2015 FALL

Special Topic Course Descriptions

3-20-15

ARTH 3600/3601/3602 02  ST:  Art since 1980

Art Since 1980: The term ‘Postmodernism’ first appeared in the late nineteenth century, thought is has never been clearly defined; indeed, art critic and historian Eleanor Heartney wrote that, it is remarkably impervious to definition. Postmodernism usually refers to the art and architecture circa 1980 to the present with the reintroduction of figure painting, classical motifs, and other historic references in the work of artists including Robert Venturi, Frank Gehry, Gerhard Richter, and others. What makes Postmodern art important is not its novelty but the exploration of how the artists re-present the past to create something in the present, suggesting that everything new is merely a repackaging of ideas and forms from the past. In this class, we will look at how artists have expressed a Postmodern philosophy in various media, including (but not limited to) painting, architecture, sculpture, photography, performance art, installations, and electronic art. We will also discuss the political, economic, and social contexts and the effects of its production, distribution, and consumption.

Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

NOTE: If you are a Studio Art student and want this class to fulfill a departmental requirement, please sign up for ARTH 3600 02.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for ARTH 3601 02.
If you are any other department’s student and want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for ARTH 3602 02.

ARTH 4003/4601/4602 01  ST:  The Anthropology of Art

This course will present anthropological approaches to objects we call “art” as well as other examples of material culture in global societies, ancient to contemporary. Students will address arts in cultural context, focusing on production, use, meaning, distribution, consumption, materiality, and agency. The course will also address ethnography and the anthropology of some kinds of contemporary art practices, such as installation, performance, and street art, from Joseph Beuys to Banksy.

NOTE: If you are a Studio Art student and want this class to fulfill a departmental requirement, please sign up for ARTH 4003 01.
If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for ARTH 4601 01.
If you are any other department’s student and want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for ARTH 4602 01.

ARTS 2105/3600 01  ST:  Material Drawing

This course shapes engaged experimentation with various media through exercises and projects that are individual/collaborative, representative/abstract, intimate/monumental, material/ephemeral, flat/spatial.
Prerequisite: ARTS 1101 or Instructor Permission

ARTS/BBAM/CWRT/DART/GRDN/FILM/PHOT/THEA 2600 01  ST:  Intro to Community Arts

Ever wonder how to take your “arts” practice out into the world to make a difference? This class is an introduction to that dynamic of difference, regardless of discipline. Community arts combine the skill you develop in studios and labs with social engagement. This course is taught collaboratively with Santa Fe Art Institute and is enriched by their roster of artists working in the social justice fields.
Prerequisite: sophomore standing or above.

ARTS 2600/3600 02  ST:  Printmaking / Intermediate Printmaking

This course is an introduction to printmaking and will expose students to the particularities of developing imagery via monotype, relief, and intaglio processes. Safe and shared studio habits involved with printmaking will be covered along with the printing of multiples/editions, registration, and craftsmanship. Field trips to local galleries and print shops will further
expose students to the craft and trade of hand-pulled prints. Students may retake this course to further their exploration of the techniques covered in assignments self-designed with instructor guidance and approval.

Prerequisites: ARTS1001 and ARTS 1101 or instructor permission.

NOTE: If you are a Studio Art student and took ARTS 2600 01 ST: Printmaking during the 2015 Spring semester, you may sign up for the ARTS 3600 02 ST: Intermediate Printmaking section for the fall semester; with the instructor's permission.

ARTS 3600 03 ST: Casting for Meaning

This course explores the relationship of material, form, and context through sculptural casting processes. Traditional and alternative mold making and casting processes will be utilized in exploring concepts through material, repetition, placement, and context.
Prerequisite: ARTS 1301

ARTS 4600 01 ST: Advanced Sculpture

This course will focus on individually defined projects that include sculpture and related methods. This class will expand on the skills needed for making 3-dimensional artwork. Students will develop artwork through tailored projects, in-class discussion, faculty critique and peer critique. In this class we will cover object making, materials, tool use and presentation as they relate to the student's project.
Prerequisites: ARTS 1301 and instructor permission.

CWRT 2601/2415 01 ST: The Gothic

Dracula, Frankenstein, Dorian Gray…These icons of the Gothic tradition represent the dark, decadent and perverse side of the Romantic tradition in the 19th century. This class will examine the vampire narrative, the ghost story, the creature, the criminal, science, opiates, mysticism and the alien, in the context of the development of the 'psychological novel' and the manifestation of cultural and sexual anxieties during the Victorian era in Britain and post-bellum America. An extensive range of novels and short stories will be studied as pre-Freudian art in a post-Freudian world. The course will provide a context for the analysis and production of contemporary horror texts, films, art, and popular culture. Authors to be studied include: Bram Stoker, Mary Shelley, Oscar Wilde, Edgar Allan Poe, Elizabeth Gaskell, Joseph Sheridan Le Fanu, J.K. Husymans, H.G. Wells, Henry James and others.
Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

NOTE: If you are a Creative Writing student and want this class to fulfill your “Literary Tradition” course requirement, please sign up for CWRT 2415 01.
If you are any other department's student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 2601 01.

CWRT 2601/2717 02 ST: 20th Century American Fiction

In this course we will explore a wide range of writers from this crucial period in American literary life. In addition to close and critical examination of a body of representative work from a diverse group of American fiction writers, we will explore the ways in which these various authors influenced modern literary criticism and developed novelistic trends that paved the way for the writers of the 21st century.
Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

NOTE: If you are a Creative Writing student and want this class to fulfill your “20th Century Literature” course requirement, please sign up for CWRT 2717 02.
If you are any other department's student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 2601 02.

CWRT 3600/3601 02 ST: Latino and South American Literature

From lost Mayan civilization to fractured Californian pop art and postmodernism, this class will survey and investigate the dazzling range of South American and Latino literature from the first colonial texts of the ‘New World’ and the revolutionary records of Che Guevara, to the magical realism of Isabelle Allende, Jorge Louis Borges, and Gabriel Garcia Marquez, with fiction and non-fiction narratives from Chile and Peru to New York and New Mexico. This course will examine literature as an expression of and exploration of indigenous and immigrant identities, colonial and post-colonial discourse. Myth, eroticism,
horror, metamorphosis, political assassinations, the poetics of difference, civil rights, all contribute to the structure of this study. Some of the many other authors included are: Helena María Viramontes, Sandra Cisneros, Julio Cortazar, and Roberto Bolaño. 

Prerequisites: ENGL 1050 and ENGL 1051 or instructor permission.

NOTE: If you are a Creative Writing student and want this class to fulfill your “World Literature” course requirement, please sign up for CWRT 3600 02. If you are any other department’s student and want this class to fulfill your Humanities distributive core requirement, please sign up for CWRT 3601 02.

CWRT 3600 01 ST: The Lyric Essay

In 1997, Seneca Review surveyed a growing body of work it deemed “poetic essays” or “essayistic poems,” noting that such hybrids “give primacy to artfulness over the conveying of information. They forsake narrative line, discursive logic, and the art of persuasion in favor of idiosyncratic meditation.” And the Lyric Essay was born. Or was it? Since that time, the Lyric Essay has continued to defy simple categorization or labeling, and has lent itself to a still-evolving critical discourse regarding form, lyricism and intent. In this course, students will critically explore a myriad of works by practitioners working from all angles in the Lyric Essay subgenre, and consider the ways in which these works conform to, expand and push the boundaries of various established and emergent techniques, including but not limited to the prose poem, hermit crab essay, collage work, and the braided essay. Students also will create and workshop their own Lyric Essays, experimenting with a variety of forms. Readings may include work by Eula Bliss, David Shields, John D'Agata, Jenny Boully, Lia Purpura, Anne Carson and more.

Prerequisites: CWRT 2350 or ENGL 2230 TCW: Creative Non Fiction.

NOTE: Creative Writing students - this class will be used to fulfill your ENGL 4304 or CWRT 4350 Advanced Creative Nonfiction Workshop requirement.

DANC 2600 01 ST: Hip Hop

This course is a workshop format taught by special guest to contemporary hip hop dance technique. Hip hop dance skills from warm-ups to choreographed routines will be applied.

ENGL 0500 01 - 03 Developmental English

This course is designed to help students improve their basic writing skills to the college level. The emphasis is on learning to write an effective paragraph containing a clearly expressed central idea supported by relevant, well-organized, specific details and examples. Successful completion of this course prepares students scoring below the cut-off point in the COMPASS assessment to take ENGL 1050 the following semester.

ENGL 1050 01 - 12 WR1: English Composition

This topic-driven writing 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, including the developing of a thesis and argument, demonstration of expository writing, and critical analysis of written texts.

ENGL 1051 01 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 02 WR2: Myths and Modern Heroes

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 105 03  WR2: The Changing Face of Madness

Whether it is a serial killer preying on a terrified populace or a pill-popping housewife suffering from the suburban malaise, the media bombards us with images of "insanity." However, these images rarely reflect the reality of mental illness. Instead these representations often reveal the anxiety of the culture and the culture’s attempt to control transgressive forces. In this class we will examine the changing view of mental illness as presented in literature, art, film and television. We will examine how these different texts are used to both sensationalize and romanticize mental illness, as well as examine how artists have used their work to call attention to the issues faced by the mentally ill.

ENGL 105 04 – 07  WR2: Identity in America

This course carefully examines the social movements that have taken root through communities of identity in America with a focus on student driven research and discussion. Through in-depth analysis and research, we will explore identity by way of historical and literary sources. We will use the experiences of Chicana/o, African American, Asian, LGBTIQ, Native American and immigrant identities in America and the social movements and writings that each of these groups has produced to explore this topic. Additionally, students will focus on the craft of research and will work on fine-tuning their research and writing tools. Students will use identity as a starting point to develop their own questions and research subjects.

FILM 3600 01  ST: Making 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 1103 (Production Explorations) & FILM 1104 (Post-Production Explorations)

FILM 3600 02  ST: Project Workshop

Project Workshop is an intermediate and upper-level course that facilitates creation of independent projects, which are pre-approved by an appropriate faculty member and can include: film production, editing, screenwriting and new media projects. The course provides mentorship throughout the creative process: conceptualization; research and logistical planning; realization and presentation.

NOTE: May be repeated for a maximum of eight credits. Instructor permission is required.

FILM 3600 03  ST: Shoot the Stars Leadership

This course is necessary for students interested in key on-set positions for Shoot the Stars! (STS) films and promotional media (EPK), including director, producer, director of photography, 1st AD, and production designer. The course prepares students for: managing teams; developing schedule and budget; managing pre-production workflow; casting; working with faculty, mentors and cast; cooperating with promotional and marketing demands of STS; and post-production management and workflow. (NOTE: Acceptance into this class is not a guarantee of any position with STS.)

Prerequisite: junior or senior standing, and permission of instructor.

FILM 3600 05/06  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.

FRYE 1025 01 - 11  LAS: Who Am I?

Throughout the semester, students will embark on a journey of self-discovery through exploring the topic of personal growth via readings and the creation of arts-based self-reflection projects. Specifically, students will explore turning points and key people in their lives, the dance of gender and self, race and ethnicity, and consider one’s self in both historical and contemporary context. Throughout the course, students are encouraged and supported to construct meaning of their lives and create alternative views of self to expand their emerging identities as artist and scholar.
GRDN 3600 01  ST: 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.
Prerequisite: GRDN 2100 (Graphic Design II)

GRDN 3600 02  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 is applicable to various medias and areas of study. This class is open to students from all departments and any major.
Prerequisite: None

GRDN 3600 03  ST: Design for Film

Using film poster design as a launching point, this class will take an in-depth look at the various roles graphic designers play in the film industry, and will offer hands-on experience with the tools and techniques necessary to produce effective design for all stages of a film's production.
Prerequisites: GRDN 2100 (Graphic Design II)

MUSI/ARTS/CWRT/FILM/GRDN/PHOT/THEA 3510 01  Interdisciplinary Arts Collective

ARROYO RECORDS is a student-run record label which we have started that will function as a soup to nuts, fully operational record label. It will release at least one (1) CD per academic year, for the first three (3) years. Every division that exists in a real world label will exist in ours. As a result, there is need for students from EVERY area of instruction at SFAUD to learn about and perform such non-music oriented tasks as art work (CD covers and design, posters), graphics, PR, music video, photography, website and social media development, business documentation and infrastructure, marketing and promotion, live performance support and management and event planning.

MUSI 3600 01  ST: Studio Management and Maintenance

This course introduces students to ideas regarding the business of managing and maintaining an audio recording facility. General business concepts, construction considerations, operational modalities, and marketing ideas are discussed. A general knowledge of maintenance concepts, tools and techniques will be covered. This course does not delve deeply into electronics or acoustics. The maintenance component is intended to provide students with basic troubleshooting skills, not necessarily in-depth repair skills. Students who become able to identify the source of technical problems in a studio environment will be better equipped to take the correct course of action to remedy them, or at least hire the right people to fix them.

MUSI 3600 02  ST: Navigating the Teaching Labyrinth

This course offers an introduction to vocal and instrumental methods of music education, social and cognitive development, aesthetic philosophy, and the language and legal aspects of public and private education. Students will develop skills and materials to support successful private lesson studios and group classes, and will have the opportunity to explore aspects of ensemble instruction and artist-in-residency workshops.

PHSC 2601/3603 01  ST: 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: If you want this class to fulfill your Science/Math distributive core requirement, please sign up for PHSC 2601 01.
If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PHSC 3603 01.
This course explores the interface of creativity and observation and investigates hands-on art form expressions and scientific knowledge in the natural world. Drawing from presentations by local artists and scientists explaining their perspectives about the interrelationship between the Arts, Sciences, and Nature, we will discover and learn while building knowledge together pertaining to our studies. Many guest speakers will be making presentations, from painters, sculptors, scientists, performers, and more to meld scientific knowledge and individual expression.

NOTE: This class will fulfill your Science/Math distributive core requirement.

This course introduces concepts of water chemistry, ecology, ecosystem interrelationships between aquatic systems and climate, weather, fluid dynamics, nutrient cycles. Students examine complexities of the human impact on the planet and suggest sustainable strategies to mitigate adverse environmental impacts to biodiversity, conservation, population, pollution, and climate change. Materials for the course will aid in the understanding of scientific principles, quantitative and qualitative reasoning, creative thinking, analytical investigation, and critical analysis of current data.

NOTE: If you want this class to fulfill your Science/Math distributive core requirement, please sign up for PHSC 2601 03. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PHSC 3603 03.

This course explores the topic of health and wellness from an integrative, holistic approach. Students will understand that when applied to health, holism implies that the health and harmony of the mind, body, and spirit create a higher, richer state of health than would be achieved with attention to just one element. Integrative health is a view of wellness in which wide ranges of approaches are used to establish balance. The course will focus on health belief systems, sustainable living, and pathways to developing healthy, authentic lifestyle practices.

NOTE: If you want this class to fulfill your Science/Math distributive core requirement, please sign up for PHSC 2601 04. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PHSC 3603 04.

What is the Wild Woman archetype and how does this archetype shape our understanding of ourselves and our art? Using the seminal text, Women Who Run with the Wolves, we will explore the myths of "La Loba" and "Bluebeard", as interpreted by Dr. Clarissa Pinkola Estes, as a platform to access the wisdom inherent in the feminine psyche. Emphasis is on understanding ourselves in relation to the Wild Woman archetype and how this ancient archetype influences our connection with our bodies, our dreams, our Earth, and our art form.

Prerequisite: Explorations of Self, Psychology of Women, or Integrative Health. Instructor permission required.

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for PSYC 2601 05. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for PSYC 3603 05.

This course introduces artists to the interdisciplinary field of feminist scholarship and women’s psychology. After tracing the historical emergence of feminist critiques, the course surveys contemporary women’s issues, particularly health and sexuality, creativity, spirituality and politics. Each section draws on historical analysis and illustrates the wide variations of women’s experiences relating to systems of privilege and gender expression. We will explore, in-depth, the process of women confronting and creating culture in digital technologies, television, the movies, contemporary music and music videos, print media, and the arts.

Prerequisite: ENGL 1050 and ENGL 1051.
SOCI 3603 01  ST: Ethical Responsibility

Ethics is the branch of philosophy that considers what is right and wrong, good and bad in human activities; it helps us determine how we ought to live, how to refine, live by and articulate our own moral and ethical framework. We do this first by exploring various historical, religious and philosophical traditions. We then explore some of the current issues confronting us. We then learn about those in the world who can teach us and provide us with examples from their own lives how they have met life's challenges in such areas as the arts, sciences and politics. Because the modern world has become so complex, moves so fast and exposes us to such a wide variety of cultures and traditions it has become essential that we develop a compass with which we can use to guide us successfully through our life's journey.

SOYE 2050 01  SYE: Salvation and Savagery

This course examines the way various religions promise salvation and promote conflict within historical and contemporary cultures. Examples include forms of this-worldly and other-worldly salvation (forms of afterlife) and examples of conflict between religion and culture, including genetic engineering, capital punishment, same-sex marriage, euthanasia, and persecution.

SOYE 2050 02  SYE: The Art of Activism

Art and activism are longtime partners in social justice movements. Some artists believe that the two are intrinsically related, and others see them as separate. Some believe that as artists, we create culture, and thus, we have an ethical responsibility to make art that supports our values. In "The Art of Activism" we will explore this question from a personal perspective, as well as in various social justice movements expressed and/or supported through multiple artistic mediums, in individual, public, and more tradition venues. Movements to be studied will include the propaganda of labor and union, anti-war, Civil Rights, Indigenous rights and visibility, Feminism, LGBTQ+ Rights, the global AIDS epidemic, Riot Grrrl, Hip-Hop, graffiti arts, climate change, painters, photographers, writers and more. We'll use discussion, in-class experiential activities, handouts, films, historical video and audio documentation, and individual and group creative projects. Students will also keep an ongoing journal throughout the semester.

SOYE 2050 03  SYE: Reel Food – The Power and Possibility of the Food Movement

This course will highlight problems with the current industrial food system, as well as the rapidly growing food sustainability movement. Through documentary films and texts, students will be able to evaluate the current food system that has personal, social, and philosophical dimensions, especially in terms of the value of community and food. Through foreign films, such as Like Water for Chocolate and Babette's Feast, students will be exposed to the variety of multicultural attitudes towards food gatherings. Utilizing the text, Fast Food Nation, the class will study the class divide connected with our food system, for example, the inability of the poor, mainly minorities, to afford wholesome food, and the tragedy of unjust working conditions and wages endured by lower class food workers. The second half of the course is devoted to ways in which reformers are trying to improve the food system. Here our text, Change Comes to Dinner, as well as assorted films, will help students evaluate the power and possibility of the new food movement, including its evidence in Santa Fe. In the past this course has proved beneficial on a personal level to members of the class.

SOYE 2050 04  SYE: Reel Justice – Hollywood, Crime and Punishment

This course concerns issues of crime and punishment as viewed on the screen. Topics include: causes of crime; types of crime, both violent and non-violent, social, economic and political; the main players in the criminal justice system, such as police and the courts; and the philosophical purposes of punishment. Emphasis is placed on the class system as it relates to the criminal justice system, especially in the area of white collar crime and the drug war. An additional element in the class is provided by the text, Nicole Rafter's excellent book on how Hollywood has portrayed the American criminal justice system. Finally, Restorative Justice, a new philosophical approach to crime and punishment is critiqued through films on the subject. This course is based on Winston Churchill's remark that one can evaluate a society from the way it treats its deviant population.
SOYE 2050 05  SYE: Dragons/Whores/Songs

This course explores the symbols, structure, and message of the biblical Book of Revelation in its cultural context and its relevance in addressing contemporary intercultural and ethical issues. The Book of Revelation offers a passionate critique of the oppressive political, economic, social, and religious realities of its time, and unveils a vision of justice and peace challenging ethical responsibility relevant to the modern-day situation in our time culture.

SOYE 2050 06  SYE: Creativity and Innovation

Creativity and innovation take place in many domains such as business, science, and the arts. Learn the distinction between creativity and innovation. Apply findings from the scientific literature about the antecedents of creativity and innovation including emotions, cognition, individual differences, and social contexts. Experiment with ways to enhance your creativity and skills for innovation.

SOYE 2050 07  SYE: Art as Experience

For many, contemporary art is at best entertainment and at worst elitist. And engagement with the art of the past often ceases on leaving a museum, or stays within the confines of the coffee table book. This seminar will examine the profound relation of art and culture, and the capacity of the arts to inform our understanding of the world and help shape our response to it. The seminar’s assertion that art is an experience will start with a fundamental inquiry into what constitutes an experience (versus an interaction that is inchoate or incomplete), and what constitutes an art experience. The course will proceed to examine critical approaches to pivotal art periods and to the cultures which gave rise to them, and explore the student’s own engagement with, and practice of art, its place in their own life and its role in shaping their experience of contemporary cultures. The seminar will use several texts as principal resources, including essays from John Dewey’s Art and Experience, Jose Ortega y Gasset’s Some Lessons in Metaphysics, Andre Malraux’s Museum Without Walls, Clifford Geertz’s The Interpretation of Culture, and Arthur Danto’s What Art Is. Students will identify key ideas from the varied texts through critical reading and draw upon their diverse perspectives to address critical, social, and cultural issues. The goal of the course is to educate students in the need to integrate these issues and ideas in their personal, social and intellectual life and apply them to the manifold cultural forces at work in today’s world.

THEA 1600 01  ST: Foundational Drawing Skills

This course will offer foundational skills in figure drawing and still life drawing, as well as provide an introduction to perspective drawing and architectural drawing, in preparation for theatrical design drawing.