2016 FALL
Special Topic Course Descriptions
8-17-16

ARTH 3600 / 3602 01  ST: Landscape in Visual Culture

Landscape is a significant theme in contemporary art practice. But what is a landscape? Is it a place? An idea? Is the landscape natural or mediated by humans? How do artists approach the topic of landscape? This course will explore conceptualizations of landscape, from a broad selection of cultures, from the most ancient to contemporary. Course topics will include: Vision and Visuality; Virtual landscapes; Landscapes of the dead and Buried Landscape; Early images of the Americas; Romantic and Sublime landscapes in Western art; Landscape and National Identity; Landscape and Spirituality; Landscapes in Euro-American Modernism; Landscape and Tourism; Religious, ideological, and civic functions of Eastern and Western gardens; Environmentalism; Land Art; Imperial and ideological landscape; Landscape, time, and process; Cartographic practice; Framing the View; Landscape in contemporary art.

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 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 3602 01.

ARTH 4600/4602 and BUSI / PHOT 4600 02  ST: The Map is Not the Territory
(8/29/16 thru 10/21/16 and is 2 credits only)

This course supports the traveling exhibition by the same name, which will be installed in the SFUAD Fine Arts Gallery (Sept. 16-October 15). This exhibition of works on paper, photography, social practice and video explores “Parallel Paths—Palestinians, Native Americans, Irish.” Students will be involved in exhibition installation, event planning (artist panel), and will have the opportunity to work with internationally renown art activist/critic/writer Lucy Lippard. Students will study the themes of the exhibition through reading and discussion, and will further their understanding through two public panel discussions with artists and activists. This course integrates hands-on gallery practice, an understanding of a history that slices through and connects three seemingly disparate cultures, and considers the potential of contemporary art as social practice.

Prerequisites: Junior or Senior Standing 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 4600 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 4602 02.
If you are a Business or Photography student and want this class to fulfill a departmental requirement, please sign up for BUSI 4600 02 or PHOT 4600 02, respectively

ARTS 3403 and DAVD / FILM / MUSI / PHOT 3600 01  ST: Installation Art

Are you a writer, painter, filmmaker, theater artist, musician, designer, sculptor or photographer who wants to know what would happen if you used your medium in a new way? Investigate how what you do can extend into large space, virtual space, the streets or . . .

Installation Art students from all departments will investigate ways to extend their primary medium into expanded ways of thinking, making and presenting. Working on your own and in teams, combine your passion for acting, writing, lighting, painting, sound, drawing, scene design, photography, cinematography with other media—as installation art. Using historical and contemporary readings, discussions and artist visits, this class will trace and make work in response to the development of Installation Art.

Prerequisites: ARTS / DART / PHOT 1001 or instructor permission
In this semester devoted to relief printmaking, students will engage in individual and collaborative printmaking projects that range from 3 inches to 8 feet in scale. Wood, linoleum, and cardboard/matt board blocks will be used and will engage single state, multiple block, reduction, collagraph and jigsaw planning, carving, and printing. As a class, we will explore "layer cake" printing and jigsaw printing with a couple of projects by combining one another's blocks and experimenting with the spontaneous results. No printmaking experience necessary.

Prerequisite: ARTS / DART / GRDN / PHOT 1001

**ARTS / DAVD / PHOT 2600 02**

ST: Digital Plein Air Painting

iPhones, iPads, tablets, powerful laptops all mean that we are recording details of life and staying connected 24/7/364. In this course, we will take to the streets and country of Santa Fe to see how to use these everyday devices as tools of art making. We will explore the technical as well as conceptual challenges. What opportunities become available when you can, while on site, capture, manipulate and send to others your direct response to an environment? This is a great way to learn digital media; by doing and solving "right in the moment" problems. You do not require expertise--only courage--to try something. This course will also explore how to take these digital plein air postcards into digital media like ebooks, social media, print, or even use them in your drawings and paintings.

Prerequisites: None

**ARTS / DAVD / PHOT 2600 03**

ST: Digital Portfolio

The management of your digital profile is as important as the portfolio you bring with you during an interview. Before you even get the interview, your digital presence will be explored. This course will show you how to create a Portfolio website, blog, facebook, ebook, and collections presence that you can use to inform the public (or invited group) of what you are about. Inevitably, the choice of how to present oneself also helps in better defining the arc of the work for you. This course will help familiarize you with what opportunities there are via the internet and some of the tools for working in it.

Prerequisites: None

**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.

**BBAM 3600 01**

ST: Introduction to Producing for Film

This course focuses on the logistical and financial management of film production. Topics covered include: budgeting, scheduling, and studio and location management. Students enrolled in this course will gain practical knowledge through assisting in and management of the production of student films.

Prerequisites: BBAM 1000 Introduction to Creative Business, BBAM 2004 Principles of Management, or Instructor/Chair Permission.

**CMDN 3600 01**

ST: Design Entrepreneurship

This course investigates self-directed projects, independent business development, institutional or organizational communication design projects as freelance or as self-directed business. Students will work together in teams to develop products, boutique business services, products, collateral or ephemera including all content writing, visual and worded messages, and all supporting materials. Projects will address design, typography, image, content and production as well as business based issues of budgets, manufacturing, production, presentation, sales and distribution.

Prerequisites: CMDN 1050 Digital Image Making (formerly GRDN 1050), CMDN 2000 Communication Design I (formerly GRDN 1100), CMDN 2100 Typography I (formerly GRDN 1200).
**CMDN 3600 02**  
**ST: Advanced Communication Design Systems**

This course investigates advanced design problems (integrated systems) in packaging, entertainment design, announcements, invitations and unique design problems: wedding announcements, moving announcements, birth announcements and special events systems all requiring a series of collateral pieces.

Prerequisites: GRDN 3100 Graphic Design III and GRDN 2200 Typography II.

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**CWRT 2600 / 2601 01**  
**ST: Ethnicity and Existentialism in American Playwriting**

This class focuses on contemporary American drama, and examines playwriting as a mode for the exploration of existential themes and crises, particularly as these relate to ethnicity, and socio-political and cultural identities. The class will engage in readings and critique of a series of plays, and will contextualize the required texts within the context of, for example, the Black Lives Matter movement, grunge, past and present coverage of the O.J. Simpson trial, and shifting media representations of the urban experience. The class will also involve the study of plays adapted for film. Students will analyze and demonstrate critical perspectives based on works from Samuel Beckett's *Waiting for Godot* to Ntozake Shange's *For Colored Girls Who Have Considered Suicide…* and David Henry Hwang’s *M. Butterfly*.

Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

*NOTE:* If you are a Creative Writing student and want this class to fulfill your "Contemporary Literature & Genre" course requirement, please sign up for CWRT 2600 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.

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**CWRT 3600 / 3602 01**  
**ST: Dystopian Writing Through a Gendered Gaze**

"What is genre? What is gender? These seem to remain open questions," Margaret Atwood said in a 2014 talk on Genre and Gender at Penn University. In this case, the genre in question was science fiction or, as Atwood prefers to call it, speculative fiction. Frequently dystopian in nature, speculative fiction has long been a fertile landscape in which to consider contemporary and universal questions of gender, sexuality and identity. In this course, students will read, discuss and write about a wide variety of short fiction, novels and nonfiction written in the dystopian tradition, while also learning to contextualize these works according to critical feminist, queer and literary theories. The class will include considerable reading and discussion of authors such as Atwood, Marge Pierce, Aldous Huxley, Kazoo Ishiguro, Ursula LeGuin, Emily St. John Mandel 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 "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.

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**DANC 2600 01**  
**ST: Contemporary**  
(CANCELLED)

The class focuses on the study of contemporary dance technique for the purpose of strengthening and increasing the range of motion of the individual and learning various styles of contemporary dance techniques. Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet.

Prerequisites: None

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**ENGL 0500 01 / 02**  
**Writing Roundtable Pre-Cursor I**

The major topics covered in this course include reading comprehension, critical thinking and the written and oral expression of comprehension of texts. Students will be provided with an introduction to basic grammar, punctuation and language usage, as well as increased familiarity with the writing process. Coursework will include exercises in grammar, work on reading comprehension skills, and practice in writing unified, organized and well-developed paragraphs and essays.

Prerequisite: None
ENGL 0501 01 / 02 Writing Roundtable Pre-Cursor II

The major topics covered in this course include reading comprehension, critical thinking and the written and oral expression of comprehension of texts. Students will be provided with an introduction to grammar, punctuation and language usage, as well as increased familiarity with the writing process. Coursework will include exercises in grammar, work on reading comprehension skills, and practice in writing unified, organized and well-developed paragraphs and essays.

Prerequisite: Beyond beginner attainment on COMPASS, SAT, or ACT exam

ENGL 1050 01 / 04 / 08 WR1: Visual Arts

Providing an introduction to composition from a visual artist's perspective (Digital Art, Graphic Design, Photography, and Studio Arts) this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1050 02 / 07 / 09 WR1: Storytelling

Providing an introduction to composition from a storyteller's perspective (Creative Writing and Film), this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1050 03 / 05 / 06 WR1: Performing Arts

Providing an introduction to composition from a performing artist's perspective (Music, and Theatre) this course will develop writing and analytical skills through close reading and clearly reasoned arguments. Over the course of the semester you will learn how to become a critical reader: to explore and speculate on a particular problem, issue, or theme by anchoring your ideas in textual evidence. Your essays will be built up in stages from the building blocks of close reading, selection of evidence, thesis and introduction development, organization, and so on. Cumulatively, the assignments will teach you how to write an argumentative essay, including the design, development and support of an engaging thesis. Additionally, you will learn how to conduct academic research in the support and development of a research based paper. The main goal of this course is to enable you to transform a personal response to a literary work into a crafted, thought-provoking, analytical essay.

Prerequisites: Beyond intermediate attainment on COMPASS, SAT, or ACT exam

ENGL 1051 01 / 04 WR2: Treading New Ground (01 SECTION CANCELLED)

The United States are commonly called a “melting pot,” but what exactly does that mean? This course will utilize contemporary literary theory to examine minority focused and created literature and arts works, and movements within the United States to determine the importance of representation within the arts and modern society. Drawing from diverse texts such as Butler's Gender Trouble, Lacan’s Mirror Stage, Bordo's Twilight Zones, Saussure's Theory of the Sign as well as others, we will take a theoretical approach toward analyzing literary works to determine the levels of impact those representations have achieved within the overall U.S. cultural view. This investigation will be helped along by both well-known and rarely-seen literary works and works in other mediums (to include film and visual art).

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam
ENGL 1051 02  WR2: Being the Change You Want to See

This course examines the role of rebellion within art, social systems, and the self. In this class, students will explore the implications of creativity as an act of rebellion as they deeply examine the work of James Baldwin, Howard Zinn, Ai Wei Wei, Marina Abramovic, and Ta-Nehisi Coates. In addition, through writing students will examine the themes of complacency as it relates to nationalistic ideals and ways inner rebellion can shift personal and even global perspectives. Together, we will seek our inner rebel. Over the course of the semester, students will quest for ethical answers and new ways of approaching themselves, the world around them, and language.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

ENGL 1051 03  WR2: Non-Violent Direct Action

This course examines non-violent direct actions and social justice campaigns. Students will explore the psychological and social dynamics in change campaigns through writing, reading and group work. Motives for engagement such as moral certitude, spiritual conviction, idealism, and the urge to contribute will be considered. Specific direct actions and campaigns world-wide such as Gandhi's independence movement and the American Civil Rights and 1960s Peace movements will serve as examples. Students will also explore recent and current social justice efforts. Non-violent tactics and the creation and development of broad based movements for change will be evaluated. The crucial role of the arts in social change efforts will be featured.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

ENGL 1051 05  WR2: The Mythology of the American Road Trip

The mythology of the Great American Road Trip has aspects of the myths of the American Dream, the Western Frontier, Urban Legends, and, of course, the Hero's Journey. The idea behind it is that we can find ourselves on such an expedition. Paul Theroux of Smithsonian Magazine writes that "The cross-country trip is the supreme example of the journey as the destination." In this class, we will explore this myth through a variety of texts, such as classics like Jack Kerouac's On the Road, John Steinbeck's Travels with Charley, and excerpts from Robert Pirsig's Zen and the Art of Motorcycle Maintenance, as well as from more recent perspectives, as can be seen in William Least Heat Moon's Blue Highways and Erika Lopez’ graphic novel, Flaming Iguanas: An Illustrated All-Girl Road Novel Things. We will utilize pieces of other American and classical mythologies, combined with examples in music and movies to discuss what the road trip myth can communicate about the American identity.

Prerequisites: ENGL 1050 or Beyond advanced attainment on COMPASS, SAT, or ACT exam

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.

Prerequisite: junior standing or above.

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

FRYE 1025 01 - 10  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.
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.

**PSYC 3013 01**  
Archetypal Psychology I

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", "Bluebeard", and “Vasalisa the Wise” 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.

Prerequisites: PSYC 3007 (Explorations of Self) and/or PHSC 2600/3603/3002 (Integrative Health) or instructor permission

**PSYC 3601 01**  
ST: Psychology of Creativity

This course explores approaches to "How might we proceed when confronted by problems, situations too ambiguous, complex, or messy or impossible to be addressed directly through logical strategies?" It seeks to increase the participants' understanding of creativity, to improve their creative problem-solving skills and to enhance their ability to promote these skills in others, in a variety of educational settings. Students participate in activities designed to help develop their own creativity, and discuss the creative process from various theoretical perspectives. Readings are on such topics as creative individuals, environments that tend to enhance creative functioning, and related educational issues. Discussions with artists, scientists and others particularly involved in the creative process focus on their techniques, and on ways in which creativity can be nurtured.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Fulfills Social Science core requirement

**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.

Prerequisites: ENGL 1050 and ENGL 1051 or Instructor permission.

**SOYE 2050 01**  
SYE: Dragons, Whores and 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 02**  
SYE: Religion and Image

This course examines the similarity of the artistic and religious quest for the depth dimension and spiritual meaning underlying the appearances of empirical reality. The focus is on the reciprocal relation of religion and art forms. Topics include the nature and interpretation of art, the ethical responsibility of artists, and the interplay of religion and art in various art forms from different cultures.
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: Hollywood Goes to Court

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: 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 traditional venues.

SOYE 2050 06  SYE: Creativity and Innovation

Creativity and innovation take place in many domains such 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: Who Are We?

This seminar leads an exploration of our social system from an interdisciplinary social sciences perspective, drawing upon the academic disciplines of sociology, psychology, history, economics, anthropology and political science. Emphasis is placed on individual and shared human experience in society. How do variables such as culture, gender, our biological inheritance, the history and structure of the society in which we find ourselves today, shape our unique individuality? And conversely, how do the choices we make concerning our unique identities shape this society? We will examine the nature of individual and group identity. We will explore how our identities seek expression.

SPAN 1001 01  Beginning Spanish

This course is designed exclusively for students with no previous exposure to Spanish. The main objectives of this course are to help students develop effective communication skills in Spanish through the elementary development of the four basic language skills (listening, speaking, reading and writing), while focusing on and critically examining cultural beliefs, values and aspects of everyday life in Spanish-speaking nations.

NOTE: Not open to students with previous training in Spanish.
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.

THEA 2600 01       ST: Music Theatre Dialogue

This course teaches singers to assimilate key acting tactics into the demands of show dialogue. Timing, tone, style, and fundamentals of acting as applied to musical theatre will be explored.

Prerequisite: THEA 1130 Acting I

NOTE: sophomore standing or above

THEA 3600 01       ST: Performing Arts Department Marketing & Communications Team

Course Description: Performing Arts, Communication Design, Digital Illustration, Film, Photography, and Business students work on the student-driven marketing and communications team for the Greer Garson Theatre mainstage productions, as well as other performances across the Performing Arts Department. Students will work individually and in teams to conceptualize and generate all media collateral in support of every live production in the department. This includes active outreach and advertising directed to the greater campus community and regional audiences. The team is involved in strategic planning for the marketing of a performing arts season with Performing Arts Chair and season directors, as well as ongoing creation of deadline-driven deliverables to include social media, posters, programs, still photography, and production trailers. The team plans and executes season galas, "talk back" events (with directors, cast, and crew), and hosts live webinars to promote the performing arts season and its participants. The course utilizes students' conceptual abilities, as well as communication, collaborative, organizational, visual, audio-visual, and writing skills. It allows students the opportunity to use multimedia skills in real-time working to create professional-level materials.

Prerequisites: Instructor or Chair Permission

NOTE: May be repeated for credit.

THEA 4600 01       ST: Acting Audition Techniques

This course provides both group and a one-on-one coaching experience. Instructor will work with students to choose audition materials, building on individual strengths. This career readiness course prepares students for the demands of professional and graduate school theatre auditions. Emphasis is on current audition techniques and the business of auditioning.

NOTE: Senior BFA standing