New Course Proposal

Submit completed form electronically

1. **Course prefix and course number:** TA 350

2. **Course title:** Topics in Design

3. **Abbreviated title for class schedule** (30 characters or less): Topics in Design

4. **Credit hours:** 1-4
   (note: if credits are variable, list range of credits (e.g. 1-8 credits)

Catalog description: 1-4 Credits.
Provides intensive, workshop, or master-class experiences on specific topics in design or theatre technology. Typically, the class will meet outside of the regular 10-week format, often on evenings or weekends. Topics will vary depending on term but will offer hands-on in-depth training on techniques or technology employed by designers or technicians in the arts. Repeatable for different topics up to 8 credits.

5. **Prerequisites (*to add each additional prerequisite, start a new line*):**
   (*See attached Note for samples*)

Prerequisites may be required by an instructor for a specific topic but will not generally be required.

A. (course prefix, (space) and number)	or	or	or	or
B. (course prefix, (space) and number)	or	or	or	or
C. (course prefix, (space) and number)	or	or	or	or

6. **Co-requisites (including labs, if any):**

A. (course prefix, (space) and number)	or	or	or	or

7. **Major/Class restrictions: Please indicate any class or major restrictions:** None

8. **Is course repeatable? Yes If Yes, list maximum credits:** 8

9. **Labs requirements: If course includes a lab: # of hours ; # of hours lab: lecture:**

10. **Fees: List any course fees:** None

11. **Grade Mode: Optional**

12. **CIP Code: Six-digit CIP code** (check with your Division Director):

13. Special qualifications; Is course proposed for (yes/no):

A. University Studies? No If yes, list Strand(s)

B. Honors? No

15. **Cross-listing: List any cross-listing:** and and and and

16. Strategic justification for proposed course:

Rationale: What is the overall strategic rationale for offering this course?

Technology in the arts changes rapidly. Designers are expected to understand digital design, new fabrication techniques, and presentation and communication skills. Many such topics may appeal to a broad range of students in different disciplines across the OCA but whose busy class schedules may not allow for a traditional 10-week format. Furthermore, prestigious guest artists may be available for a short time but could not teach a 10-week class. With the addition of Topics in Design we will have a format for short but intensive irregularly scheduled classes. Topics could include: Computer Aided Design, Micro-fabrication employing CNC Routers, 3D printers, laser-cutters, etc., emerging control systems in stage lighting and digital projection, advanced fiber-arts techniques, and workshops in traditional media such are scale modeling, and traditional media rendering techniques.

A. **Alignment:**

1. How does this course align with the unit's mission plan?
   This course is essential for complying with the professional skills component of the OCA's mission plans.

2. How does the course fit into the rest of the unit's curriculum?
   As smaller upper-division courses have disappeared in order to comply with the 10-student minimum enrollment, many of the advanced and specialized skills offered in those 10-week upper-division classes have not transferred to the larger, generalist courses. There is a gap in the training of our advanced students which this class hopes to fill.

B. **Enrollment:** What is the new course's estimated enrollment each time it is offered over a three-year period? Year 1 ; Year 2 ; Year 3
The enrolment would vary greatly depending on the topic, ranging from 10 to 30.

C. **Resource evaluation:** What resources – faculty, equipment, lab space, etc. -- will be needed to offer this course and how will those resources be obtained?

1. ***Faculty*: Who will teach the course?**

The course would be taught by full-time OCA faculty or by visiting artists.

Evaluate unit's faculty availability and/or needs and the impact on other teaching obligations.

The topic of the class will be suggested by the faculty member who will be teaching it based on student need and interest. As the class is intended to typically be 1 credit over a short time, say a weekend, the impact on the faculty should be minimal.

If additional faculty members are needed, how will that need be met?
If non-full time faculty are engaged to teach the class it would be because a specialist or expert in a particular topic became available. The obvious example would be an artist in town for OSF who would be willing to offer a master-class on their topic of expertise. The artist would then be engaged as an adjunct for that term.

1. ***Facilities*: Cite any additional need for classrooms, equipment or lab space; explain how that need(s) will be met.**
   Existing theatre, studio, or shop facilities should meet the needs of this course.

3. *Other*:

   a. Are Hannon Library resources sufficient to meet the needs of this course? Yes

   b. Are any other resources needed to support this course? Perhaps
   If so, please explain how they will be obtained. Expendable materials (fabrics, wood, paints, etc.) may be required for the course depending on topic. If so they would be acquired as part of differential tuition funds.

E. **External impact:**

1. What is the expected effect of this course on existing programs elsewhere in the university? None
NOTE: Please document your contact with other academic programs which may be affected by this new course and the response you received.
We have support from EMDA, the department outside of Theater most likely to have students enroll in this course.

2. Will any of your prerequisites affect other academic programs? No

17. Syllabus (condensed)

*(Attach an accompanying, condensed syllabus, which should include the following items. Schedules and similar details are **not** required.)*

A. Course description (same as Catalog description, above)

Provides intensive, workshop, or master-class experiences on specific topics in design or theatre technology. Typically, the class will meet outside of the regular 10-week format, often on evenings or weekends. Topics will vary depending on term but will offer hands-on in-depth training on techniques or technology employed by designers or technicians in the arts. Repeatable for different topics up to 8 credits.

B. Learning objectives of the course

The exact learning objectives will vary with the topic but all will share the goal of training students in some technique or technology relating to design in the performing arts.

C. Required texts

It is unlikely texts will be required.

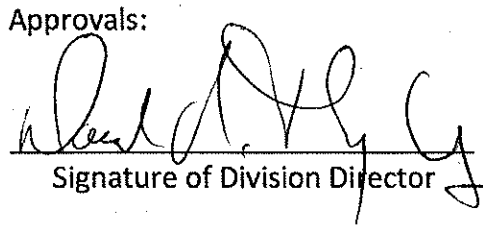
D. Course format

The format will vary, but it is expected the class will typically be a 1 or 2 credit intensive workshop outside the regular 10-week format. It will likely be scheduled in evenings or on weekends to allow the maximum number of students to enroll without class-time conflicts. The classes will be hands-on tutorial style courses with the students following along a prescribes project designed to teach the techniques or technology of the topic.

E. Other – any other relevant materials needed to explain the goals and teaching methods of this course.

Attached is a sample syllabus of a class offered in Spring of 2018. The 1-credit class was a crash-course in Vectorworks, the leading CAD software used in Performing Arts. The course met four times, two Friday afternoons followed by two Saturday classes. 14 students, largely from Theatre but with two students from EMDA, completed the course. The class met in the Theater Design Studio using existing computers and software. This is an example of the format expected for this course.

Approvals:



Signature of Division Director

10-10-18

Date

Syllabus TA399 CRN#7254 CAD Masterclass Spring 2018

Instructor: Sean O'Skea Office Phone: 552-6688 Email: oskeas@sou.edu

Class Times: Friday, April 6, 3:30 to 6:30 Saturday April 7, 9:00 to 5:00 Friday, April 20 3:30 to 6:30 Saturday, April 21 9:00 to 5:00. Location: Theater Design Studio.

Course Description and Philosophy:
This class is an intensive masterclass intended to quickly train students in the basic functions of the industry-standard CAD software VectorWorks and the fundamentals of digital drafting. Computers have become essential tools in the performing arts. Most designers use CAD (Computer Aided Design) for at least some part of their work. Designers are expected to be skilled in drafting and modeling software like VectorWorks. This intensive class will introduce students to the basics of 2D drafting, basic modeling, viewports, and stage lighting tools. As there are only four class sessions, it is essential that students are present and prepared for all sessions. Most coursework will be completed in class but the final project, due two-weeks after the last session will require students to put the skills learned in class into a self-guided project.

Grading:
Late or incomplete projects are subject to point deductions. Unless the student has made prior arrangements with the instructor, projects will be deducted 1/5th of the total points of the project per day beginning the day after the project is due. Projects will not be accepted after 5 days.

Project #1	2d Drafting Project	10pts	Due Saturday, April 7
Project #2	Viewports Project	10pts	Due Friday, April 20
Project #3	Light Plot	10pts	Due Saturday, April 21
Final Project		10pts	Due Friday, May 4th

Total possible points 40pts
The final grade will be based on a percentage of points earned, divided by 100 to arrive at a percentage grade that corresponds with the typical University letter grading system.

Schedule:

Friday, April 6: Welcome, intro to workspace, navigation, basic tool set. Draw 2D drawing.
Saturday, April 7th Convert 2D drawing into 3D model. Generate drafting viewports from model.
Friday, April 20: Model textures, lighting and perspective rendering.
Saturday, April 21: Spotlight tools for the light plot. Propose finial project.