Modular Synthesis**

Students explore sound synthesis modularity in both the analog and digital domain, as well as learn basic programming skills in order to build their own sound synthesis environments. Concepts developed in this course inform the process of creating sound art and sound for game audio. Prerequisite(s): DSGN 204, SNDS 223.

### **SNDS 312 ADR and Voice-over**

This course develops the foundation for all forms of studio recording. Students explore specific techniques associated with automated dialogue replacement (ADR) and voice-over. Students work with directors and producers to develop a variety of film, television, radio, online and interactive game content. Prerequisite(s): SNDS 101 or SNDS 102.

### **SNDS 313 Dialogue Editing**

This course focuses on editing and pre-dub techniques specific to production dialogue, ADR and voice-over. Students develop an ear for sonic issues and an eye for synchronization. File management skills are also emphasized along with the delivery requirements for the mix stage. Prerequisite(s): SNDS 223.

### **SNDS 314 Music Sequencing**

This course provides students with comprehensive skill sets used in contemporary digital music production and the integration of digital music sequencing into traditional music production workflow. Topics covered include sound synthesis, electronic instrument development, advanced sequencing and MIDI mockup techniques. Prerequisite(s): SNDS 101 or SNDS 102.

### **SNDS 322 Foley Production Techniques**

This course develops the skills and aesthetic associated with Foley production for all types of media production. Students learn and practice the roles of supervising Foley editor, Foley mixer and Foley artist. This course also has a strong practicum component, addressing the needs of the current film, animation and interactive game industries. Prerequisite(s): SNDS 312.

### **SNDS 343 Make Yourself Audible: Professional Practices for Sound Designers**

Students receive a comprehensive overview of the professions and career-paths available within the field of sound design. Students learn how to devise professional and engaging cover letters, resumes, demo reels, and websites tailored to their areas of interest. Strengthening their communication and interview skills, students connect with a variety of professionals to launch their careers in sound design. Prerequisite(s): SNDS 223 and SNDS 313.

### **SNDS 402 Music Production**

This course develops skill sets associated with the roles of assistant engineer, recording engineer and music mixer. Students develop a variety of approaches for recording a rhythm section and vocals. Students gain experience mixing on a large format console utilizing a variety of supporting technologies. Each student is responsible for securing talent and developing or acquiring their own music projects. The use of cloud collaboration as a source of projects and talent is explored and encouraged. Prerequisite(s): SNDS 314.

### **SNDS 403 Sound Design Collaboration**

This course builds on the foundations of design theory and practice established in previous dialogue, sound effects and music courses. Students advance their skills while practicing various roles through collaborative projects. Advanced editing and signal processing are presented through hands-on activities. Class projects address film, television, animation and interactive game media. Prerequisite(s): SNDS 313.

### **SNDS 409 Game Audio Design**

The development of game audio in this course contextualizes sound design theory and practice for game development. Special attention is given to non-linear audio, audio compression and unique delivery requirements. Prerequisite(s): SNDS 403.

### **SNDS 419 Stereo Mixing**

The art of mixing music in stereo is explored and practiced. Advanced ear training skills are developed to facilitate the use of advanced signal processing. Students also develop skills utilizing a large mixing console. Prerequisite(s): SNDS 403.

### **SNDS 429 Multi-channel Mixing**

This course exposes students to the technical and aesthetic considerations involved in mixing music, film and television in multi-channel formats. Students learn advanced session optimization and signal flow to develop a mix from predubs to printmaster. Students mix in 5.1 and 7.1 developing final assets for digital cinema package authoring. Prerequisite(s): SNDS 403.

### **SNDS 440 Sound Supervision**

Sound supervision focuses on the development and management of a sound design team for audio postproduction for live action narrative, documentary and animation projects. In addition to dialogue and sound effects, the development of score and mix are also addressed. Prerequisite(s): SNDS 403.

### **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.

## **Sound design (graduate)**

### **SNDS 501 Sound Mixing Aesthetics and Practice**

From iconic film scores to explosive space battles to the impassioned cry of a lost soul, sound mixers envelop audiences in the action, emotion and drama of cinematic storytelling. Students investigate and apply the cutting-edge

recording, mixing and re-recording techniques used by industry professionals to complete the final mix. Students experience workflows and take on multiple roles in the creation of production audio, studio dialogue and sound effects for film, television and gaming. Prerequisite(s): None.

### **SNDS 502 Sound Editing Artistry and Practice**

From a busy city street to the hushed wind of desert plains, sound editors layer, sculpt and create the sonic tapestries that transport audiences to imaginary yet believable worlds. Students in this course learn the artistry and practice of sound editing as it applies to film, game development, animation and other professions. Through exploring the unique roles of dialogue, music and sound effects, students learn to orchestrate levels of human perception, using sharp trained ears to create seamless soundscapes. Prerequisite(s): None.

### **SNDS 503 History and Modern Trends in Sound Design**

Sound is an integral part of how audiences experience content — from video games to film and television to theme parks and attractions. Through the study of historical and contemporary sound design practices, students in this course learn to navigate the changing technological landscape of sound in entertainment. Students enhance their aesthetic sensibility and follow industry-standard workflows in audio postproduction. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **SNDS 756 Sound Art and Installation**

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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **SNDS 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to 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. Prerequisite(s): None.

### **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.

## **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. Prerequisite(s): None.

### **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): FILM 100.

### **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): FILM 100.

### **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 202, 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): SNDS 101, TELE 210.

### **TELE 450 Field Internship I: Exploring Careers in Television Production**

Students step into the professional world of television producing, taking an internship position at a television station or production company. The internship may include the production of daily news programs, public affairs programs, promotional interstitials, commercials and other locally-produced programs both live and pre-recorded. Experiences are shared in weekly class sessions. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

### **TELE 451 Field Internship II: Creating a Reputation**

The intermediate field internship provides students with a continued and elevated path for professional, hands-on experiences in a working, active television production environment. Focus is placed on career path development and finding new skills, as well as honing and perfecting existing skills. Weekly lectures address personality types in the workplace, the importance of maintaining a reputation and other coping mechanisms to help students succeed as an intern. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

### **TELE 452 Field Internship III: Establishing a Strategic Network**

Students utilize previous internship experiences to gain an advanced position within an organization. Emphasis is placed on building a relationship with either a company or an area of interest within the field of television producing. Class topics include professional practices, acquiring mentors and growing a network. Prerequisite(s): TELE 205, 60 credit hours, 2.5 overall GPA.

### **TELE 453 Field Internship IV: Professional Practices**

The networking and experience afforded in this final internship can facilitate future career relationships and possibly result in the student's first full-time job offering. Students utilize production experience gained in previous internships to focus this final internship towards beginning their career in the industry. Class topics include taking the next step, networking for upward movement and maintaining a strong reputation in the industry. 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. Prerequisite(s): None.

#### **THED 305 Designing for Interactive Entertainment**

From theme parks in Orlando and China to five-star hotels in Vegas and Singapore to the most innovative museums and exhibitions around the globe, designers offer thrilling journeys and interactive experiences to audiences. In this course, students collaborate with peers to apply their technical skills to the development of original, interactive experiences and enhancement of existing attractions. Prerequisite(s): PROD 303, PROD 313.

#### **THED 399 Themed Entertainment Field Experience**

Students travel to a themed entertainment epicenter, conducting in-depth research on the theme parks, resorts and attractions that draw in millions of visitors from around the globe. Key artists and designers share with students inside stories, technical expertise and advice for professional development. Students also meet with prominent entertainment design firms and present their portfolios for review. Prerequisite(s): Permission of the department chair.

#### **THED 425 Theme Park Master Plan: Storytelling on a Grand Scale**

Themed entertainment designers bring interactive worlds and captivating stories to life through the creation of theme parks and large-scale attractions. From generating the necessary working drawings and artwork to rendering master plans, students work as part of a cohesive design team to replicate key phases of the design process for grand scale, multimillion-dollar attractions and experiences. Prerequisite(s): PROD 304, THED 305.

### **Themed entertainment design (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. Prerequisite(s): None.

#### **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): THED 735, PROD 750.

#### **THED 769 Field Immersion for Themed Entertainment**

In this off-campus course, students experience the breadth of the entertainment design field, conducting site visits to theme parks, resorts and attractions, meeting the creatives responsible for their design and implementation. They research theme park history, the key companies that dominate the field and explore the future of the industry. Valuable contacts are made at prominent entertainment design firms, where students present their portfolios. Prerequisite(s): Permission of the department chair.

#### **THED 775 Themed Environments and Attractions: Design Development**

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 779 Graduate Internship**

Students in this course undertake a teaching or field 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 Thesis Completion**

Graduate students who attempt but do not complete all requirements of their final thesis course receive an incomplete and are automatically enrolled in THES 799 Thesis Completion. Thesis completion provides SCAD graduate students one additional quarter of support and resources to complete their thesis at no additional charge. As part of the THES 799 Thesis Completion registration process, students work with their graduate success adviser to complete a Thesis Completion Plan, and specify how all remaining components will be successfully completed by the end of the quarter. THES 799 is a zero-credit course. Students registered in thesis completion maintain their valid SCAD ID. Prerequisite(s): Thesis.

## **Urban design (graduate)**

### **URBA 709 Graduate Urban Design Studio I: Placemaking at the Neighborhood Scale**

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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **URBA 729 Graduate Urban Design Studio II: The Scale of Town and City**

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 759 Graduate Urban Design Studio III: The Region and Metropolis**

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 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **URBA 791 Graduate Urban Design Studio IV: Thesis I - Research and Conceptual Design**

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 Graduate Urban Design Studio V: Thesis II - Design Development and Final Exposition**

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.

## **User experience (UX) design (undergraduate)**

### **UXDG 101 User Experience Design Methods**

This course presents the principles of user experience (UX) design. 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): None.

### **UXDG 315 Front-End Visual Interface Design**

This course presents the principles of visual human-machine interfaces. Students are expected to gain knowledge and expertise to develop visual human-machine interfaces that consistently promote high usability and perceived quality. Students also evaluate the aesthetics and visual identity, learning to approach such intangible concepts in an objective and consistent fashion. Prerequisite(s): UXDG 101

### **UXDG 320 Coding for UX Designers**

In this course, students propose solutions to real-world problems with novel, interactive technology solutions. Students explore variety of coding languages and their intended user experience design applications. Students effectively collaborate to design solutions, evaluate design feasibility, and test user experiences. Prerequisite(s): MATH 240.

### **UXDG 325 Prototyping Electronics for Designers**

This course introduces practical techniques for sketching with sensors, electro-mechanical components and code while exposing students to the theoretical underpinnings of electronic prototyping. Through a series of hands-on workshops and projects, students learn how to rapidly and efficiently translate a design concept into a working prototype. Prerequisite(s): SDES 205, UXDG 320.

### **UXDG 340 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): UXDG 101 or UXDG 325.

### **UXDG 350 Professional Practices for UX Designers**

Students focus on in-depth preparation for professional practices of user experience design careers. Students learn to develop career building promotional materials such as digital portfolios, resumes and other materials necessary to professionally present their creative talents. This course examines the different forms of intellectual property protection, their value and how they operate. Students engage in skills for networking, professional self-representation and career development strategies. Prerequisite(s): UXDG 390, user experience (UX) design major.

### **UXDG 360 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): UXDG 101.

### **UXDG 370 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 User Experience (UX) Design methods and Information Architecture. Prerequisite(s): UXDG 315.

### **UXDG 380 Usability Testing: People vs. the World**

Usability testing is a vital component of the UX design process. Students learn methods for capturing and measuring user interaction and satisfaction as well as strategies for incorporating those results into an iterative UX design process. Through case study analysis, students practice techniques for planning, researching, analyzing, designing, testing, and reporting usability for various UX designs formats. Prerequisite(s): UXDG 370.

### **UXDG 390 UX Design Studio I: Innovation**

Students deliver innovative designs for digital products and interfaces that utilize best practices for user engagement and creating memorable experiences. This studio focuses on applying user experience design skills gained throughout the program as a holistic practice with professional developmental methodologies such as agile development. Prerequisite(s): UXDG 370.

### **UXDG 415 UX Design Studio II: The Complexity of Simplicity**

In this advanced studio, students produce working prototypes of their designs and generate digital products that deliver emotional connections to the user. By translating complex tasks and sets of information into user-friendly, understandable, and intuitive digital interfaces and products, students create meaningful and engaging user experiences. Prerequisite(s): UXDG 390.

### **UXDG 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): UXDG 370.

### **UXDG 450 UX Design Senior Studio I: Researching and Ideation**

In the first of two senior design studios, students produce innovative user experience solutions to real design problems and generate working prototypes. Following state-of-the-art processes and design methodologies, students identify valuable opportunities and conduct thorough research that informs the ideation stage. Students envision and document a range of potential solutions for refinement in the successive studio. Prerequisite(s): UXDG 380 and UXDG 390.

### **UXDG 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.

### **UXDG 490 UX Design Senior Studio II: Prototyping and Communication**

Students continue their design process through the evaluation, testing and refinement of the concepts they generated in the first senior design studio. Informed by the results of the user testing evaluation, they initiate a new ideation stage and produce professional presentation packages including working prototypes of their interfaces and digital products. Prerequisite(s): UXDG 450.

## **User experience (UX) design (graduate)**

### **UXDG 580 Sponsored Collaboration for UX**

Students work collaboratively with peers to research, conceptualize and develop creative solutions for design challenges presented by industry partners. This course prepares students to address current issues in user experience design. By refining their effective communication, efficient management, adaptive thinking and creative problem-solving methods students gain state-of-the-art skills and knowledge in partnership with industry. Specific projects and industries will vary from quarter to quarter. Prerequisite(s): Permission of the department chair.

### **UXDG 701 Theory of UX Design**

UX design theory provides a framework for creating products and services that are not only functional but also delightful and meaningful for users. In this course, students learn how elements such as psychology, design, technology, and business strategy combine to achieve this goal. Through comprehensive research and evaluation, students gain proficiency in articulating the significance and alignment of user experience design within the broader landscape of commercial design. Furthermore, students learn to connect their design solutions to advanced conceptual theories and underlying rationales, fostering a holistic approach to user experience design that transcends the practical. Prerequisite(s): None.

### **UXDG 705 Front-End Design for User Experience**

Immerse yourself in the dynamic realm of visual interfaces as you learn the foundational principles that underpin the design of digital based, user-centered systems. Students acquire the knowledge and expertise necessary to ensure optimal controllability and the utmost quality of output, all while maintaining efficiency. Through a systematic and scientific approach, students adeptly evaluate the usability of interactive systems and skillfully define custom requirements. Additionally, students explore the aesthetic and visual identity aspects of design, gaining the tools to objectively and consistently approach these often-intangible concepts. Prerequisite(s): None.

### **UXDG 720 Prototyping Coding: Proof of Concept**

Prototypes serve as tangible evidence that a concept or idea can be transformed into a functional and valuable product or solution and play a crucial role in the validation and refinement of ideas before significant resources are invested in full-scale development. Through diligent research, students learn how to pinpoint the optimal development environments for crafting novel digital solutions. Students foster effective collaboration and communication with engineers and developers in diverse contexts, actively contributing to the translation of their design visions into reality. They master an iterative approach, testing design feasibility and using data-driven insights to refine their decisions. Finally, students conceptualize and design interactive products and high-fidelity prototypes, harnessing a range of coding languages and environments to turn their ideas into tangible, fully-realized creations. Prerequisite(s): None.

### **UXDG 730 Modeling Electronics for Designers**

In this course, students cultivate advanced skills for user experience design projects as they master the art of programming, debugging, and seamlessly combining code to create functional prototypes. With a focus on implementing complex technologies, students employ advanced analytical skills to bring their designs to life. Through hands-on experience, students create comprehensive documentation for both tangible circuits and digital code. They develop the expertise to evaluate and select electronic components, ensuring their prototypes' success. Ultimately, they translate design concepts into electronic, operational prototypes with finesse and precision. Prerequisite(s): UXDG 720.

### **UXDG 731 Information Architecture for Designers**

This dynamic course equips students with the expertise to tackle complex information design challenges. Students delve into research and solution development, developing the skills to simplify and visualize vast, complex datasets. Through procedural techniques, students navigate intricate systems with confidence. They learn to craft clear and actionable graphic structures for organizing information, images, and concepts. Utilizing graphic and digital prototypes, students simulate real-world scenarios to understand the profound impact of information design on human actions and decision-making processes. Prerequisite(s): UXDG 701.

### **UXDG 740 Cognitive Human Factors for Designers**

User Experience Designers must consider the psychological and cognitive aspects of human behavior and perception to shape how users interact with and respond to products, interfaces, and experiences. Through the art of visualization, students adeptly translate intricate theoretical concepts into informative infographics for their future reference. Armed with analytical prowess, students dissect existing solutions and craft experimental models to tackle specific human factor challenges through strategic design modifications. They embrace the scientific method to build, test, and evolve their designs based on empirical evidence. Additionally, students cultivate human factor checklists to meticulously guide design evaluations, ensuring the delivery of high-quality, user-centric outputs. Prerequisite(s): UXDG 731.

### **UXDG 750 Usability Testing and Evaluation**

Usability testing places the user at the center of the design process, ensuring that products are user-friendly, effective, and aligned with user needs and business objectives. In this course, students are immersed in academic and professional principles, methodologies, and tools for generative and evaluative usability testing, as well as both quantitative and qualitative usability research. With a focus on long-range usability testing, students progress from initial human-centered design evaluation to the critical analysis, implementation of enhancements, and comprehensive effectiveness evaluation. They master the art of strategic measurement to ensure ongoing solution performance and usability. The course culminates in students creating compelling usability reports, strategically defending their UX research and design process, findings, and solutions, tailored for executive stakeholders. Prerequisite(s): UXDG 731.

### **UXDG 770 Leading UX Design**

Leading UX design teams requires a unique blend of skills, including a deep understanding of user needs, interdisciplinary collaboration, ethical considerations, and a commitment to continuous improvement. To maintain the balance of user-centric design with business goals, students must gain proficiency in communication, team dynamics, project management, agile, and waterfall methodologies. Students explore the ethical and social responsibilities inherent to UX design, formulating strategies for making informed ethical decisions. They conduct in-depth research to align UX design with business strategy, measure its impact, and inform strategic decisions. Through critical thinking and problem-solving, students tackle real-world challenges in UX design management, fostering effective team leadership, strategic planning, and ethical decision-making. They analyze, evaluate, and continually enhance UX design decisions for optimal user experience and satisfaction, ensuring a holistic approach to UX design management. Prerequisite(s): UXDG 740 or UXDG 750.

### **UXDG 779 Graduate Internship**

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

### **UXDG 780 UX Design M.F.A. Thesis I: Research, Synthesis, and Insight**

The insights synthesized from UX design research offer a comprehensive, user-centered view of the design process, empowering designers and organizations to create products and experience that not only meet user needs, but resonate emotionally, resulting in enhanced user satisfaction and market success. In this course, students identify valuable opportunities and conduct thorough user research that informs the ideation stage along with state-of-the-art processes and design methodologies. Through substantial user research and systemic literature review, students identify and effectively communicate the viability of a meaningful and ethical user research topic. Students refine their methodologies and synthesize results into a robust UX design document. Students envision and document a range of potential solutions for refinement in the successive thesis course. Prerequisite(s): UXDG 730 and UXDG 750.

### **UXDG 790 UX Design M.F.A. Thesis II: Design, Validation, and Execution**

In this course, students rigorously test, refine, and execute their final design solutions to ensure they meet user needs, perform effectively, and align with intended goals. Through concise visualizations, oral presentations, working prototypes, and written works, students adeptly refine and convey intricate UX concepts. Students integrate novel research methodologies and desirable design practices, fostering innovation in UX. They engage in collaborative, rapid prototyping, while analyzing and testing design solutions infused with user desires. As the culmination of this program, students present and defend their comprehensive documentation, encompassing user research, UI/UX design, user testing results, and prototypes, all skillfully interwoven into their compelling theses. Prerequisite(s): UXDG 770 and UXDG 780 with completion of the review for candidacy.

## **User experience research (UXR) (undergraduate)**

### **RSCH 210 Data Mining Technology**

User experience researchers unearth insights from data like miners search for gold. In this course, students utilize data mining technology to extract actionable that enable organizations to anticipate and lead change. Students explore the volume, velocity, and variety of large data sets used to propel design teams to make impactful decisions and ultimately affect the experience of stakeholders. Prerequisite(s): MATH 180.

### **RSCH 250 User Behavior Research Methods**

In this course, students apply generative and evaluative research methods to study how users incorporate products, services, and systems to enhance their everyday lives. Through qualitative and quantitative research methods, students analyze their findings to derive meaningful user behavior insights. Students collect, analyze, prioritize, and effectively communicate their findings that can be used to advance their user experience design solutions. Prerequisite(s): SDES 215.

### **RSCH 350 Research Ethics and Professional Practices**

Successful and meaningful user centered design for diverse populations requires rigorous, ethical, and inclusive user research. Drawing from the fundamental ethical approaches of virtue ethics, consequentialism, rights, and justice, students learn how to apply ethical theories to a variety of issues that arise in professional UX research including the importance of inclusion in research subjects and research teams. Prerequisite(s): RSCH 250.

### **RSCH 390 Research Design and Data Collection**

In this course, students synthesize research, design, and visualization skills into a holistic process that informs user-centric design and leads to strategic business opportunities. Through compelling visualizations and storytelling, students deliver an actionable business brief that illustrates research findings and helps guide the ideation of engaging and memorable UX design solutions. Prerequisite(s): MATH 280, UXDG 370.

### **RSCH 415 Insight Generation and Business Strategies**

Students utilize user and industry research methodologies to uncover insights leading to new and innovative product and service designs. This studio focuses on applying research methods learned throughout the user experience research program that mirrors professional research practices. Prerequisite(s): UXDG 380, RSCH 390.

### **RSCH 450 Senior Studio I: Research, Discovery, and Synthesis**

To conduct primary research, students work with public audiences to collect user data for real-world design problems. Following innovative processes and research methodologies, students conduct thorough user assessments that inform the ideation stage of design, and analyze the collected data to identify valuable opportunities. Students envision and document a range of potential user insights and opportunities for refinement in the successive studio. Prerequisite(s): GRDS 370, RSCH 415.

### **RSCH 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. Prerequisite(s): Prerequisite(s): 90 credit hours, 3.0 cumulative GPA.

### **RSCH 490 Senior Studio II: Actionable Insights to Innovative Solutions**

In this course, students progress their user research through the analysis, synthesis, and refinement of insights generated in Senior Studio I. Students produce professional presentation packages and compelling user research reports that illustrate collected, analyzed, and synthesized user data as well as derived insights and recommendations for UX design. Prerequisite(s): RSCH 450.

## **Visual effects (undergraduate)**

### **VAFX 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. Prerequisite(s): DIGI 130.

### **VAFX 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): DIGI 130.

### **VAFX 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): DIGI 130.

### **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): DIGI 130.

### **VSFX 270 Compositing**

This course covers methods of compositing 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 compositing 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 2D 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, 3D and compositing. Prerequisite(s): VSFX 130.

### **VSFX 311 Digital Materials and Textures**

This course explores advanced concepts in materials and texturing as applied to the 3D 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 3D world. Prerequisite(s): VSFX 210 or ITGM 236 or ANIM 249.

### **VSFX 313 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): VSFX 210 or ITGM 236 or ANIM 249.

### **VSFX 316 Digital Lighting and Rendering**

Topics covered throughout this course include the practices of 3D lighting design and rendering methodology. Students develop lighting models and rendering solutions for 3D scenes. Students study cinematography and practice the application of lighting theory in a 3D environment. Students become familiar with lighting tools and basic shading technique, and seek to emulate believable lighting situations by using these tools. Prerequisite(s): VSFX 210 or ITGM 236 or ANIM 249.

### **VSFX 319 Programming Models and Shaders I**

This course covers intermediate concepts in programming, with an emphasis on understanding the foundations of 3D 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): VSFX 210 or ITGM 236 or ANIM 249.

### **VSFX 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 3D 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): VSFX 210 or ANIM 249 or ITGM 258 or MOME 401.

### **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): VSFX 210 or ANIM 249.

### **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 or ITGM 220.

### **VSFX 380 Real-time Lighting for Visual Effects**

The application of 3D lighting techniques allows industry professionals to create stories in real time. In this course, students become familiar with real-time production and emulate believable lighting solutions "based in reality." Students explore the theory of lighting and visual storytelling with an emphasis on composition, color, and art direction. Students apply concept designs to environments using real-time 3D applications to establish mood. Prerequisite(s): ITGM 236 or VSFX 316.

### **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): VSFX 210 or FILM 240.

### **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 411 Look Development for Digital Creatures**

Exploring the challenges of integrating photorealistic creatures for film, television and games, students establish the look and style of 3D creatures through the definition of surface attributes. Students refine their skills and abilities for shading and texturing to create a final rendered look for a digital creature. Prerequisite(s): VSFX 311, VSFX 316.

#### **VSFX 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): VSFX 210 or ITGM 236 or ANIM 249.

#### **VSFX 425 Photorealistic Rendering**

This course explores concepts in 3D digital materials, lighting and rendering and developing techniques to create the illusion of a "real" world utilizing 3D computer graphics. Students gain understanding of and skills with lighting tools, including 3D and 2D applications, as well as a variety of rendering techniques. Prerequisite(s): VSFX 210 or ITGM 236 or ANIM 249 or MOME 401.

#### **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 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 are encouraged and supported. Topics of study include advanced green screen techniques, 3D matchmoving and integration, depth compositing, stereoscopic compositing techniques and other developing techniques and areas of interest. Prerequisite(s): VSFX 270.

#### **VSFX 440 Character Effects Cloth Pipeline**

This course explores techniques for clothing creation, dynamic movement and animator control that support the overall aesthetic and tone of the animated story. Students bring animated characters to life and make their stories believable through digital clothing methods and techniques. Prerequisite(s): VSFX 210.

#### **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): VSFX 210 or PROD 221.

### **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.

## **Visual effects (graduate)**

### **VSFX 501 Digital 3D Effects**

This course covers many of the essential aspects of 3D modeling, texturing, lighting and effects animation for use in the visual effects industry. Professional workflows, techniques and presentation skills are emphasized throughout the course. Prerequisite(s): None.

### **VSFX 502 Programming 3D 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. Prerequisite(s): None.

### **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 3D 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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **VSFX 708 Modeling for Visual Effects**

This course covers many of the essential aspects of 3D 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. Prerequisite(s): None.



### **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. Prerequisite(s): None.

### **VSFX 715 Digital Compositing I: The Art and Science of Digital Integration**

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. Prerequisite(s): None.

### **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: Stochastic and Calculated Methodologies**

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 3D 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 755 Procedural 3D and Shader Programming**

This course is an in-depth study of programming techniques used to develop the artistic vision of a 3D 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 758 Digital Compositing II: Advanced Studies of Multi-layered Integration**

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: Photo-realistic Environment Creation**

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 3D elements and composited for other projects. Prerequisite(s): VSFX 708 or ANIM 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 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

### **VSFX 790 Visual Effects M.F.A. Thesis**

The visual effects M.F.A. degree program culminates with completion of a graduate-level thesis that presents a mature, resolved body of work, and demonstrates advanced professional competence through mastery of the technical, creative and aesthetic elements of the discipline. Based on original research, ideation and concept development, students earning a M.F.A. in visual effects create original cinematographic, photorealistic and stylized visual effects that demonstrate advanced professional standards in technical expertise, artistry and aesthetics, and contribute to the scholarly and creative advancement of the discipline. Prerequisite(s): VSFX 735 and completion of the review for candidacy.

## **Vocal performance (undergraduate)**

### **MUST 101 Foundations of Broadway and the Movie Musical**

This course presents the history of music theater on stage and how that influenced the development of film musicals in the United States. Through the study of iconic pieces and composers, students develop the ability identify, analyze, and critique music theater trends and genres from the early 18th century to the contemporary era. Prerequisite(s): None.

### **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): None.

### **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 411 Acting for Musical Theater: Stage to Screen**

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): ACT 330 or MUST 260.

### **MUST 440 Auditioning for Music Theater**

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.

## **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. Prerequisite(s): None.

### **WRIT 157 Elements of Poetry**

Poets spark imagination and emotion through aesthetic word choice, figurative language and careful construction of linguistic rhythm. Through meticulous analysis of form and content, students uncover the structural and rhetorical devices employed by master poets. Prerequisite(s): ENGL 123.

### **WRIT 162 The Art of Fiction**

All storytellers, from novelists to screenwriters, require a solid foundation in fiction writing. In this course, students read a range of fiction works and master the fundamentals of writing fiction across multiple genres, including key components of character development, plot, setting, and theme. Prerequisite(s): ENGL 123.

### **WRIT 177 The Art of Creative Nonfiction**

From lyric essays to powerful memoirs, from food writing to travel stories, creative nonfiction is a versatile art form that traverses a multitude of subjects. Students develop their own styles and voices, moving beyond the boundaries of traditional nonfiction genres to present truthful stories of people, places, and events. Prerequisite(s): ENGL 123.

### **WRIT 178 The Short Story**

Students read, discuss and analyze classic and contemporary short stories and learn a range of narrative strategies for creating plausible characters and conflict. Students produce manuscripts for group readings and workshop discussion and revise their work for the portfolio and for possible submission to publications within and beyond the university. Prerequisite(s): ENGL 123.

### **WRIT 205 Writing for Arts and Entertainment**

Writers contribute to the entertainment industry across a diverse range of platforms. From social media content to online movie reviews, students learn the storytelling techniques professional writers use to connect arts and entertainment organizations with their audiences. Prerequisite(s): ENGL 123.

### **WRIT 210 Promotional Writing**

Promotional writing takes many forms—from 140 characters tweeted to followers to billion-dollar marketing campaigns. Promotional writing involves telling a story in a particular way to reach a certain audience and achieve a goal. Students hone their communication skills to better promote themselves and their work by learning about effective promotional strategies and creating a promotional plan of their own. Prerequisite(s): ENGL 123.

### **WRIT 235 Multi-platform and Immersive Storytelling**

Contemporary writers create interactive story experiences that extend across platforms, and allow audiences to engage with content in new ways. Through application of multi-platform storytelling theories and methods, students immerse audiences in participatory and interactive worlds within various creative industries. Prerequisite(s): ENGL 123.

### **WRIT 255 Problem Solving for Corporate and Brand Storytelling**

In today's crowded marketplace, businesses use stories to craft brand identities, develop relationships with consumers, and find creative solutions to complex problems. Students explore how storytelling is used in corporate and business communication, as well as the many ways writers contribute to the problem-solving process in the professional world. Prerequisite(s): ENGL 123 and sophomore, junior or senior status.

### **WRIT 257 Structure and Form of Poetry**

Repetition, precision, rhythm, compression and imagism are the structural and artistic elements that form the foundation of poetry. Through critical examination of contemporary poetry, students develop an insistent attention to language, syntax and sound, elevating the quality of their work and building a sophisticated portfolio of original poetry. Prerequisite(s): WRIT 157.

### **WRIT 262 The Forms of Fiction**

This course invites students to consider how the elements of story work in a novel, with a special emphasis on how writers create dynamic characters and move those characters through the action of the story. Students produce manuscripts for group readings. Prerequisite(s): WRIT 162.

### **WRIT 277 The Forms of Creative Nonfiction**

This course offers an intense focus for students interested in publishing their work and covers elements of nonfiction writing such as tone, unity and thematic development. Students produce manuscripts for group critiques. Prerequisite(s): WRIT 177.

### **WRIT 285 Story Research**

All creative writing projects require research to inform and imbue the work with depth, context, texture, authenticity, and plausibility. In this course, students explore the tools and methods of story research and examine the ways in which research is used to elevate and amplify storytelling. Prerequisite(s): ENGL 123.

### **WRIT 315 Approaches to Historical Fiction and Historical Nonfiction**

From Simon Winchester's "The Professor and the Madman" 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**

The idea of "place" encompasses the physical and/or natural environment as well as the environment of culture. Students create descriptive work suitable for publication in venues that focus on exploration of place. Prerequisite(s): ENGL 123.

### **WRIT 330 Writing About Fashion**

Fashion writing combines an understanding of the principles and practice of journalism with an ability to identify trends and newsmakers in the fashion industry. Students study the basics of good journalistic writing through readings and exercises, and learn how to look at and think about fashion from the perspective of a writer. The course culminates in each student producing a publication-worthy, fashion-themed story. Prerequisite(s): ENGL 123.

### **WRIT 345 Convergent Journalism**

From video essays to data journalism, effective storytellers find ways to engage with audiences on significant and critical issues. Using a range of investigative and storytelling techniques, students explore trends and challenges in contemporary journalism. They learn to share their narratives across a range of video and other digital platforms for a variety of organizations. Prerequisite(s): WRIT 205 or WRIT 330.

### **WRIT 350 Writing the Critical Review**

Contemporary writing must include the art of criticism in all fields studied at SCAD. In this course, students develop a keen eye, learn to put critical thought into words, and write reviews suitable for publication. Prerequisite(s): WRIT 205.

### **WRIT 353 Professional Freelance Writing: Storytelling to Story-selling**

From finding an agent to pitching a literary piece, freelance writers must possess promotional skills and business acumen. In this course, students identify freelance opportunities and develop communication and presentation skills to promote their writing. Armed with a polished portfolio, students curate original work for industries—from editorial and publishing houses to marketing and entertainment. Prerequisite(s): Any 200-level WRIT, DWRI, or FILM class.

### **WRIT 355 Writing for Emerging Media: Storytelling in the Digital Landscape**

When storytelling meets emerging media, writers are limited only by their imaginations. In this course, students use a variety of digital platforms and evolving technologies to bring non-linear, interactive stories, and multimedia stories to the screen. Students create stories for a wide range of audiences and discover the possibilities available to writers in the field of emerging media. Prerequisite(s): Any 100-hundred level writing class.

### **WRIT 357 Refining Poetic Voice**

From W.S. Merwin to Louise Glück, successful contemporary poets captivate audiences with a distinctive poetic vision and voice. Building on a proficiency and knowledge of complex poetic forms, students refine manuscripts based on an emulation and reinterpretation of the poetic artistry of contemporary poets. Students gain valuable insight into their own work through intensive critique and revision as they prepare for professional opportunities. Prerequisite(s): WRIT 257.

### **WRIT 362 The Craft of Fiction**

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): WRIT 262.

### **WRIT 377 The Craft of Creative Nonfiction**

Advanced writing students hone their creative nonfiction writing skills by drafting, critiquing and revising work for their portfolios and possible publication. This course draws from and builds upon the knowledge and skills gained in previous courses, paying particular attention to the mastery of form and the cultivation of style. 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 345.

### **WRIT 405 Writing for the Corporate World**

Large corporations, technology start-ups and financial institutions all need writers, but they need writers with a specialized skill set. From contract work to technical writing and training, this course prepares students for work in the corporate world. Prerequisite(s): Any 200-level WRIT course.

### **WRIT 410 Literary Journalism**

Writers of literary journalism use fiction-writing techniques to tell nonfiction stories. Students review the history of this 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 345.

### **WRIT 425 Autobiography and Memoir**

Students reimagine the roles of characterization and setting as they explore opportunities to publish their work. Students read seminal primary and secondary texts from the 20th and 21st centuries in order to grapple with issues such as the writer/subject dichotomy, the relationship between truth and memory, and the crucial question: What makes a life worth writing about? Prerequisite(s): Any 300-level WRIT course.

### **WRIT 432 Humor Writing**

Students read classic and contemporary works of literary humor and write their own humor pieces, such as stories, essays, lists and letters. By sharing their work in a highly collaborative writers' room environment, students learn how writers get laughs on the way to getting at something even better: the truth. Prerequisite(s): DWRI 106 or WRIT 157 or WRIT 162 or WRIT 177 or WRIT 178 or DWRI 272.

### **WRIT 440 Genre Literature: Aliens to Zombies and Everything in Between**

From vampires and zombies to gunfights and swooning heroines, this course explores a range of contemporary literature that falls outside the traditional academic 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): WRIT 262.

### **WRIT 465 Writing the Serial Narrative**

From online fiction to documentary podcasts, serials are a popular and versatile form of storytelling. Through exploration of a variety of genres, students produce serialized novels, podcasts, or episodes for streaming services. By practicing the form across genres, students become agile, multi-disciplined storytellers for a dynamic mass media market. Prerequisite(s): Any 100-level writing class.

### **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): WRIT 255, 90 credit hours, 2.5 overall GPA.

### **WRIT 480 Portfolio: Professional Storytelling and Practices for Writers**

Successfully pitching original work requires writers to thoughtfully synthesize market opportunities and professional goals. In this course, students polish and curate original writing as publication-ready pieces suitable for individual career goals and aspirations. Leveraging their personal writing identity and professional digital presence, students appropriately approach and pitch to editors and other writing professionals. Prerequisite(s): WRIT 235 or WRIT 345 or WRIT 353 or WRIT 355, and senior status.

### **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.

## **Writing (graduate)**

### **WRIT 703 Writing for Digital Communication**

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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **WRIT 713 Nonfiction I: Analysis of Creative Nonfiction**

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. Prerequisite(s): None.

### **WRIT 722 Approaches to Writing About Place**

Studying authors such as Joan Didion and Graham Greene, students tackle the central elements of writing about place, including narrative drive, focused intention and research techniques. By exploring literary journalism, memoir, fiction and travel writing, students learn to bring a location to life, thereby making place a character in their prose. Prerequisite(s): None.

### **WRIT 723 Nonfiction II: Mastery of Style, Voice, and Subject**

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 essays; or a thesis. Prerequisite(s): WRIT 713.

### **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. Prerequisite(s): None.



### **WRIT 730 Fashion Writing**

Fashion writing combines traditional journalistic skills with the ability to spot trends and interview newsmakers in the fashion industry. Writers with the right skills and sensibilities have numerous publication opportunities in traditional print as well as emerging media. This course imparts the basics of good journalistic writing along with enabling students to look at and think about fashion from the perspective of a writer. Students develop a publication-worthy, fashion-themed story, as well as query letters for article placement. Prerequisite(s): None.

### **WRIT 732 Laugh to Keep from Crying: Writing Literary Humor**

In this course, students delve into the meaning of George Saunders' maxim that "Humor is what happens when we're told the truth quicker and more directly than we're used to." Students study how today's funniest writers create humor by mining our anxieties and a rich vein of proven literary techniques. Students then apply those techniques to write funny short works of their own. Prerequisite(s): None.

### **WRIT 743 Professional Writing for Business Applications**

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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **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. Prerequisite(s): None.

### **WRIT 750 Approaches to the Critical Review**

Reviewing is one of the surest ways for a writer to enter the marketplace successfully. This course introduces students to the three fundamental aspects of any publishable review—summary, analysis and opinion—and examines each within various genres (film, music, design, etc.). Students learn how to both refine the application and discover the malleability of these elements. Students are encouraged to submit their best work for print and online publication throughout the quarter. Prerequisite(s): None.

### **WRIT 753 Freelance Writing for Publication**

Editors depend upon freelancers to provide topical content that is informative, entertaining and suitable for their print and online publications. Students in this course learn how to generate their own freelance article ideas, conduct interviews, target publications, pitch editors, and research and craft various types of articles for paid publication. From queries to contracts and clippings, students learn the art, ethics and business of freelance writing. Prerequisite(s): None.

### **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. Prerequisite(s): None.

**WRIT 773 Public/Media Relations Writing and Strategy**

Promotional writing takes many forms—from 140 characters tweeted to followers to billion-dollar marketing campaigns. Promotional writing involves telling a story in a particular way to reach a certain audience and achieve a goal. Students are immersed into the study and practice of promotional writing, which involves developing and managing strategic relationships with internal and external stakeholders by researching and planning promotion plans and measuring promotion effectiveness. Prerequisite(s): None.

**WRIT 779 Graduate Internship**

Students in this course undertake a teaching or field 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. Prerequisite(s): Vary according to topic.

**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.