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Art History

ARTH 204 17th-century Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Early Modern; Humanities/Fine Arts

ARTH 205 19th-century Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Modern

ARTH 207 20th-century Art (5 Credits)

Driven by the concept of the avant-garde, art in the 20th century breaks radically from tradition into the myriad possibilities of art in a pluralistic era. This course follows these developments through studying the theories and styles that redefine the role of the artist and the very nature of art from the Modern to Post-Modern periods and beyond.

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Modern

ARTH 209 Renaissance Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Early Modern; Humanities/Fine Arts

ARTH 212 18th-century Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Early Modern; Humanities/Fine Arts

ARTH 214 Issues in African American Arts (5 Credits)

This lecture-based course introduces African American arts during the modern period through an examination of key movements, artists, and context. Utilizing an interdisciplinary framework, students explore the historical and social context of African American culture and art from the 18th to the 21st century. Students gain a foundational knowledge of key events, monuments, and theoretical debates, preparing them for advanced studies on the African diaspora.

Prerequisite(s): CTXT 121 and CTXT 122.

Attributes: Modern; Non-Western Elective

ARTH 220 Survey of Asian Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 222 Arts of Classical Africa (5 Credits)

In this course, students explore the arts of Africa from ancient times to present-day through a study of key monuments and their meaning. Students focus on the manifestation of civilizations through various art forms, such as sculpture, architecture, sacred regalia, sign systems, textile art, performance arts, and more. Gaining insight into ancient cultures and classical traditions, students study the diverse range of artwork across the African continent.

Prerequisite(s): CTXT 122.

Attributes: Ancient/Medieval; Humanities/Fine Arts; Non-Western Elective

ARTH 226 American Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Early Modern; Humanities/Fine Arts; Modern

ARTH 240 Treasures of Provence (5 Credits)

The French region of Provence has inspired an array of artistic achievement from the monumental Roman aqueduct to the evocation of "The Starry Nights" by Van Gogh. Class discussion and site visits introduce students to the art collections and architectural monuments found throughout southern France. Students gain an understanding of the artistic traditions and the history of Provence.

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Ancient/Medieval; Early Modern; Humanities/Fine Arts; Modern

ARTH 253 Pagans, Celts and Vikings: Arts of Ancient and Medieval Britain (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Ancient/Medieval

ARTH 265 Survey of New Media Art (5 Credits)

The breadth of new media in the digital and imaging arts and the recent history of artistic exploration into these media has become a significant component in the field of art history. Underscoring this survey is the concept that new media have forced art history into expanding the canon and criteria for examining art. In particular, this course surveys the evolution of traditional media.

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Contemporary; Humanities/Fine Arts

ARTH 271 Art of China (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 281 Ancient Art and Architecture (5 Credits)

Examination of the formative and historical relationships between the art and culture of ancient Mediterranean civilizations reveals trends and traditions that establish a basis for modern civilization. Works of art and architecture are analyzed using a variety of archaeological and art historical approaches.

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 282 Medieval Art and Architecture (5 Credits)

The Middle Ages is a rich period encompassing Early Christian, Byzantine, Romanesque and Gothic art. This course addresses the art, architecture, sculpture, painting and "minor" arts such as manuscript illumination of the era in their political and religious contexts.

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 283 Myth, Bible, and Symbol in Art (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 285 Power and the Arts in Asia (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 286 Art of Japan (5 Credits)

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

Prerequisite(s): CTXT 121 and CTXT 122 and (ENGL 123; ENGL 193 or ARTH 110).

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 289 Art and Architecture of India (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110) and (ENGL 123 or ENGL 193).

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 300 Censored Art through 1945 (5 Credits)

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

Attributes: Humanities/Fine Arts; Modern

ARTH 303 Contemporary African Art (5 Credits)

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

Attributes: Contemporary; Humanities/Fine Arts; Non-Western Elective

ARTH 315 From Myth to Manga: Narrative in East Asian Art (5 Credits)

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

Attributes: Non-Western Elective

ARTH 326 Christians, Barbarians, Kings, and Emperors (5 Credits)

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

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 333 Egyptian Art and Archaeology (5 Credits)

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

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 338 Design and Decorative Arts in Medieval Europe (5 Credits)

Art of the Middle Ages came in many different forms. The focus of this course is on the decorative and other minor arts, which include textiles, fashion, metalwork, lapidary carving, jewelry and small-scale sculpture. Discussions of their function in a variety of contexts throughout the Middle Ages are the primary concentrations.

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 340 Art Since 1945 (5 Credits)

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

Attributes: Contemporary; Humanities/Fine Arts; Modern

ARTH 342 Art and Spirituality (5 Credits)

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

Attributes: Ancient/Medieval; Contemporary; Early Modern; Humanities/Fine Arts; Modern; Non-Western Elective

ARTH 343 Installation and Environmental Art (5 Credits)

New practices in installation and environmental art often hybridize art with life, technology, science, research, perception, philosophy and ethics. Such integrative artwork may transform our perception of the immanent world. Students analyze and interpret such work in light of their meaning in social, cultural and political frames of reference.

Attributes: Contemporary; Humanities/Fine Arts

ARTH 347 Great Masters' Materials and Techniques (5 Credits)

How and with what tools have great artists created their masterpieces?

This course delves below the surface to explore the physical character of paintings, manuscripts and stained-glass windows by northern and southern European artists from 1100 to 1600. Antique treatises and recipe books regarding artists' materials and techniques are studied. Recent scientific examinations of artworks and conservation issues are also considered in light of emerging studies in this field.

Attributes: Early Modern; Humanities/Fine Arts

ARTH 348 British Portraiture (5 Credits)

Using the university resource of the Earle W. Newton Collection of British and American Arts, British portraiture from the Renaissance to the early 20th century is examined. Course discussions focus on content, style and technique of work that is directly observable in the collection and explores the context and role of portraiture in British society.

Attributes: Early Modern; Humanities/Fine Arts

ARTH 350 Women in Art (5 Credits)

Art historical discourse has traditionally neglected women artists. Surveying women's contributions to artistic production from antiquity through postmodernism redresses this. Students examine the social constructs that informed these exclusions, read scholarship addressing gender issues and discuss the revision of art history in the light of recent scholarship.

Attributes: Contemporary; Humanities/Fine Arts; Modern

ARTH 351 Native American Art of Northern and Eastern North America (5 Credits)

The culture areas of the northern and eastern North American continent are examined, with discussion focused primarily on content, context, style, technique and the role of art in these diverse cultures. Regions studied include the prehistoric Eastern Woodlands, historic Southeast, Northeast, Sub-Arctic, Arctic and Northwest Coast.

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 356 Liberation Aesthetics: Transforming Creative Consciousness (5 Credits)

This course engages in revelatory and transformative aesthetic experiences of contemporary global art and culture. Students engage with the effect of cultural experiences on consciousness through the study of aesthetics, the philosophy of art, metaphysics, and ethics. Students also engage in mindfulness practices, receiving art without distraction or judgment while producing formal writing that explores the cultural impact of their moral and ethical values.

Attributes: Contemporary; Humanities/Fine Arts

ARTH 357 Greek Art and Archaeology (5 Credits)

Students explore the contributions made by Ancient Greece to world art and architecture in stylistic, social and historical context, together with the archaeological achievements made in uncovering the Greek past. Special attention is given to Greece's foundational position for Western culture and civilization.

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 358 Roman Art and Archaeology (5 Credits)

Students examine the monuments and achievements of Ancient Rome through architecture, sculpture and painting from the birth of the Republic to Constantine. Special attention is given to the influence of Rome as the transmitter of Western culture through to modern times.

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 361 Native American Art of Western and Southwestern North America (5 Credits)

The culture areas of the western and southwestern North American continent are examined, with discussion focused primarily on content, context, style, technique and the role of art in these diverse cultures. Regions studied in this course include the Plateau, the Great Plains, the Great Basin and the American Southwest. Students read, research, write and speak about issues in Native American art while learning how to analyze native art in its cultural and temporal context.

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 366 British Literary Art of the 19th Century (5 Credits)

Literature of the 19th century had a strong influence on British painting. This course examines the visual and verbal dialogue between these two art forms through the reading of poetry, novels and other prose as a means to comprehend their application in the visual art world of 19th-century Britain.

Attributes: Humanities/Fine Arts; Modern

ARTH 369 Russian Modernism (5 Credits)

Modern Russian art is the product of the same discourses that defined all Western modernist movements. Through the study of Russian architecture, film, painting, sculpture and theatrical settings, this course addresses fundamental issues that are raised in an examination of modernism in any national context.

Attributes: Humanities/Fine Arts; Modern

ARTH 370 French Modernism (5 Credits)

During the 19th century, Paris was the center for artistic change in Europe. This course explores the work and theories of major French painters, sculptors and architects, with special consideration given to history and the emerging technologies.

Attributes: Humanities/Fine Arts; Modern

ARTH 372 French Impressionism (5 Credits)

In the late 19th century, the concept of the avant-garde was developed by artists working on the problems of painting the immediate sensations of light. The issues of what a painting was and the role of the artist in society are discussed. The influence of impressionism on the concept of modernism and the individual personalities are significant aspects of the dialogue.

Attributes: Humanities/Fine Arts; Modern

ARTH 374 African Art: Beyond the Object (5 Credits)

The rich and exotic traditional arts and cultural traditions of Africa, outside of Euro-American influence, are discussed in this course. Students focus on developing an appreciation of other cultures and exploring their limitless potential to work with Western cultures in the spirit of reciprocity.

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 375 Art and Architecture of 16th-century Italy (5 Credits)

Developments in artistic theory and design such as the contradictions in Michelangelo's work—which enlighten and explain the dramatic intensity and stylistic changes from the grandeur of the High Renaissance to the complexities of the Mannerists—are the focus of this course. Works of principal painters and sculptors from the major art-producing cities of the period are studied.

Attributes: Early Modern; Humanities/Fine Arts

ARTH 376 Downtown in the Eighties: Painting, Punk, and Photography in New York (5 Credits)

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

Attributes: Contemporary; Humanities/Fine Arts

ARTH 377 Photography and Modernity (5 Credits)

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

Attributes: Humanities/Fine Arts; Modern; Seminar Requirement

ARTH 380 Northern Renaissance Art (5 Credits)

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

Attributes: Early Modern; Humanities/Fine Arts

ARTH 381 Italian Renaissance Art (5 Credits)

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

Attributes: Early Modern; Humanities/Fine Arts

ARTH 383 Ancient Mesoamerican Art and Architecture (5 Credits)

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

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 396 Art and Architectural Treasures of the Vatican (5 Credits)

The legacy of the Vatican site is investigated from the ancient Roman era into our contemporary day. General areas of focus include archeological evidence and the art and architectural development of the site.

The relationships between artists, the papacy and the people are reconstructed as well as the role and history of the museum collection. Contemporary issues involving the site, its art and its relationship to the world are exposed to students who explore a variety of scholarly approaches associated with the challenges of studying an ancient site over time.

Attributes: Ancient/Medieval; Early Modern; Humanities/Fine Arts

ARTH 400 Methods of Art History (5 Credits)

This course introduces students majoring in art history to the multiplicity of theoretical frameworks and methodologies that have defined the history of art as a discipline. The course explores art history's evolution as a field of study, seeking to understand the ways in which art historians have established the autonomy of their subject. The course addresses the many intersections with other disciplines and bodies of knowledge.

Attributes: Humanities/Fine Arts

ARTH 405 Visual Constructs: Perspective, Representation, and Cognitive Mapping (5 Credits)

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

Attributes: Early Modern; Humanities/Fine Arts

ARTH 407 Hidden Histories: Savannah's Layered Past (5 Credits)

How do art and culture define a city's identity and history? In this course, students answer that question by exploring the rich visual heritage and historical artifacts that define and express the people, places and culture of Savannah and the Lowcountry.

Attributes: Modern; Seminar Requirement

ARTH 412 Senses and Sensibilities (5 Credits)

In this course, students explore the innovative methods used in modern museums and galleries that exhibit immersive and sensory-driven installations. Students examine new directions and multi-faceted trends that engage viewers with the senses of smell, touch, taste, and hearing in contemporary art.

Attributes: Seminar Requirement

ARTH 415 Medieval Manuscripts (5 Credits)

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

Attributes: Ancient/Medieval; Humanities/Fine Arts

ARTH 418 Afrofuturism (5 Credits)

Afrofuturism is the reimagining of social reality as an alternate, modernist universe where Black lives thrive. Through active engagement with cultural theories, perspectives, and concepts, students examine the diverse, artistic expression of Black experiences in the U.S. Students explore cutting-edge ideas through the exploration of readings, film, music, performance, and visual arts that reflect Black American thought from the 19th century to present day.

Attributes: Humanities/Fine Arts; Modern; Non-Western Elective

ARTH 432 The Rumba Shuffle (5 Credits)

Students explore the multifaceted, cultural landscape of Cuba from an Africa-centered perspective. Examining important events and philosophies of key African civilizations, students delve into the historical foundations that contributed to the creation of Afro-Cuban culture and arts. Through the exploration of visual artifacts, prominent artists, film, scholarly readings, music, and dance, students learn about traditional and contemporary influences from Havana to New York City.

Attributes: Modern; Non-Western Elective

ARTH 434 Dancing the Diaspora: Critical Approaches to Afro-Atlantic Arts and Culture (5 Credits)

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

Attributes: Non-Western Elective

ARTH 435 Surrealist Art and Cinema, 1924 to 1984 (5 Credits)

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

Prerequisite(s): ARTH 207.

Attributes: Modern

ARTH 436 Collage, Bricolage, Montage (5 Credits)

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

Attributes: Ancient/Medieval; Contemporary; Early Modern; Humanities/Fine Arts; Modern; Non-Western Elective

ARTH 439 Museum Culture (5 Credits)

The twenty-first century art museum is an unparalleled storehouse of human knowledge and cultural history. Students master a historical overview of the development, evolution, form, and meaning of the art museum. Through course readings, class discussions, and case studies of major museums, students explore museum theory and cultural and interpretative works of art in collections and exhibitions.

Attributes: Humanities/Fine Arts; Modern

ARTH 458 Caricature and Satire in 18th-century British Culture (5 Credits)

William Hogarth was the foremost visual satirist of 18th-century Great Britain. His oeuvre's commentary on the social, political and intellectual issues of 1720s-1760s Great Britain and (to a lesser extent) his influence on contemporaneous and subsequent artists are analyzed through readings, discussions, research and writings. This undergraduate seminar explores these themes and the cultural and interpretative contexts of the works of art.

Attributes: Early Modern; Humanities/Fine Arts

ARTH 459 The Art of the Ruin (5 Credits)

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

Attributes: Early Modern; Humanities/Fine Arts

ARTH 460 Weaving Metaphors: Beyond the Image (5 Credits)

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

Attributes: Humanities/Fine Arts; Non-Western Elective

ARTH 463 Image, Text, Print (5 Credits)

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

Attributes: Early Modern; Humanities/Fine Arts; Modern

ARTH 477 Critical and Theoretical Approaches to Photography Since 1945 (5 Credits)

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

Attributes: Humanities/Fine Arts; Modern

ARTH 479 Undergraduate Internship (5 Credits)

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

ARTH 481 Gender and the Body (5 Credits)

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

Attributes: Contemporary; Humanities/Fine Arts

ARTH 493 Visiting Scholar/Curator (5 Credits)

Taught by both a visiting scholar/curator and a SCAD faculty member, this seminar is organized around the expertise of the visiting scholar/curator. Students read and discuss the visiting scholar/curator's work and other work of comparable scope, scale or historical context. Through discussions, workshops, criticism and research projects, students work with the visiting scholar/curator to expand their critical understanding and the historical and cultural context of research projects or exhibitions.

Attributes: Modern

ARTH 494 War, Art, and Memory: 1914 to 1945 (5 Credits)

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

Attributes: Modern; Seminar Requirement

ARTH 499 Art History B.F.A. Thesis (5 Credits)

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

Prerequisite(s): ARTH 400.

ARTH 700 Historiography of Art History (5 Credits)

Historiography is a thorough introduction to the principal developments and writings in the field of art history, with an emphasis on developments from the 18th century onward. Readings for class meetings demonstrate various approaches to and methodologies in art history.

ARTH 701 Contemporary Art (5 Credits)

Contemporary art encompasses an unsurpassed diversity of cultural perspectives, critical positions, and creative approaches. Students learn the conditions of today's artists while gaining familiarity with the theoretical discourses, art historical methods, and artistic practices that have defined recent history. A range of contemporary works of art anchor class discussions central to today's art and visual cultures.

Attributes: Contemporary

ARTH 702 Art Criticism (5 Credits)

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

Attributes: Contemporary

ARTH 703 Modern and Contemporary Critical Theory (5 Credits)

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

Attributes: Modern

ARTH 705 Visual Constructs: Issues in Perspective, Representation, and Cognitive Mapping (5 Credits)

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

Attributes: Early Modern; Modern

ARTH 713 The Pre-Raphaelite Movement (5 Credits)

The Pre-Raphaelite movement is explored through the paintings, prints and design media made by artists associated with the movement. The course explores the debates and practices addressing craft and mass production as well as the diffusion and reform of art and architecture from Europe to America.

Attributes: Modern; Seminar Requirement

ARTH 716 Pyramids (5 Credits)

Ancient Egypt and its pyramids have represented the apex in world architectural achievement since antiquity. This course examines the chronological development of the pyramid form, its functional synthesis in ancient Egyptian culture and its transmission as an emblem for Egyptianization through time.

Attributes: Ancient/Medieval; Seminar Requirement

ARTH 726 Medieval Manuscripts: Issues in Medieval Art (5 Credits)

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

Attributes: Ancient/Medieval

ARTH 734 Dancing the Diaspora: African and Afro-Atlantic Representation and Performance (5 Credits)

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

Attributes: Non-Western Elective

ARTH 735 Surrealism and Cinema, 1924 to 1984 (5 Credits)

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

Prerequisite(s): ARTH 701.

Attributes: Modern

ARTH 736 Collage, Bricolage, Montage: Issue in the Art of Assembly (5 Credits)

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

Attributes: Modern

ARTH 738 Reflections on Art History in Visual Culture: The Spectacle of Roman Cinema (5 Credits)

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

Prerequisite(s): minimum score of 5 in 'Graduate Prerequisite Test'.

Attributes: Ancient/Medieval; Modern

ARTH 739 The Culture of Museums (5 Credits)

The twenty-first century art museum is an unparalleled storehouse of human knowledge and cultural history. Students master a historical overview of the development, evolution, form, and meaning of the art museum. Through course readings, class discussions, and case studies of major museums, students explore museum theory and cultural and interpretative works of art in collections and exhibitions.

Attributes: Contemporary; Modern; Seminar Requirement

ARTH 740 The Age of Afrofuturism and Hip Hop (5 Credits)

An interdisciplinary course connecting African American aesthetics with cutting edge ideas, and intellectual and social movements that will challenge students to re-think the past and present. Students will take on important topics in American history and see the crucial relationship between art and ideas, encouraging independent thinking. This understanding will furnish students with a broad visual vocabulary and cultural awareness, preparing them to deal with the “real world” with all its richness and intricacy. Our assessment of course offerings indicates that SCAD does not currently offer a course in this topic area. Thus, there is a need for it. Students will actively engage with cultural theories, perspectives, and ideas to enrich understanding of their role within a complex and dynamic international community.

Attributes: Humanities/Fine Arts; Modern; Non-Western Elective

ARTH 743 Afro-Cuban Art: From Havana to New York (5 Credits)

Students conduct in-depth research into the multifaceted, cultural landscape of Cuba from an Africa-centered perspective. Exploring crucial events and philosophies of key African civilizations, students delve into the historical foundations that contributed to the creation of Afro-Cuban culture and arts. Studying visual artifacts, prominent artists, film, scholarly readings, music, and dance, students cultivate a broader awareness of the cultural influences from Havana to New York City.

Attributes: Modern; Non-Western Elective; Seminar Requirement

ARTH 746 Great Masters' Materials and Techniques (5 Credits)

Knowledge in the field of artists' materials and techniques is a significant stepping stone for graduate students looking to work as professional art educators, museum curators, and gallerists. In this class scholarly readings and artists' dialogues combined with interpreting scientific evidence and conservation projects form the basis of art historical analysis on topics such as technique and authentication. This graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory, and criticism of art and design.

Attributes: Early Modern

ARTH 757 Media Art (5 Credits)

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

Attributes: Contemporary; Seminar Requirement

ARTH 758 Caricature and Satire in 18th-century British Culture: Issues in Modern Art (5 Credits)

William Hogarth was the foremost visual satirist of 18th-century Great Britain. His oeuvre's commentary on the social, political and intellectual issues of 1720s-1760s Great Britain and (to a lesser extent) his influence on contemporaneous and subsequent artists are analyzed through readings, discussions, research and writings. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design.

Attributes: Early Modern; Modern

ARTH 759 The Art of the Ruin: Issues in Representation (5 Credits)

Artists are perpetually engaged in processes of making and unmaking. The poignant exercise of creating art in response to the buildings and monuments that have been worn over time has long been a fascinating human activity. This class traces the intellectual interest in the art of the ruin. Graduate-level critique leads to a focused investigation of ruins within the multicultural history, theory and criticism of art and design.

Attributes: Early Modern; Seminar Requirement

ARTH 760 Weaving Metaphors: Issues in Ancient Textiles (5 Credits)

Studied within their cultural contexts of production and use, textiles reveal how fiber arts can communicate ideas through metaphors embedded in all creative design choices and technologies. In exceptionally textile-literate cultures, sites of meaning include fiber and dye selection, sources and processing; the type of loom employed; fabric structures; pattern choices; and the gender of the artists. The graduate critique leads to advanced research and a focused investigation exploring the theme within the history, theory and criticism of art and design.

ARTH 761 Landscapes and Photography (5 Credits)

How do we define landscape? How are photographs uniquely suited to capture the grace, horror and beauty of the places in which we live, work and play? This course examines photographic landscapes from the everyday to the extraordinary, from the serene to the surreal. Theoretical readings situate landscape photography within a larger framework of photographic history and criticism and explore various representations of landscape throughout the history of photography from 1839 until the present, with a special focus on American practitioners and places.

Attributes: Modern; Seminar Requirement

ARTH 763 Image, Text, Print: Issues in Representation (5 Credits)

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

Attributes: Early Modern; Modern

ARTH 777 Critical and Theoretical Approaches to Photography and Cinema Since 1945: Issues in Contemporary Art (5 Credits)

After 1945, photography and avant-garde cinema transformed art and visual culture, and are closely intertwined. This course examines major contemporary photographic and cinematic movements, styles, critics and theoretical perspectives. The focus is on the rich and varied critical and theoretical discourse circulating between photographs, or images using photography, film, and the texts that framed significant contributions to contemporary photography and cinema.

Attributes: Contemporary; Seminar Requirement

ARTH 779F Graduate Field Internship (5 Credits)

Students in this course undertake a field assignment under the supervision of a faculty member.

ARTH 779T Graduate Teaching Internship (5 Credits)

Students in this course undertake a teaching assignment under the supervision of a faculty member.

ARTH 787 Gender and the Body: Issues in Contemporary Art (5 Credits)

The history of feminist art is rich and varied. The second and third waves, from 1970 to the present, are the focus of this course. It also takes into account the immediate influences from the middle decades of the 20th century, in particular the impact of the Women's Liberation Movement and Stonewall. Feminism has been strongly influential on all areas of contemporary art, which is also a subject of discussion throughout the course.

Attributes: Contemporary

ARTH 788 Art History M.A. Thesis (5 Credits)

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

Prerequisite(s): minimum score of 5 in 'Graduate Prerequisite Test'.

ARTH 794 Hidden Histories: Discovering Savannah (5 Credits)

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

Attributes: Modern; Seminar Requirement

ARTH 796 Issues in Art History (5 Credits)

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

Dramatic Writing

DWRI 106 Introduction to Screenwriting (5 Credits)

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

Prerequisite(s): ENGL 123.

Attributes: Studio Elective Requirement

DWRI 237 Improvisation for Writers (5 Credits)

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

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: Studio Elective Requirement

DWRI 265 Short Film Screenwriting (5 Credits)

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

Prerequisite(s): DWRI 106 or FILM 106.

Attributes: Studio Elective Requirement

DWRI 272 Introduction to Playwriting (5 Credits)

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

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: Studio Elective Requirement

DWRI 305 Script Analysis for Film and Television (5 Credits)

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

Prerequisite(s): DWRI 106 or FILM 106.

DWRI 310 Survey of American Television (5 Credits)

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

Prerequisite(s): (CTXT 121 or ARTH 100) and (CTXT 122 or ARTH 110).

DWRI 312 Comedy Sketch Writing (5 Credits)

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

Prerequisite(s): DWRI 237.

Attributes: Studio Elective Requirement

DWRI 315 Feature Film Screenwriting: Outline and Development (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 355 Spectrum of Storytelling: Interactive and Immersive Narratives (5 Credits)

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

Prerequisite(s): DWRI 106 or FILM 106.

DWRI 356 Writing the Feature Film Adaptation (5 Credits)

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

Prerequisite(s): DWRI 265; FILM 265 or DWRI 305.

DWRI 357 Principles of Dramaturgy (5 Credits)

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

Prerequisite(s): DWRI 272; PERF 215 or MPRA 215.

Attributes: Studio Elective Requirement

DWRI 372 Advanced Playwriting for Production (5 Credits)

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

Prerequisite(s): DWRI 272; PERF 215 or MPRA 215.

Attributes: Studio Elective Requirement

DWRI 384 Writing the Television Comedy Spec Script (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 388 Writing the Television Drama Spec Script (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 412 From Melos to Hip Hop: The Evolution of the Musical Narrative (5 Credits)

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

Prerequisite(s): DWRI 305.

DWRI 415 Feature Film Screenwriting: Completion and Revision (5 Credits)

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

Prerequisite(s): DWRI 315 or FILM 315.

Attributes: Studio Elective Requirement

DWRI 425 Limited Series, Unlimited Possibilities (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 434 Writing the Television Comedy Pilot Script (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 438 Writing the Television Drama Pilot Script (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 460 The Writer Collaboration Laboratory (5 Credits)

From character-driven genres to interactive spectacles, dramatic writers collaborate to bring stories to life. Students explore all stages of the creative process, from concept to final production, as they partner with artists and designers in other fields to create, perform and/or produce original material. Repeatable. Student may take course up to three times for credit.

Attributes: Studio Elective Requirement

DWRI 475 Creating the Factual Narrative (5 Credits)

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

Prerequisite(s): DWRI 305.

Attributes: Studio Elective Requirement

DWRI 479 Undergraduate Internship (5 Credits)

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

DWRI 495 Dramatic Writing Senior Project and Professional Development (5 Credits)

From live performances to film, television and online channels, the global entertainment business is full of opportunities for dramatic writers. To claim their place, dramatic writing students hone their pitches, acquire networking skills and create career action plans that support their professional aspirations as screenwriters, TV writers, playwrights or creators of original online content. Students revise and polish existing written material that showcases their specific creative skills to potential employers.

Prerequisite(s): (DWRI 272 or PERF 215) and (DWRI 415 or FILM 415) and (DWRI 434; FILM 434; DWRI 438; FILM 438 or FILM 326).

Attributes: Business-focused elective; Studio Elective Requirement

DWRI 710 Beyond the Page: Improvisation for Writers (5 Credits)

Improvisation takes writers from behind the pen and teaches them to use ensemble-building techniques and improvisational exercises to generate original content and develop agility in their creative process. Warm-up techniques, collaborative exercises and scene work energize students to transform ideas into innovative narrative works that expand their writing process.

Attributes: Studio Elective Requirement

DWRI 715 From Greeks to Geeks: Script Analysis from Aristotle to the Digital Age (5 Credits)

Writers explore and adapt the principles of storytelling as narrative models emerge. Incorporating analysis of the earliest works of dramatic theory to leading-edge digital formats, students examine the evolution of dramatic structures. They compare components of multiple narrative platforms to determine what makes a work successful and apply these elements to their own writing.

DWRI 720 Stories as Experiences: Writing Immersive Narratives (5 Credits)

User-generated content, immersive technologies, and interactive narratives have revolutionized the art and technique of storytelling for writers. In this course, students create original content for immersive user experiences and virtual reality in 360-degree environments. By employing established story principles to new narrative models, students create stories that become experiences.

Attributes: Studio Elective Requirement

DWRI 725 Short Form Narrative Lab (5 Credits)

Equipped with an understanding of script structure, character development and dialog, students learn to craft compelling short-form narratives, including webisodes, animation, video games, narrative advertising, short plays and sketches. As they engage with a range of forms, students support collaborative opportunities across disciplines as they prepare for a variety of professional applications.

Attributes: Studio Elective Requirement

DWRI 730 Small Screen, Big Impact: Analysis of Television (5 Credits)

From the 19th century to the present, the medium of television has evolved and impacted the human experience. In this course, students examine the history of the form from vaudeville through on-demand, streaming channels. They analyze business models, distribution platforms and ratings systems that drive contemporary entertainment markets and shape viewing habits.

DWRI 735 Dramaturgy: Contextualizing the World of the Play (5 Credits)

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

Prerequisite(s): DWRI 715; ACT 741 or PERF 741.

DWRI 746 Feature Film Screenplay: Conjuring the Story (5 Credits)

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

Prerequisite(s): DWRI 715.

Attributes: Studio Elective Requirement

DWRI 750 Writing for Live Performance (5 Credits)

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

Prerequisite(s): DWRI 715; DWRI 728 or MPRA 728.

Attributes: Studio Elective Requirement

DWRI 756 The Screenplay Adaptation (5 Credits)

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

Prerequisite(s): DWRI 725 or FILM 706.

Attributes: Studio Elective Requirement

DWRI 760 Storytelling for Nonfiction (5 Credits)

From "The Civil War" to "Making a Murderer," interest in non-fiction storytelling is growing exponentially. Feature documentaries and non-fiction television involve real-life storytelling that delves into the circumstances which form our daily life. In this course, students explore the expanding field of non-fiction writing, learning the fundamental tools involved in creating factual narrative.

Attributes: Studio Elective Requirement

DWRI 762 The Writers' Room: Creating a Television Spec Comedy (5 Credits)

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

Prerequisite(s): DWRI 715.

Attributes: Studio Elective Requirement

DWRI 763 The Writers' Room: Creating a Television Spec Drama (5 Credits)

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

Prerequisite(s): DWRI 715.

Attributes: Studio Elective Requirement

DWRI 772 The Writers' Room: Creating an Original Comedy Series (5 Credits)

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

Prerequisite(s): DWRI 715.

Attributes: Studio Elective Requirement

DWRI 773 The Writers' Room: Creating an Original Drama Series (5 Credits)

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

Prerequisite(s): DWRI 715.

Attributes: Studio Elective Requirement

DWRI 776 Feature Film Screenplay: The Alchemy of Resolution (5 Credits)

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

Prerequisite(s): DWRI 746 or FILM 707.

Attributes: Studio Elective Requirement

DWRI 777 The Writers' Room: Collaborative Experience (5 Credits)

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

Attributes: Studio Elective Requirement

DWRI 779F Graduate Field Internship (5 Credits)

Students in this course undertake a field assignment under the supervision of a faculty member.

DWRI 779T Graduate Teaching Internship (5 Credits)

Students in this course undertake a teaching assignment under the supervision of a faculty member.

DWRI 790 Dramatic Writing M.F.A. Thesis (5 Credits)

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

Prerequisite(s): minimum score of 6 in 'Graduate Prerequisite Test'.

Equestrian Studies

EQST 110 Equine Care, Behavior, and Handling (5 Credits)

Equine behavior is emphasized as it relates to the care, handling, and health of the competitive sport horse. Students experience opportunities for hands-on practical application that are essential to the budding equestrian professional. Fundamental skills, proper use of equipment, and common preventive measures for equine ailments are introduced.

EQST 112 Theory of Riding (2 Credits)

With a focus on the American hunter-jumper forward riding system, classical dressage, reining, and Western sports, students explore the theory and methodology of diverse riding styles. Students apply industry-standard terms and methodologies to analyze real-world scenarios, and identify appropriate riding positions, aids, and tools for mounted control of a horse.

EQST 113 Advanced Riding Theory (2 Credits)

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

Prerequisite(s): EQST 112.

EQST 115 Equine Health and Stable Management (5 Credits)

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

Prerequisite(s): EQST 110.

Attributes: Studio Elective Requirement

EQST 205 The History of the Horse and Equestrian Sport (5 Credits)

The evolution of the horse is studied from its ancient beginnings to domestication, including a focus on the philosophies of classical equitation masters and how the physical capabilities of horses apply to equestrian sport. The course emphasizes the horse's relationship with humans throughout time, including its impact on the arts.

EQST 215 Principles and Applications of Training Horses (5 Credits)

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

Prerequisite(s): EQST 205.

Attributes: Studio Elective Requirement

EQST 220 Equine Facility Design (5 Credits)

Designing an equine facility is a blend of science and art. This course takes an in-depth look at the needs of the horse, anticipated facility uses and management styles for a variety of horse properties. Students showcase their knowledge, talents and creativity in the final project where they apply an understanding of types of structures, materials, equine safety needs, site planning, zoning and building regulations, and environmental impacts.

Prerequisite(s): EQST 115.

Attributes: Business-focused elective

EQST 305 Principles of Equine Anatomy (5 Credits)

A thorough understanding of equine anatomy and physiology is crucial for the proper care and training of the performance horse. By examining the complex interaction of bones, muscle groups and internal organs in the equine athlete, students understand the importance of maintaining the delicate balance of internal and external structures, while at the same time enabling the horse to achieve peak performance.

Prerequisite(s): EQST 115.

EQST 315 Equine Business Practices (5 Credits)

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

Prerequisite(s): EQST 205.

Attributes: Business-focused elective

EQST 330 Equine Systems, Disorders, and Lameness (5 Credits)

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

Prerequisite(s): EQST 305.

EQST 345 Equestrian Instruction: Techniques and Theory (5 Credits)

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

Prerequisite(s): EQST 215.

EQST 355 Equestrian Instruction: Methods and Applications (5 Credits)

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

Prerequisite(s): EQST 345.

Attributes: Studio Elective Requirement

EQST 400 Judging the Performance Horse (5 Credits)

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

Prerequisite(s): EQST 315.

EQST 405 Equestrian Competition Design (5 Credits)

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

Prerequisite(s): EQST 315.

Attributes: Business-focused elective

EQST 415 Sport Horse Medicine and Rehabilitation (5 Credits)

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

Prerequisite(s): EQST 330.

EQST 416 EQST 415 Equine Sports Massage Therapy Certification (5 Credits)

To ensure the health and wellbeing of competition horses, students must understand the important principles of equine care and therapy. Students learn equine massage techniques tailored to the individual horse's needs, with a focus on muscular health and physiology. Through observation and hands-on practice, students identify areas of tension and apply therapeutic techniques that improve overall wellness and athletic performance. Students gain both practical skills and foundational knowledge in equine massage therapy, preparing them for professional practice.

Prerequisite(s): EQST 330.

Attributes: Studio Elective Requirement

EQST 425 Equestrian Studies Capstone Experience (5 Credits)

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

Prerequisite(s): EQST 315.

Attributes: Business-focused elective

EQST 479 Undergraduate Internship (5 Credits)

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

School of Liberal Arts

SLIB 560 Collaborative Experiences in the School of Liberal Arts (5 Credits)

Students from a variety of disciplines within the School of Liberal Arts work as a team to research, conceptualize and develop creative solutions for current design challenges. Specific projects vary from quarter to quarter. [This course may be taken up to three times for credit.]

Attributes: Business-focused elective; Studio Elective Requirement

Writing

WRIT 101 Reading as Writers (5 Credits)

Turn the page on literary theory and start reading as a writer. Students unpack the classics—and more—in terms of technique such as narrative flow, cadence, transitions and tone. Through exercises and short imitative pieces, students learn how to mine texts for the very nuts and bolts of writing.

WRIT 157 Elements of Poetry (5 Credits)

Poets spark imagination and emotion through aesthetic word choice, figurative language and careful construction of linguistic rhythm. Through meticulous analysis of form and content, students uncover the structural and rhetorical devices employed by master poets.

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: Humanities/Fine Arts

WRIT 162 The Art of Fiction (5 Credits)

All storytellers, from novelists to screenwriters, require a solid foundation in fiction writing. In this course, students read a range of fiction works and master the fundamentals of writing fiction across multiple genres, including key components of character development, plot, setting, and theme.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 177 The Art of Creative Nonfiction (5 Credits)

From lyric essays to powerful memoirs, from food writing to travel stories, creative nonfiction is a versatile art form that traverses a multitude of subjects. Students develop their own styles and voices, moving beyond the boundaries of traditional nonfiction genres to present truthful stories of people, places, and events.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 178 The Short Story (5 Credits)

Students read, discuss and analyze classic and contemporary short stories and learn a range of narrative strategies for creating plausible characters and conflict. Students produce manuscripts for group readings and workshop discussion and revise their work for the portfolio and for possible submission to publications within and beyond the university.

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: Humanities/Fine Arts

WRIT 205 Writing for Arts and Entertainment (5 Credits)

Writers contribute to the entertainment industry across a diverse range of platforms. From social media content to online movie reviews, students learn the storytelling techniques professional writers use to connect arts and entertainment organizations with their audiences.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 210 Promotional Writing (5 Credits)

Promotional writing takes many forms—from 140 characters tweeted to followers to billion-dollar marketing campaigns. Promotional writing involves telling a story in a particular way to reach a certain audience and achieve a goal. Students hone their communication skills to better promote themselves and their work by learning about effective promotional strategies and creating a promotional plan of their own.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 235 Multi-platform and Immersive Storytelling (5 Credits)

Contemporary writers create interactive story experiences that extend across platforms, and allow audiences to engage with content in new ways. Through application of multi-platform storytelling theories and methods, students immerse audiences in participatory and interactive worlds within various creative industries.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 255 Problem Solving for Corporate and Brand Storytelling (5 Credits)

In today's crowded marketplace, businesses use stories to craft brand identities, develop relationships with consumers, and find creative solutions to complex problems. Students explore how storytelling is used in corporate and business communication, as well as the many ways writers contribute to the problem-solving process in the professional world.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 257 Structure and Form of Poetry (5 Credits)

Repetition, precision, rhythm, compression and imagism are the structural and artistic elements that form the foundation of poetry. Through critical examination of contemporary poetry, students develop an insistent attention to language, syntax and sound, elevating the quality of their work and building a sophisticated portfolio of original poetry.

Prerequisite(s): WRIT 157 or CREA 157.

Attributes: Humanities/Fine Arts

WRIT 262 Fiction Writing: Conflict and Character in the Novel (5 Credits)

This course invites students to consider how the elements of story work in a novel, with a special emphasis on how writers create dynamic characters and move those characters through the action of the story. Students produce manuscripts for group readings.

Prerequisite(s): WRIT 162 or CREA 162.

WRIT 277 Nonfiction Writing II: Elements of Creative Nonfiction (5 Credits)

This course offers an intense focus for students interested in publishing their work and covers elements of nonfiction writing such as tone, unity and thematic development. Students produce manuscripts for group critiques.

Prerequisite(s): WRIT 177; CWRI 177 or ENGL 177.

WRIT 285 Story Research (5 Credits)

All creative writing projects require research to inform and imbue the work with depth, context, texture, authenticity, and plausibility. In this course, students explore the tools and methods of story research and examine the ways in which research is used to elevate and amplify storytelling.

Prerequisite(s): ENGL 123 or ENGL 193.

WRIT 315 Approaches to Historical Fiction and Historical Nonfiction (5 Credits)

From Simon Winchester's "The Professor and the Madman" to Erik Larson's "The Devil in the White City," students explore critical elements within the long forms of fiction and nonfiction. They master time and place as character, the symphonic quality of structure, and the notion that research must be fluid in order to follow the dictates of narrative. They also learn how to position their own writing within the publishing marketplace.

Prerequisite(s): WRIT 177 or CWRI 177.

WRIT 320 The Art of Story Writing (5 Credits)

From religious texts to fairy tales, students explore the central elements of story writing. Using imitative techniques, they master narrative drive, character development, cadence and other essential components of story writing. They are then able to use these techniques to enhance any kind of writing in any field of study.

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: Humanities/Fine Arts

WRIT 322 Writing About Place (5 Credits)

The idea of "place" encompasses the physical and/or natural environment as well as the environment of culture. Students create descriptive work suitable for publication in venues that focus on exploration of place.

Prerequisite(s): ENGL 123.

Attributes: General Education

WRIT 330 Writing About Fashion (5 Credits)

Fashion writing combines an understanding of the principles and practice of journalism with an ability to identify trends and newsmakers in the fashion industry. Students study the basics of good journalistic writing through readings and exercises, and learn how to look at and think about fashion from the perspective of a writer. The course culminates in each student producing a publication-worthy, fashion-themed story.

Prerequisite(s): ENGL 123 or ENGL 193.

Attributes: General Education

WRIT 345 Convergent Journalism (5 Credits)

From video essays to data journalism, effective storytellers find ways to engage with audiences on significant and critical issues. Using a range of investigative and storytelling techniques, students explore trends and challenges in contemporary journalism. They learn to share their narratives across a range of video and other digital platforms for a variety of organizations.

Prerequisite(s): WRIT 205 or WRIT 330.

WRIT 350 Writing the Critical Review (5 Credits)

Contemporary writing must include the art of criticism in all fields studied at SCAD. In this course, students develop a keen eye, learn to put critical thought into words, and write reviews suitable for publication.

Prerequisite(s): WRIT 205.

WRIT 353 Professional Freelance Writing: Storytelling to Story-selling (5 Credits)

From finding an agent to pitching a literary piece, freelance writers must possess promotional skills and business acumen. In this course, students identify freelance opportunities and develop communication and presentation skills to promote their writing. Armed with a polished portfolio, students curate original work for industries—from editorial and publishing houses to marketing and entertainment.

Attributes: Business-focused elective

WRIT 355 Writing for Emerging Media: Storytelling in the Digital Landscape (5 Credits)

When storytelling meets emerging media, writers are limited only by their imaginations. In this course, students use a variety of digital platforms and evolving technologies to bring non-linear, interactive stories, and multimedia stories to the screen. Students create stories for a wide range of audiences and discover the possibilities available to writers in the field of emerging media.

WRIT 357 Refining Poetic Voice (5 Credits)

From W.S. Merwin to Louise Glück, successful contemporary poets captivate audiences with a distinctive poetic vision and voice. Building on a proficiency and knowledge of complex poetic forms, students refine manuscripts based on an emulation and reinterpretation of the poetic artistry of contemporary poets. Students gain valuable insight into their own work through intensive critique and revision as they prepare for professional opportunities.

Prerequisite(s): WRIT 257 or CREA 257.

Attributes: Humanities/Fine Arts

WRIT 362 Fiction Writing: Voice and Revision (5 Credits)

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

Prerequisite(s): WRIT 262 or CREA 262.

WRIT 377 Nonfiction Writing III: Advanced Style and Form (5 Credits)

Advanced writing students hone their creative nonfiction writing skills by drafting, critiquing and revising work for their portfolios and possible publication. This course draws from and builds upon the knowledge and skills gained in previous courses, paying particular attention to the mastery of form and the cultivation of style.

Prerequisite(s): WRIT 277; CWRI 277 or ENGL 277.

WRIT 385 Magazine Journalism (5 Credits)

The basics of good interviewing, reporting and writing remain essential to the craft of writing for magazines. Students learn to generate story ideas, identify angles, interview sources and write personality profiles, feature articles and shorter front- and back-of-book magazine pieces. Students hone skills in freelance pitching, self-promotion and marketing.

Prerequisite(s): WRIT 345 or WRIT 219.

WRIT 405 Writing for the Corporate World (5 Credits)

Large corporations, technology start-ups and financial institutions all need writers, but they need writers with a specialized skill set. From contract work to technical writing and training, this course prepares students for work in the corporate world.

Attributes: Business-focused elective

WRIT 410 Literary Journalism (5 Credits)

Writers of literary journalism use fiction-writing techniques to tell nonfiction stories. Students review the history of this popular genre by reading the work of its most accomplished writers. Students research their topics, conduct successful interviews and structure the information they have gathered into compelling narratives.

Prerequisite(s): WRIT 345 or WRIT 219.

WRIT 425 Autobiography and Memoir (5 Credits)

Students reimagine the roles of characterization and setting as they explore opportunities to publish their work. Students read seminal primary and secondary texts from the 20th and 21st centuries in order to grapple with issues such as the writer/subject dichotomy, the relationship between truth and memory, and the crucial question: What makes a life worth writing about?

WRIT 432 Writing Literary Humor: Sad is Easy; Funny is Hard (5 Credits)

Students read classic and contemporary works of literary humor and write their own humor pieces, such as stories, essays, lists and letters. By sharing their work in a highly collaborative writers' room environment, students learn how writers get laughs on the way to getting at something even better: the truth.

Prerequisite(s): DWRI 106; FILM 106; WRIT 157; CREA 157; WRIT 162; CREA 162; WRIT 177; WRIT 178; CREA 178; DWRI 272; PERF 215 or MPRA 215.

WRIT 440 Genre Literature: Aliens to Zombies and Everything in Between (5 Credits)

From vampires and zombies to gunfights and swooning heroines, this course explores a range of contemporary literature that falls outside the traditional academic scope. Students engage in critical readings of major writers from horror, fantasy, romance, mystery, thriller, science fiction and other often-marginalized genres. When appropriate, students examine how those stories have been retold or reevaluated in other media, such as film, art, photography, online media or television. Students also write their own works of genre fiction.

Prerequisite(s): WRIT 262 or CREA 262.

WRIT 465 Writing the Serial Narrative (5 Credits)

From online fiction to documentary podcasts, serials are a popular and versatile form of storytelling. Through exploration of a variety of genres, students produce serialized novels, podcasts, or episodes for streaming services. By practicing the form across genres, students become agile, multi-disciplined storytellers for a dynamic mass media market.

WRIT 479 Undergraduate Internship (5 Credits)

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

WRIT 480 Portfolio: Professional Storytelling and Practices for Writers (5 Credits)

Successfully pitching original work requires writers to thoughtfully synthesize market opportunities and professional goals. In this course, students polish and curate original writing as publication-ready pieces suitable for individual career goals and aspirations. Leveraging their personal writing identity and professional digital presence, students appropriately approach and pitch to editors and other writing professionals.

Prerequisite(s): WRIT 235; WRIT 345; WRIT 353 or WRIT 355.

WRIT 703 Writing for Digital Communication (5 Credits)

Students examine the development of new media; explore its theoretical, social and practical implications; and examine new media through and relative to the writing process in order to understand and communicate ideas using new media and technology.

WRIT 705 Techniques of Fiction (5 Credits)

By learning techniques in storytelling, characterization, scene-building and point of view, students develop their fiction-writing skills. Students learn from being exposed to the work of major fiction writers as well as from engaging in constructive critiques of each other's fiction in workshops.

WRIT 713 Nonfiction I: Analysis of Creative Nonfiction (5 Credits)

In this course, students work on their essays or chapters of a nonfiction work. Their efforts are developed towards mastery of their own writing style. Students also present and discuss their works in the classroom environment.

WRIT 722 Approaches to Writing About Place (5 Credits)

Studying authors such as Joan Didion and Graham Greene, students tackle the central elements of writing about place, including narrative drive, focused intention and research techniques. By exploring literary journalism, memoir, fiction and travel writing, students learn to bring a location to life, thereby making place a character in their prose.

WRIT 723 Nonfiction II: Mastery of Style, Voice, and Subject (5 Credits)

Students in this course continue to work on their essays or chapters and themes from Nonfiction I. Activities include furthering previous works in nonfiction as a way to develop mastery in their own idiom. This course enables students to work toward a book-length, publishable manuscript; a collection of essays; or a thesis.

Prerequisite(s): WRIT 713 or CWRI 713.

WRIT 725 Persuasive Writing (5 Credits)

This course approaches persuasive writing as an essential complement to visual forms such as advertising design. It also explores the deconstruction of written expression associated with advertising, design and promotion embodied in copywriting for visually creative scenarios.

WRIT 730 Fashion Writing (5 Credits)

Fashion writing combines traditional journalistic skills with the ability to spot trends and interview newsmakers in the fashion industry. Writers with the right skills and sensibilities have numerous publication opportunities in traditional print as well as emerging media. This course imparts the basics of good journalistic writing along with enabling students to look at and think about fashion from the perspective of a writer. Students develop a publication-worthy, fashion-themed story, as well as query letters for article placement.

WRIT 732 Laugh to Keep from Crying: Writing Literary Humor (5 Credits)

In this course, students delve into the meaning of George Saunders' maxim that "Humor is what happens when we're told the truth quicker and more directly than we're used to." Students study how today's funniest writers create humor by mining our anxieties and a rich vein of proven literary techniques. Students then apply those techniques to write funny short works of their own.

WRIT 743 Professional Writing for Business Applications (5 Credits)

Students in this course learn the skills necessary to communicate effectively, professionally and persuasively to a wide variety of workplace audiences. Students gain experience creating various workplace documents including proposals, reports and procedures as well as typical forms of business correspondence such as letters and memos. Collaboration, communicating ethically and communicating with international audiences also are stressed.

WRIT 744 Writing the First Chapter in Fiction or Nonfiction (5 Credits)

Graduate work in starting one's first novel or work of nonfiction provides intensive focus on the first chapter—the foundation of all large works—and how to get started on one's graduate thesis material.

WRIT 745 Multimedia Journalism (5 Credits)

Students explore the history, current status and importance of responsible journalism in today's society and identify industry trends and opportunities. Through lectures, presentations, workshops and discussions, students learn the skills of news reporting and editing, while exploring ethical issues involved in covering news.

WRIT 750 Approaches to the Critical Review (5 Credits)

Reviewing is one of the surest ways for a writer to enter the marketplace successfully. This course introduces students to the three fundamental aspects of any publishable review—summary, analysis and opinion—and examines each within various genres (film, music, design, etc.). Students learn how to both refine the application and discover the malleability of these elements. Students are encouraged to submit their best work for print and online publication throughout the quarter.

WRIT 753 Freelance Writing for Publication (5 Credits)

Editors depend upon freelancers to provide topical content that is informative, entertaining and suitable for their print and online publications. Students in this course learn how to generate their own freelance article ideas, conduct interviews, target publications, pitch editors, and research and craft various types of articles for paid publication. From queries to contracts and clippings, students learn the art, ethics and business of freelance writing.

WRIT 763 The Publishing Process (5 Credits)

Graduate work in this course includes writing query letters and formal book proposals, submitting work to outside editors and working in an editorial setting in the classroom. Workshops are conducted as editorial meetings with agendas, focus and critique.

WRIT 773 Public/Media Relations Writing and Strategy (5 Credits)

Promotional writing takes many forms—from 140 characters tweeted to followers to billion-dollar marketing campaigns. Promotional writing involves telling a story in a particular way to reach a certain audience and achieve a goal. Students are immersed into the study and practice of promotional writing, which involves developing and managing strategic relationships with internal and external stakeholders by researching and planning promotion plans and measuring promotion effectiveness.

WRIT 779F Graduate Field Internship (5 Credits)

Students in this course undertake a field assignment under the supervision of a faculty member.

WRIT 779T Graduate Teaching Internship (5 Credits)

Students in this course undertake a teaching assignment under the supervision of a faculty member.

WRIT 790 Writing M.F.A. Thesis (5 Credits)

Students enrolled in the M.F.A. program in writing are required to complete a thesis demonstrating knowledge of forms and the history of their discipline, as well as professional writing skills. Students work with their faculty adviser throughout the process of thesis completion.

Prerequisite(s): minimum score of 6 in 'Graduate Prerequisite Test'.