CORCORAN ARTS & HUMANITIES (CAS)

CAS 1110. Writing I. 3 Credits.
For degree students only. This two-semester Foundation sequence is conducted as a workshop, with in-class discussion of student work and of assigned readings drawn from modern and contemporary essays, short stories, and poems. Goals of the course include development and refinement of reading, writing, critical thinking, and research skills. Successful completion of CAS 1110 Writing I and CAS 1120 Writing II is prerequisite for Academic Studies courses beyond the 1000 level.

CAS 1120. Writing II. 3 Credits.
This second part of the two-semester Foundation sequence is conducted as a workshop, with in-class discussion of student work and of assigned reading drawn from modern and contemporary essays, short stories, and poems. Goals of the course include development and refinement of reading, writing, critical thinking, and research skills. Prerequisite: CAS 1110. Successful completion of CAS 1110 Writing I and CAS 1120 Writing II is prerequisite for Academic Studies courses beyond the 1000 level.

CAS 2000. Special Topics: Humanities. 3 Credits.
The Humanities course at the Corcoran is a required two-semester survey (CAS 2000 and CAS 2010) of works of literature, philosophy and social theory, and of the ideas that give them enduring value. The goal of this course is to provide thoughtful training in the methods of the humanities employed in all college work and in investigating ideas, books, and art: close reading and interpretation of texts, exchange of ideas in discussion, and persuasive critical writing. Works of central importance from world cultural traditions are studied, focusing on a topic of universal and contemporary significance, as a model for the personally motivated intellectual inquiry that defines and enhances the careers of artists, designers, and independent thinkers. Topics by section each semester it is offered. Prerequisites: CAS 1120 Writing II.

CAS 2010. Humanities II. 3 Credits.
The Humanities courses at the Corcoran is a required two-semester survey (CAS 2000 and CAS 2010) of works of literature, philosophy and social theory, and of the ideas that give them enduring value. The goal of this course is to provide thoughtful training in the methods of the humanities employed in all college work and in investigating ideas, books, and art: close reading and interpretation of texts, exchange of ideas in discussion, and persuasive critical writing. Works of central importance from world cultural traditions are studied, focusing on a topic of universal and contemporary significance, as a model for the personally motivated intellectual inquiry that defines and enhances the careers of artists, designers, and independent thinkers. Topics by section each semester it is offered. Prerequisites: CAS 1120 Writing II.

CAS 2590. Cultural Resources of Washington, DC. 3 Credits.
The artistic field is a universe of belief. Cultural production distinguishes itself from the production of the most common objects in that it must produce not only the object of its materiality, but also the value of this object, that is, the recognition of artistic legitimacy. This is inseparable from the production of the artist or the writer as artist or writer, in other words, as a creator of value. (Pierre Bourdieu) As the French sociologist Pierre Bourdieu has observed: artists are made, not born. In this seminar, first-year students will be introduced to the diverse cultural resources within the major metropolitan area of Washington, D.C. that lead to the making of artists. Students will investigate the web of institutions that make up the experience of art, culture, and society; these institutions generate, motivate, activate, foster, and disseminate change - and sometimes stand in its way. Although this course is reading and writing intensive, we will move from the classroom to the locations of culture and the various institutions unique to Washington, D.C. that form the experience of art, the creation of culture, and a vision of society. For example, students may choose to explore the changes and shifts in cultural capital for black and African Americans as seen through the locations of former slave Frederick Douglass’ house in Anacostia, the Black Renaissance whose music lit up the Lincoln Theatre on U Street (next door to Ben’s Chili Bowl, the iconic restaurant that withstood the 1968 race riots after MLK’s assassination), local café and bookstore chain Busboy and Poets named after poet Langston Hughes, the White House that now is home to the first black President of America, and the Corcoran, whose most recent successful art show highlighted 30 African American artists in 2012. As cultural institutions in Washington, D.C., including the Corcoran, continue to re-examine and re-negotiate their purpose and relevance, we will not only ask, "How have these cultural resources and tools transformed and influenced art and the world," but also ask, "How will these cultural resources and tools transform and influence my art and my world?"

CAS 3050. Script and News Story Writing. 3 Credits.
The written word, as a complement to visual images, is an integral aspect of the news story. In this course, students will explore the relationship between the photograph and the written word, and will learn research and writing strategies that enhance the power of the visual information presented by the photograph. Students will learn how to caption images as well as develop the verbal and writing skills necessary for effective news reporting and proposal writing. CAS 2300 Introduction to Journalism recommended prior to enrolling in this course.
CAS 3091. Art Studies Seminar: Critical Approaches to Modern and Contemporary Art. 3 Credits.

In this seminar course students will develop skills in critical analysis of primary and secondary sources, as well as research and communication skills. Students will learn how to formulate a thesis statement and provide visual and textual evidence to support an argument. The seminar will include peer evaluation in response to written work and oral presentations. This course is offered in the spring semester. It is required for BA students, and is an elective for BFA students with permission by the instructor. Topics, which will vary each semester it is offered, will be focused on one or more of the following: visual arts, including time-based media, such as video, television, and film, performing arts, and literary arts.

CAS 3120. Principles and Theory of Interior Design. 3 Credits.

Through a seminar format, this course explores the underlying principles and themes of the design of the built interior environment. Major developments in the field and contemporary methodology are placed within a social as well as historical context. In-depth research on selected topics provides each student an opportunity to focus on areas of particular interest under the guidance of the instructor. At times this course may be cross-tallied at the graduate level as CAS 6120. Additional work required for graduate level credit is outlined in the course syllabus.

CAS 3205. Baudelaire to Blogs: The Art of Writing About Art. 3 Credits.

Much writing about art occurs not in books or long scholarly articles but in short formats such as critical reviews, written introductions to exhibits, statements, interviews, opinion pieces, and more recently, blog entries. This class will both look at examples of such art-writing (from the early modern era to the present), and undertake the practice of writing short descriptive and critical pieces of the types mentioned above in a workshop setting, making use of area exhibits and resources. The goal will be for students to develop skill and enjoyment in the diverse possibilities for writing about visual art (including one’s own), leading to potential publication (online or in print).

CAS 3216. Art as Social Practice. 3 Credits.

Social practice is a genre of artistic production that utilizes a range of strategies to engage diverse audiences within the public sphere: urban interventions; collaborative and participatory art; service dispersal and generosity art; public performance; and Social Media and new media applications. In this course, we will investigate how artists working within the field of Social Practice access the public sphere to shape and develop relations with a range of audiences and publics. What does it mean for artists to create work outside of the gallery and within public space? How might participatory strategies work to change notions of authorship and blur the line between artist and audience? What is the potential of Internet-based protocols as venues for publicly engaged art? To answer these questions, we’ll explore the various strategies that characterize Social Practice as well as the theoretical concerns that inform the genre (social theory, relational aesthetics, pluralism) through critical readings, artist projects, guest lectures and classroom experiments.

CAS 3250. Poetics Off The Page. 3 Credits.

This course explores the history and theory of scripted literary texts that reside outside of the traditional venues for printed poetry, namely the pages of codex books. Some of the artists likely to be covered include Ian Hamilton Finlay, Kenneth Goldsmith, David Antin, Richard Prince, the anonymous graffiti poets of May 68, and many more. Students work individually and collaboratively to construct “off-the-page” poetic projects.

CAS 3330. Body and/as Image. 3 Credits.

Twentieth-century art has increasingly seen the artist’s body used as both the subject and object of artists’ work. Expanding and renewing the age-old tradition of self-portraiture, body and performance artists are part of the tradition of artists moving art out of the gallery, into unexpected spaces and media. Beginning with key artists such as Marcel Duchamp and Jackson Pollock, we will examine the work of artists who have used their bodies to create their art, including Carolee Schneemann, Yoko Ono, Chris Burden, Ana Mendieta, Vito Acconci, Marina Abramovic, Matthew Barney, Yasumasa Morimura, and Mona Hatoum. Representations of the artist’s body in a wide range of media, including painting, photography, video, and performance, will be analyzed in relation to the social historical context as well as critical writing by philosophers and thinkers such as Georges Bataille and Gilles Deleuze. This course is designed for students whose work involves the human body. Students research artists or art movements for a paper and project. In some terms this course may be cross-tallied at the undergraduate level as CAS 3330 and at the graduate level as CAS 6330. Additional work is required to earn graduate credit.
CAS 3360. Psychology of Creativity. 3 Credits.
How can we define creativity? Do we always recognize it when we see it? How can we make access to our own creativity more reliable? Artists, designers, and innovative thinkers have always pursued these questions. In the rapidly changing age of information, they have become crucial in all fields. In this course, the psychological and biological foundations of perception through problem-solving and creative work are studied as a means of exploring and developing creativity through readings, practical exercises, and student projects.

CAS 3361. Knowing Your Mind. 3 Credits.
How is it that we come to know things? How do we process this information to know our own way of thinking and to come to terms with an external world? This course will explore several different methods of Western psychology that have developed throughout the twentieth century that explore how the mind works in processing the stimulation from the external world and how this processing is framed by the cultural and social principles and values that inform the subject how to process, understand, and in the end conditions us to think in the manner that we do. Some methodologies we will explore: American Pragmatism, Psychoanalysis, Analytic Psychology and Gestalt Theory. In conjunction with these methodologies, in the latter part of the course we will take up explore how these meanings and values inform our understanding of gender and gender identities.

CAS 3365. Cartoons, Caricature and Covergirls: Race and Gender in American Popular Culture. 3 Credits.
Throughout the 20th century, the imaging of both the sexes and various racial/ethnic groups has heavily influenced the public’s perspective of gender relations, racial dynamics, public policy, and even foreign relations. The goal of this course will be to canvass the ongoing shifts in the depictions of men and women in an increasingly diverse culture. As these images are deconstructed, the class will also study the political and social climate in which they were produced. We will investigate whether racialized and gendered images in popular culture reflect historical trends and realities or instead represent stereotypical ideas or fantasies about the nature of social relations in the United States. This course will incorporate political cartoons, comic strips, advertising images, and television/motion pictures to fully explore media-based images and include study trips to the Library of Congress and other collections in Washington, DC.

CAS 3381. The Uncanny in Literature, Film and Art. 3 Credits.
The sensation of the Uncanny has been the subject of debates in criticism since the early days of Romanticism: Is it just a physical response to something creepy, unexpected, or inexplicable? Is it something more exalted, a variation on the Sublime, or the artistic trace of an attempt to represent what can never be represented? To understand how these questions moved from the periphery to the center of ideas about modern art, we will explore Freud’s influential theory of the Uncanny, as well as accounts of the fantastic and supernatural in art. To trace some of the forms of the Uncanny, we will look into haunted houses, monsters, doubles, vampires, and ghosts in examples from fiction and film such as: Edgar Allan Poe, The Fall of the House of Usher and The Black Cat; E. T. A. Hoffmann, The Sandman; Henry James, The Turning of the Screw; Bram Stoker, Dracula; Carl Dreyer, Vampyr; Michal Waszynski, The Dybbuk; Jacques Tourneur, Cat People; Peter Greenaway, A Zed and Two Noughts.

CAS 3390. 19th Century Print Culture. 3 Credits.
The printing and publishing industries in Europe and America underwent radical transformations as a result of industrialization in the late 18th and early 19th centuries. Machine presses supplanted hand-presses, and as the century progressed mass literacy created a new demand for different forms of printed material for instruction, education, and entertainment. The making of books became faster, cheaper, and somewhat out of control, and the books themselves registered these changes in their material forms. Text and image worked with and against each other in novel and surprising ways. This course will examine these ruptures and pose critical questions about the changing socio-economic roles of reading and writing throughout the 19th century. Early sessions will cover the hand-press era, from Gutenberg to Blake, and the final session will look forward to the 20th century and the advent of digital technologies. In addition to weekly reading assignments and a short theoretical paper, students will conduct independent research in the Library of Congress and present a developed “case study” seminar paper to the class at the end of the semester. At times this course may be cross-tallied at the graduate level as CAS 6390. Additional work required for graduate level credit is outlined in the course syllabus.
CAS 3400. Introduction to Documentary Film. 3 Credits.
Following John Grierson's definition of the documentary as "the creative treatment of reality," this course will consider documentary as a special type of non-fiction film that is primarily marked by its desire to give a subjective account of the world as opposed to an objective report. In the first half of the semester, we will examine some key theoretical and formal issues surrounding the documentary form. In the second half of the semester, we will pay special attention to the history of documentary film from the 1960s as an alternative film practice and consider documentary's special relationship to reality, experience, expression, and social commentary/change. In particular, we will be interested in attempts by filmmakers to explore the limits of non-fiction.

CAS 3582. Fiction Workshop: The Writer and Reader in Narrative. 3 Credits.
There are countless stories to tell, and each can be told in countless ways. This workshop course in short fiction explores how the interest, infinite variety, and art of narrative depend on the nature of the transaction between story-teller and audience. Outstanding examples of the form are examined for their essential elements--plot, characterization, point of view, figurative language, and literary style--and students share exercises extending their command of each. Works studied, from fairy tales and modern classics to contemporary experimental fiction, explore the difficulties and uncertainties of story-telling, the reader's participation in the construction of meaning, and the relation of narrated incidents to lived experience. Students in the course will collaborate on the development of an online magazine of short fiction.

CAS 3800. Independent Study: Academic Studies. 3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

CAS 3900. Internship: Academic Studies. 3 Credits.
For degree students only. Internships can help students develop marketable skills, establish professional contacts, and explore different career options.

CAS 4090. BA Senior Thesis Workshop. 3 Credits.
Offered only in the fall semester, this course will prepare BA students in their final year with the conceptual and methodological framework necessary for successful completion of the senior thesis project in the spring semester. The emphasis will be on developing higher-level academic research and writing skills. Students will make a number of off-site visits to the Library of Congress and other archives in the Washington DC region. Course work will consist of frequent short writing assignments and preliminary work on the senior written thesis project: proposals, outlines, bibliographies, etc. Open only to BA majors in their final year.

CAS 4091. BA Thesis Directed Study. 3 Credits.
Reserved for BA requirement.

CAS 4105. Interior Design Professional Practices. 3 Credits.
This course explores the everyday business, legal and financial considerations of the practicing interior designer. Topics include the formation and operation of an interior design business, and designer/client relationships. Students are also introduced to portfolio preparation and business writing skills. This course is only offered during the Spring semester. At times this course may be cross-tallied at the graduate level as CAS 7100. Additional work is required for graduate credit. Prerequisites: CID 3091 Interior Design Studio IV.

CAS 4200. Business Communications for Designers. 3 Credits.
This course focuses on building business communication skills and materials necessary for success in the field of design. Written, oral, and visual communications skills and best practices will be covered. Designers will brand themselves as a creative professionals through presentation of projects in a professional and compelling manner. Projects will include writing content for resumes, cover letters, introduction and thank you letters, emails, proposals/cost estimates, websites and marketing materials; role playing for phone and in-person interviews; presentations of design work to potential clients; and establishing (or enhancing) a presence on various professional community networking sites. Please note that this is not a studio course, nor are studio-based projects part of the syllabus.

CAS 4205. Creative Writing. 3 Credits.
Creative Writing topic may vary each term it is offered.

CAS 4290. The Object in its Public Space. 3 Credits.
Objects exist in ritual, exhibitionary, civic, and domestic spaces. Drawing on theories of space developed in anthropology, semiotics, performance studies, urban studies, and museum studies, this course explores how spaces shape the meaning, value, and power of objects and how objects transform the spaces which they inhabit. Roland Barthes' ground-breaking semiotic analyses of objects, Carol Duncan's Civilizing Rituals: Inside Public Art Museums, and Barbara Kirshenblatt-Gimblett's extensive writings on display as performance provide key readings. At times this course may be cross-tallied at the graduate level as CAS 4290. Additional work required for graduate level credit is outlined in the course syllabus.

CAS 4330. Politics, Advertising, and Mass Media. 3 Credits.
In contemporary mass media, political ideas and candidates are sold in the same way as commercial products. This course highlights study of current electoral campaigns within the larger context of visual culture, political rhetoric, general and historical theories of argument and persuasion, and the practical considerations of how government, civil society, and consumer culture operate through mass representations. In keeping with the aims of traditional rhetoric, we explore means of guarding against invalid arguments that are convincingly presented, as well as making a better case for your own views. Students in this seminar should expect to deepen their understanding of the use of images and discourse to influence opinion and motivate choice in our time.
From the earliest era of cinema, the ability of the medium to replicate the hallucinatory experience of dreaming has been exploited in some genres, but the prevailing mode has been realism. Now the paradigm is shifting: motion pictures that explore the interior space of the mind and portray imaginary worlds are popular successes and win critical esteem. This course investigates the artist’s ability to invoke worlds that have never existed in waking reality through the use of photographic illusion and explores outstanding cinematic representations of the dream. The larger purpose of the course is to investigate the foundation of psychoanalytic criticism in the analog of dream and art. To deepen the student’s experience, the course also offers training in keeping a dream journal and exploring your own nightly theater of dreams. Readings in Freud, Jung, Rank, Klein, Kristeva, and film theory; films screened include Surrealist classics Un chien andalou and Dreams That Money Can Buy; the experimental films of Maya Deren, Kenneth Anger, Stan Brakhage, and Phil Solomon; Hitchcock’s Spellbound; Ingmar Bergman’s Wild Strawberries; Richard Linklater’s Waking Life.

From silent-screen sirens to contemporary bromance, the movies have not only reflected Americans’ sexual mores, but taught the public what to believe, denounce, and accept. This course examines the historical capacity of American cinema both to represent sexual norms and to subvert the idea of the normal, with particular emphasis on the profound historical and cultural influence of the Hollywood Production Code. Examples for study are screened in the Corcoran auditorium and include representative works from genres such as melodrama, farce, film noir, horror and the western, as well as experimental, independent and adult film. Students undertake a critical paper on an American film as their semester project. In some terms this course may be offered at the undergraduate level as CAS 4440 and at the graduate level as CAS 7440. Additional work is required to earn graduate credit.

CAS 4440. Sex in American Cinema. 3 Credits.
CAS 4440. The Dream Screen - Cinematic Fantasy from The Wizard of Oz to Eternal Sunshine of the Spotless Mind. 3 Credits.

Focusing on contemporary art movements and practice, this course considers the connections between artists, their artworks, and the period in which they create the work. Michel Foucault called this cultural outlook the episteme, and the prevalence of Postconceptualism as modus operandi among the newest art stars merits our investigation of contemporary conceptual art theory and its relationship to today’s art practices. The course will study purveyors of postconceptual practice, who use “style” as metonymy, where a part is meant to represent the whole, projecting their works as surface without theoretical substance. We will provoke an appreciation of Postconceptualism in both its epistemic and metonymic elements and learn how to address and distinguish between the varying results. Course lectures are supported by assigned readings from a variety of sources, with visual presentations to identify key artists. Critical discussions encourage students to support personal positions in relation to art theories, and off-campus visits provide first-hand observation of contemporary art in context. Students must maintain focused attendance, complete all assigned readings, contribute to in-class and blog discussions, make one presentation, and submit two written essays to receive course credit.

CAS 4621. Postconceptualism. 3 Credits.

CAS 4440. Sex in American Cinema. 3 Credits.
CAS 4440. The Dream Screen - Cinematic Fantasy from The Wizard of Oz to Eternal Sunshine of the Spotless Mind. 3 Credits.

Focusing on contemporary art movements and practice, this course considers the connections between artists, their artworks, and the period in which they create the work. Michel Foucault called this cultural outlook the episteme, and the prevalence of Postconceptualism as modus operandi among the newest art stars merits our investigation of contemporary conceptual art theory and its relationship to today’s art practices. The course will study purveyors of postconceptual practice, who use “style” as metonymy, where a part is meant to represent the whole, projecting their works as surface without theoretical substance. We will provoke an appreciation of Postconceptualism in both its epistemic and metonymic elements and learn how to address and distinguish between the varying results. Course lectures are supported by assigned readings from a variety of sources, with visual presentations to identify key artists. Critical discussions encourage students to support personal positions in relation to art theories, and off-campus visits provide first-hand observation of contemporary art in context. Students must maintain focused attendance, complete all assigned readings, contribute to in-class and blog discussions, make one presentation, and submit two written essays to receive course credit.

CAS 4910. Internship: BA Required. 3 Credits.
Reserved for BA requirement.

CAS 6120. Principles and Theory of Interior Design. 3 Credits.
Through a seminar format, this course explores the underlying principles and themes of the design of the building environment. Major developments in the field and contemporary methodology are placed within a social as well as historical context. In-depth research on selected topics provide each student and opportunity to focus on areas of particular interest under the guidance of the instructor. This course is open to students enrolled in the Masters of Interior Design program; or by permission from the Department Chair. At times this course may be cross-tallied at the undergraduate level as CAS 3120.

CAS 6290. The Object Its Public Space. 3 Credits.
Objects exist in ritual, exhibitionary, civic, and domestic spaces. Drawing on theories of space developed in anthropology, semiotics, performance studies, urban studies, and museum studies, this course explores how spaces shape the meaning, value and power of objects and how objects transform the spaces they inhabit. Roland Barthes’ ground-breaking semiotic analyses of objects, Carol Duncan’s Civilizing Rituals: Inside Public Art Museums, and Barbara Kirshenblatt-Gimblett’s extensive writings on display as performance provide key readings. At times this course may be cross-tallied at the undergraduate level as CAS 4290. Students wishing to pursue undergraduate credit should register for the undergraduate section.
CAS 6330. Body and/as Image. 3 Credits.
Twentieth-century art has increasingly seen the artist’s body used as both the subject and object of artists’ work. Expanding and renewing the age-old tradition of self-portraiture, body and performance artists are part of the tradition of artists moving art out of the gallery, into unexpected spaces and media. Beginning with key artists such as Marcel Duchamp and Jackson Pollock, we will examine the work of artists who have used their bodies to create their art, including Carolee Schneemann, Yoko Ono, Chris Burden, Ana Mendieta, Vito Acconci, Marina Abramovic, Matthew Barney, Yasumasa Morimura, and Mona Hatoum. Representations of the artist’s body in a wide range of media, including painting, photography, video, and performance, will be analyzed in relation to the social historical context as well as critical writing by philosophers and thinkers such as Georges Bataille and Gilles Deleuze. This course is designed for students whose work involves the human body. Students research artists or art movements for a paper and project. In some terms this course may be cross-tallied at the undergraduate level as CAS 3330 and at the graduate level as CAS 6330. Additional work is required to earn graduate credit.

CAS 6390. 19th Century Print Culture. 3 Credits.
The printing and publishing industries in Europe and America underwent radical transformations as a result of industrialization in the late 18th and early 19th centuries. Machine presses supplanted hand-presses, and as the century progressed mass literacy created a new demand for different forms of printed material for instruction, education, and entertainment. The making of books became faster, cheaper, and somewhat out of control, and the books themselves registered these changes in their material forms. Text and image worked with and against each other in novel and surprising ways. This course will examine these ruptures and pose critical questions about the changing socio-economic roles of reading and writing throughout the 19th century. Early sessions will cover the hand-press era, from Gutenberg to Blake, and the final session will look forward to the 20th century and the advent of digital technologies. In addition to weekly reading assignments and a short theoretical paper, students will conduct independent research in the Library of Congress and present a developed “case study” seminar paper to the class at the end of the semester. At times this course may be cross-tallied at the undergraduate level as CAS 3390. Students wishing to pursue undergraduate credit should register for the undergraduate section.

CAS 6400. Introduction to Documentary Film. 3 Credits.
Following John Grierson’s definition of the documentary as “the creative treatment of reality,” this course will consider documentary as a special type of non-fiction film that is primarily marked by its desire to give a subjective account of the world as opposed to an objective report. In the first half of the semester, we will examine some key theoretical and formal issues surrounding the documentary form. In the second half of the semester, we will pay special attention to the history of documentary film from the1960s as an alternative film practice and consider documentary’s special relationship to reality, experience, expression, and social commentary/change. In particular, we will be interested in attempts by filmmakers to explore the limits of non-fiction.

CAS 6480. Texts and Readers. 3 Credits.

CAS 6550. The Magazine Essay. 3 Credits.
In this graduate-level workshop-style course students research and develop a long form written piece on a topic of their choice. Students explore a variety of reporting and writing approaches through lectures, guest speakers, case studies and practical assignments. Students may use this course to develop the text to accompany their final thesis projects. Prerequisite: Research, Writing and Reporting.

CAS 6800. Directed Studies: Academic Studies. 1-3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction. This option is justified only if 1) the project content cannot be covered in an existing course, 2) the student’s department deems it of substantive value to the student’s educational goals and interests, and 3) the project work will be done outside of regularly scheduled class time. All directed studies are for credit (one to three credits). Students cannot take more than three credits of directed studies per semester. Students enrolled in directed studies will have access to the facilities and equipment at times arranged by the instructor. To enroll, students must submit a Directed Studies Contract that is available at the Office of the Registrar and obtain written permission from the instructor and the chair or program director of the student’s department and when different, the course department. The directed studies instructor will be responsible for working with the student to establish project goals, oversee progress, and determine final course grades. Bachelor’s Foundation students and Continuing Education students are not eligible for directed studies. Under certain circumstances, directed studies may be pursued by graduate students by combining participation in an advanced undergraduate course with extra independent assignments at the graduate level, as arranged in advance with the directed studies instructor.
CAS 7100. Interior Design Professional Practice. 3 Credits.
This course explores the everyday business, legal and financial considerations of the practicing interior designer. Topics include the formation and operation of an interior design business, and designer/client relationships. Students are also introduced to portfolio preparation and business writing skills. This course is only offered during the Spring semester. At times this course may be cross-tallied at the undergraduate level as CAS 4105. Additional work is required for graduate credit.

CAS 7205. Creative Writing. 3 Credits.
This course is designed to develop the creative writing skills of those enrolled in it. Attention will be given to the essay, short fiction, and poetry. Work by outstanding exponents of each form will be examined and discussed. Each student will develop a portfolio containing examples of all three forms, with a concentration on one of them. The course will be conducted as a workshop.