2014 SPRING
Special Topic Course Descriptions
1-9-2014

ARTH 3600/3601/3602 01  ST: Pre-Columbian Art and Architecture of Mesoamerica

From ancient Olmec burial jades from 1200 BCE to the blood-soaked altars of the Mexica or Aztec, almost 3,000 years later, and from Maya jade necklaces from Tikal, Guatemala, to ceramic tomb sculptures of dogs from West Mexico, the Pre-Columbian traditions of art and architecture in Mesoamerica have left a remarkable legacy of visual and material culture. This course is an upper-division survey of the ancient art making and buildings traditions of Mexico and Central America.

NOTE: Studio Art students fulfilling a departmental requirement, register for ARTH 3600 01.
All other departments fulfilling the Humanities distributive core requirement, register for ARTH 3601 01.
All other departments fulfilling the Junior Cultural Diversity core requirement, register for ARTH 3602 01.

ARTS 2600 02  ST: Ceramics: Beginning Sculpture & Pottery

Develop your skills in Pottery and Ceramic Sculpture as you learn how to make pots on the potter’s wheel and create hand built sculpture and pottery. For students of all levels, this class will focus on the basics of craftsmanship and form. Students will create ceramic sculpture using slab, coil, modeling and molds. Beginners will learn the fundamentals of throwing, trimming and glazing while making bowls, mugs and pitchers. More advanced students will increase the scale of their work while learning how to make covered jars, teapots and matching sets. The class allows for students of all levels of experience. Critical analysis, PowerPoint presentations, and an investigation of both historical and contemporary ceramic sculpture and pottery will also be an integral part of the class.

ARTS 3501 01  Junior Studio: Scale Up  (cancelled)

This class examines relationships of size and the dynamic of BIG—big drawings, mural-size paintings, and even inflatable sculpture. Students will work on a variety of projects, both shaped by class assignments and independent proposals. The course will include presentations of historical and contemporary art that explores large scale to create immersive, public, or durational experiences for the viewer.
Prerequisites: ARTS 2201 or ARTS 2301 or permission of instructor

ARTS/ENGL/FILM/GRDN/MUSI/PHOT/THEA 3510 01  Interdisciplinary Arts Collective  (cancelled)

Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students in the class choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors which transcend the boundaries of traditional disciplines and individual capability: through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.

ARTS 3600 01  ST: Los Angeles Field Study  (cancelled)

Travel to Los Angeles and visit artists’ studios, Art Museums and contemporary art galleries. This field study will focus on the lively environment of LA as it relates to the visual arts. You will visit artist studios, tour exhibitions at the Getty, Hammer and Los Angeles County Art Museum, visit the Museum of Jurassic Technology, see the 340 ton stone megalith of Michael Heizer and the iconic Watts Towers. This will be an intense, 4 day immersion into the visual arts culture of one America’s great cities and will provide a close-up and personal experience with some of the many aspects of Los Angeles that helped re-define American art. Meetings on campus will include readings, films and discussions of the historical and contemporary Los Angeles Art scene. Students will complete a journal and art work.

NOTE: Instructor permission required
Class Fee: $ 800. This fee includes air fare, youth hostel lodging, transportation and museum admission fees.
Students will be responsible for their own food costs.
Myths and archetypal characters shape our world. The struggles and victories present in myths mirror those we face today. Can the journeys of mythical heroes give us insight into larger world problems and our own personal battles? Can fictional and real modern-day heroes provide inspiration? Through examination of both obscure and popular myth, the writing of Joseph Campbell, and the movies of George Lucas we will attempt to identify our role as a society and as individuals within the larger history of human imagination and experience.
ENGL 1051 02  WR2: Freaks and Nature

This course examines the phenomenon of "freaks": genetic, behavioral and other. Through examining cultural narratives of "freaks" and theories of Otherness, we will interrogate popular perceptions of what is "natural" and its categorical outliers. How do we define ourselves as "normal" and "outlier"? How are we other end, and how do we other others?

ENGL 1051 03  WR2: The Drawn Self

While we are familiar with comic books and graphic novels filled with colorful, violent, and over the top heroes, there are many artists using the medium to explore their personal experiences. In this course we will look at how graphic novels are used to explore the artists' own background, whether it's to better understand their family history or their place within the community. We will look at how the artist renders their own experiences in both a written and visual medium to explore not just the world around them but also their own feelings and thoughts.

ENGL 1051 04  WR2: Contemporary Art and Social Justice

In this course we will polish our persuasive and analytic writing and critical thinking skills. The goal is to make students more comfortable and confident with their writing and communication skills. Our topic is Contemporary Art and Social Justice. We will watch films and discuss readings about artists who employ art in the service of dissent, critiquing issues from environmental, sexual, race, gender, and class inequities to animal rights and government foreign and domestic policy. The course focuses on analyzing and synthesizing ideas while remaining aware of rhetorical concepts like audience, purpose, situation, and voice. The course emphasizes the development of college language skills and critical thinking, including the development of a thesis and argument, the demonstration of expository writing, and critical analysis of written texts.

ENGL 1051 05  WR2: The Art of Activism

Art and activism have been longtime partners in social change. Some believe that they're intrinsically related and others see them as separate. Some believe that as artists and creators of culture, we have a responsibility to make art that supports our values. In "The Art of Activism," we will examine this question from our personal perspectives, as well as various social movements that were expressed and/or supported through multiple mediums in public and more tradition venues. Movements will include Civil Rights, Punk, LGBTQ Rights, the Names Project AIDS Quilt, Riot Grrrl, Hip-Hop, graffiti, public muralists, painters, photographers, writers and more. We'll use handouts, films, and video, and students will do creative projects alongside their academic writing.

ENGL 1051 06  WR2: What’s Love Got to Do with It?

In A Midsummer Night’s Dream, Shakespeare’s Helena gripes that, "Love looks not with the eyes but with the mind." In other words, love is blind (or, at least in the play, Helena believes it should be). Yet, just as the famous line suggests, love does not always make sense. As Romeo and Juliet, Catherine and Heathcliff, and Kim and Edward Scissorhands would have us believe, it often appears to make no sense at all. And yet love prevails. Though, as anyone who has ever suffered from the condition can attest, love is not always sunshine and daffodils. With their 1980 album, the J. Geils Band explained that “Love Stinks!” Roland Barthes, an early 20th century French literary theorist and longtime sufferer of unrequited love takes an, at times, similarly cynical approach to the subject in his A Lover’s Discourse: Fragments. His enticing and thought provoking masterpiece will serve as the framework for this course as we attempt to plumb the depths of love. Other works may include Tennessee Williams’ A Streetcar Named Desire, Goethe’s The Sorrows of Young Werther, Micheal Ondaatje’s The English Patient, and Vladimir Nabokov’s Lolita.

ENGL 1051 07  WR2: Identity in America (cancelled)

This course looks at the growth and power of identity culture in America, with a focus on the social movements that have taken root through communities of identity. In this course we will explore identity through historical and literary sources, examining how identity culture has become so privileged in US society and asking the question: is there another way to see ourselves? In this course we will explore, Conservative vs. Liberal, as well as Chicana/o, African American, Asian, LGBTQ, Native American and immigrant identities in America, while viewing the social movements and writings that each of these groups has produced. Finally we will ask ourselves: How do I identify? And How else can I see myself?

ENGL 1051 08  WR2: Scare Me One More Time

Whether we are gathered around a campfire with friends or being put to bed by our parents, there are stories that terrify us which we ask to hear again and again. While these fairy tales and urban legends are often relegated to the world of childhood and adolescence, they are still frequently used to explore our modern anxieties and fears. In this class we'll examine how
artists use these stories in horror films, graphic novels, and books. We will also look at how these stories influence our own fear and used to frame world events.

ENGL 2600 01  ST: Real Stories: The Art and Craft of Journalism

Real Stories examines journalism as a craft, vocation and historical institution. Areas of study will include: the laws and ethics related to professional writing; the craft and technical tools associated with newspaper and magazine writing; and critical thinking and analysis of news and arts writing. Students will both evaluate published journalism, as well as produce stories. The course will include guest visits from working journalists, collaborative work with photojournalism students, and opportunities for publication in the student magazine, The Jackalope.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

ENGL/PHOT 3600 01/02  ST: Jackalope Practicum

In The Jackalope magazine course, writing and photography students work on the online student-driven publication for Santa Fe University of Art and Design. Students will work individually and in teams to create weekly stories, photography and audio-visual projects of interest to the campus community, including coverage of faculty, students, activities, performances, as well as events and organizations from the Santa Fe community. The course utilizes students’ writing and reporting skills, and also allows writing students the opportunity to develop multi-media skills using photography and audio-visual software.

NOTE:  Creative Writing students fulfilling a departmental requirement, register for ENGL 3600 01 (2 credits) or ENGL 3600 02 (4 credits).
Photography students fulfilling a departmental requirement, register for PHOT 3600 01 (2 credits) or PHOT 3600 02 (4 credits).

ENGL 3600/3601/3603 03  ST: Strange Bodies – Hybrity and Horror in 19th Century American and British Literature

Strange Bodies will concentrate on deformations of the idea of ‘the body,’ primarily in 19th century literature, but also with brief forays into the early 20th century. The course will examine a shifting sense of physicality, the industrial self, and the responses of British and American writers to advances in medicine and psychology, from surgery to opium dreams. Strange Bodies will also interrogate notions of possession, slavery, ethnicity, sexuality and the zombie as affected by the American Civil War. The objective of the class is to chart an understanding of the literature of the period as it reflects a reconsideration of the body, of the limits of life, death, and undead. Students will gain an essential context for analyzing these issues as they continue to appear in contemporary literature and culture. Required texts will include Oscar Wilde’s The Picture of Dorian Gray, Mary Shelley’s Frankenstein, Kate Chopin’s The Awakening, Robert Louis Stevenson’s The Strange Case of Dr. JEckyll and Mr. Hyde, H.P. Lovecraft’s Herbert West: Reanimator, and more!

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE:  Creative Writing students fulfilling a departmental requirement, register for ENGL 3600 03.
All other departments fulfilling the Humanities distributive core requirement, register for ENGL 3601 03.
All other departments fulfilling the Junior Ethical Responsibility core requirement, register for ENGL 3603 03.

ENGL 3600/3601/3603 04  ST: Literature of War

“A true war story is never moral. It does not instruct, nor encourage virtue, nor suggest models of proper human behavior, nor restrain men from doing the things men have always done. If a story seems moral, do not believe it. If at the end of a war story you fell uplifted, or if you feel that some small bit of rectitude has been salvaged from the larger waste, then you have been made the victim of a very old and terrible lie. There is no rectitude whatsoever. There is no virtue.”— Tim O’Brien. Since the beginning of history mankind has attempted to solve its moral and cultural differences with deadly force. Genocide in Rwanda. Nuclear bombs in Japan. The Holocaust. Religious conflict in the Middle East. The boy soldiers of the Sudan. Class warfare in Russia. Vietnam. What these conflicts do not have in common is race, religion, social class, or geography. What the participants in these conflicts do share is the horror of a violence that permeates every layer of society. Through the works of diverse authors we will ponder the role of war in our global society and how it is that human beings have yet to find an acceptable alternative. This class will examine war through the lens of several genres: non-fiction, poetry, fiction, art, photography, and film. Possible artists will include Ernest Hemingway, Elie Wiesel, Joe Sacco, Brian Tumer, Tim O’Brien, Wilfred Owen, and Susan Sontag.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE:  Creative Writing students fulfilling a departmental requirement, register for ENGL 3600 04.
All other departments fulfilling the Humanities distributive core requirement, register for ENGL 3601 04.
All other departments fulfilling the Junior Cultural Diversity core requirement, register for ENGL 3603 04.
ENGL 3600/3601 05  ST: Shakespeare’s Tragedies

What defines the genre of tragedy? How does Shakespeare both appropriate and resist theatrical conventions in his tragic plays? How are the lines of tragedy and comedy burreed in Shakespeare’s texts? Why do we seek out, again and again, the bad news of these stories of disaster, betrayal, and violence? In addition to asking broad questions about corresponding patterns in Shakespeare’s tragedies in both performance and on the page, this course will also focus on analyzing how the play’s meanings are informed and complicated by some of their specific techniques of poetry. Class readings will include the Big Four tragedies – Hamlet, Othello, King Lear, and Macbeth – in addition to other plays.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Creative Writing students fulfilling a departmental requirement, register for ENGL 3600 05. All other departments fulfilling the Humanities distributive core requirement, register for ENGL 3601 05.

FILM 2600 01/02  ST: Micro Cinema for Non-Majors

This course introduces students to some essential techniques of creating, shooting, editing, and uploading independent digital films to the Internet. Students are exposed to the practical and theoretical fundamentals of independent digital film production. Topics discussed in this course include: narrative story structure, directing actors for the camera, shooting digital motion pictures, techniques of lighting, digital editing, and output of finished work to the Internet.

FILM 3372 01  National Cinema: Hong Kong

In the latter decades of the 20th century, Hong Kong was known as “The Hollywood of the East.” Having the third largest film industry in the world at the time, Hong Kong directors such as Tsui Hark, John Woo, Wong Kar-wai, Ann Hui, Johnnie To, Clara Law and Fruit Chan produced films that were popular all over the globe while at the same time earning awards at international film festivals and accolades from film critics. This class will explore the works of Hong Kong’s master filmmakers.

FILM 3373 01  Film and TV Genres: Horror

This course surveys European and Asian horror films, from the silent era to the present. Through major works that have stylistically advanced the genre, the course will analyze the horror film as a form of both artistic expression and social commentary, dealing with contemporary issues as well as primordial fears.

FILM 3600 01  ST: Shooting the Music Video

The music video platform has become the launching pad for many film directors’ careers. This course provides real-world experience in developing creative content, shooting performance and concept sequences, and learning marketing and distribution options for music video and promotional content.

Prerequisite: FILM 1101 (Dimensions of Creativity) OR FILM 1103 (Production Explorations) & FILM 1104 (Post-Production Explorations)

AND

FILM 1102 (Intro to Moving Image Arts / Intro to Visual Storytelling)

FILM 3600 02  ST: Macro Cinema

This course covers the mechanics and aesthetics of digital video production. Emphasis is given to the ways in which the techniques of filmmaking, whether it be fiction or non-fiction, can be applied to tell a story and propel narrative. This class explores and develops creative expression, personal vision and critique skills through conceptualizing, planning, shooting, editing and presenting short films in digital video.
FILM 3600 03  ST: Acting for Film (course is currently pending)
Class will cover basic acting skills and exercises. It will introduce the student to specific skills needed for acting to the camera. It will include workshops on voice over and teach audition skills as well.

FILM 3600 04  ST: Lighting for the Camera (course is currently pending)
Class is a hands-on class teaching the vernacular and use of film lights and set up including grip equipment such as screens and diffusion. Students will learn basic film lighting to more advanced genre lighting and complex lighting set ups.

FILM 3600 05 / ARTS 2302/3600 05  ST: Advanced Sculpture—Object and Video
This 3D-4D class will focus on the intersection of sculpture and video. In this class we will cover object making, video shooting, editing, and presentation. By doing this we will explore expansion of each discipline by the other. This class will introduce and expand on the skills needed for making sculptural objects, objects as screens, objects in videos, and objects as evidence. We will cover the basic equipment and technology needed to produce art video. In addition, we will look at and deconstruct well-known art videos—in other words, a "post production guerilla video studio art practice." All students will produce multiple sculpture and video artworks over the semester aimed at gaining working knowledge of the practices and techniques needed for installation video. This class will produce work that will be included in the 2014 Outdoor Vision Fest!

NOTE: Film students fulfilling a departmental requirement, register for FILM 3600 05.
Studio Art students fulfilling a departmental requirement, register for ARTS 2302 05 Sophomore Sculpture Studio: Object and Video or ARTS 3600 05 ST: Advanced Sculpture—Object and Video

FILM / ARTS/ DART/ GRDN / PHOT 3600 10  ST: Outdoor Vision Fest
Project-based creative lab and environment that brings together students and techniques from various disciplines to explore and create works associated with the annual Outdoor Vision Fest (OVF). Projects undertaken include animation, short narrative film, video art, net art, sound art, performance, and mixed-media. Additionally, students will undertake aspects of event production and will play an integral role in producing the annual one-night OVF event. Experimentation in relation to the creation of work and outdoor projection and exhibition is encouraged.

FRYE 1025 01  LAS: Maps of the Mind
This liberal arts seminar explores the riddles and the paradoxes of the human mind through the contributions of classical and modern thinkers, philosophers, artists and social scientists. How does the mind make us uniquely human? What is the relationship of the mind to the human brain? How have we considered these questions across our history? What roles does the mind play in creativity and spirituality? How does society and culture work to shape the contents and nature of our mind?

GRDN 3600 01  ST: Brand X
This hands-on studio class will explore what makes a powerful and effective brand identity. Through the design and critique of logos, the development and implementation of advertising campaigns, and the construction of marketing plans, students will learn how companies, non-profits, and individuals successfully communicate to the world. Students will work with each other and real-world clients on a variety of projects using a mixture of design tools. By listening carefully to the needs of potential clients, they will harness their talents in the successful creation of a number of brands.

GRDN 3600 02  ST: Design X Nature  (cancelled)
The natural world has always influenced the expression of human design. Basic principles and processes of nature have been used throughout human history to communicate intuitive concepts seamlessly, efficiently and beautifully. It is particularly relevant in a global world to create meaningful communications that anyone—regardless of culture or language—can understand by using this common language. In this eclectic class you will explore relationships between visual patterns, shapes, symmetries and scaling performed in the natural world, and how to align design with nature’s powerful language. This class will include examples of process from nature and their correlates in humanly expressed design—why and how they work—and will engage the student in an experiential hands on process of creating design that uses nature as its mentor. Prerequisite: GRDN 1100 Graphic Design I.

GRDN 3600 03  ST: Creating Comics
A comic's combination of word and image is like no other medium — a unique experience for the reader and a singular challenge for the creator. Learn the language of comics and what it takes to design and execute a successful sequential
narrative. Explore the range of genres and storytelling styles and the innovators of the past and present. Critically analyze the structure of a comic, study the tools of the format and use those as a foundation to plan and produce your own. This will not be a drawing class. Although drawing may be explored and applied, students will develop an understanding of the storytelling process as applicable to various medias and areas of study. This class is open to students from all departments and any major.

**GRDN 3600 04  ST: 21st Century Design Entrepreneur**

Explore how the world of e-commerce opens new opportunities for graphic designers. Focus will be on creating designs to sell online using production methods that don’t rely on big budgets and large production runs. Projects will balance student’s evolving personal design aesthetic with an understanding of how to create finished products with limited means and how to sell those products to a global consumer base.

**GRDN/ARTS/BBAM/DART/ENGL/FILM/MUSI/PHOT 3600 07  ST: Artful Awareness**

This course explores mindfulness and contemplation as the ground for one’s creative process. Students will be introduced to philosophical, spiritual, and scientific approaches to understanding perception (our five senses), cognition (how we develop an understanding of our phenomenal world) and mental formations (storylines, labels and creative expression). Students will cultivate a breathing meditation practice known as Shamatha (Sanskrit: Calm Abiding) as a method to watch the arising of thoughts and the calming of mind. Visualization practices will be introduced and explored as well. This course is open to students of all disciplines. Each creative project is flexible and will be able to be completed in any medium or form.

**MUSI 3600 01  ST: Ableton Live Workshop**

This course provides an introduction to the Ableton Live audio creation and editing environment. Primary emphasis is on learning to use Ableton Live and similar applications for creative work in music composition, performance, and sound art. Secondary emphasis is given to understanding the aesthetic and historical contexts of the sound art and electronic music forms.

Prerequisite: MUSI 1030 or 1031 or instructor permission.

**PHSC 2601 01  ST: Art and Science in Nature**

Exploring the bridge between creativity and observation, this course combines hands-on expression and scientific knowledge. Drawing from biology, geology, chemistry and planetary sciences we will gather known history and facts pertaining to our studies. Field trips on and off-campus will utilize multi-media interpretation of our experiences. Many modes will be used, such as composition, sketching, sculpture, music and video to meld hard knowledge and individual expression.

NOTE: Fulfills Science/Math distributive core requirement

**PHSC 2601 02  ST: Introduction to Environmental Science**

This course reviews the scientific foundations and principles of environmental science and global environmental problems. Every society depends on the environment for survival and emphasis in this class is placed on critical international challenges in environmental management and solutions to these problems. The goal is to develop student problem solving skills, environmental awareness, and personal responsibility for future generations.

NOTE: Fulfills Science/Math distributive core requirement

**PHSC 2601 03  ST: Women’s Health: The Biology of Female Sexuality**

This course addresses the biology behind contemporary issues in women’s health. The course focuses on the biological basis of understanding the female body, including its anatomy, its physiology, women’s reproductive potential/ability and holistic health issues related to these issues. The overarching goal of this course is to empower women with the information and tools they need to make accurate and evidence-based health decisions. Psychological and social dimensions of women’s health will also be considered. This course incorporates yoga and meditation as a somatic foundation for understanding and enhancing the anatomy and physiology of the female body.

NOTE: Fulfills Science/Math distributive core requirement
PSYC 3601 01  ST: Introduction to Art Therapy

In this class students will explore the therapeutic use of art through readings, art-making, self reflection, and discussion. In class art experiences will enable students to gain an understanding of the ways that art can benefit themselves and others. Readings and discussions will cover the use of art as an emotional healing tool for various populations. With these insights, students will gain a deeper appreciation for the mysterious and multi-layered human expression reflected in the process and products of art-making.

NOTE: Fulfills Social Science core requirement

SOCI 4601/4602/4603 01  ST: Feminist Theory

The basic theoretical questions that we will address in this course range from deceptively simple ones, which attempt to define concepts such as woman/women, the body, gender, nature, otherness, labor, oppression and change, to more abstract interrogations of the theoretical assumptions operating within the explicative frameworks of postmodernism, post-structuralism, social constructivism, post-colonialism, materialism and transnational feminism.

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 4601 01. If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 4602 01. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for SOCI 4603 01.

SOCI 4601 02  ST: Until the Violence Stops

This class examines the forms and types of violence against women, including intimate partner violence, sexual assault, and socio-cultural, economic, political, and epistemic violence. This course will focus on violence against women in the United States and globally. Themes include: context of violence against women; power and emotional dynamics in domestic violence; the interrelation of gender, race, class and sexuality in interpersonal violence; violence against women of color; abuse in same-sex relationships; sex trafficking and military prostitution; media, sexual violence and the objectification of women's bodies; masculinity and violence; and gender, war and violence. In this course, we will be working closely with local and international V-Day initiatives and activities.

Prerequisite: PSYC 3015 Psychology of Women AND Instructor Permission Required

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 4601 02. If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 4602 02. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for SOCI 4603 02.

SOYE 2050 01  SYE: Art of Knowing

This course surveys and examines the ways of knowing and how we know what we think we know. The interdisciplinary study examines the nature of truth, knowledge, and reality; and it explores the ideas and assumptions which inform one’s learning and understanding, the Indigenous philosophy of coming to know, and the connection between art, self-knowing, and sense-making is emphasized.

SOYE 2050 02  SYE: The Creative Process

In this class I have undertaken a subject so vast and boundless that one cannot expect an exhaustive treatment in one semester, or as some might agree, in one lifetime. And though the journey into the nature and scope of our creativity may seem both difficult to begin, impossible traverse and endless as a journey only vaguely conceived, we cannot resist this journey into its investigation as we cannot resist the journey of our lives. Having said that, this class will attempt to help the student begin to discover and exercise their own creative process by 1. focusing on a few of the many incredible artists both past and present and, 2. we will focus on weekly assignments and also accomplish a semester project. We will do so by exploring in class the ideas, works and lives of selected artists, musicians, writers, philosophers and scientists as inspiration to deepen the student’s own experience and practice in their creative lives. It is hoped that class sessions will inspire and inform the student’s own work. Each student will also explore their own creative process by accomplishing weekly assignments, by selecting a semester project and keeping a log of their progress.

THEA 3600 01  ST: Drafting for the Theatre

This course will address more specific theatre standards and methods of drafting using AutoCad. This course will address skill sets used industry wide in the theatre world.